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## Education

### **Ph.D., Theatre and Dance, 2006**

Joint Ph.D. program at *University of California, San Diego* and *University of California, Irvine*;  
“Shakespeare, the Illusion of Depth, and the Science of Parts: An integration of cognitive science and performance studies.”

### **B.A., Theatre Directing and Psychology, magna cum laude, 1992**

*University of Michigan, Ann Arbor*

## Professional Development

- Selected to participate in The American Council for Learned Society’s (ACLS) Leadership Institute for a New Academy, “a year-long pilot initiative designed to galvanize faculty to forge career paths in administration that will strengthen the humanities and drive forward-looking change,” 2023.
- Mentor for the Association for Theatre in Higher Education Leadership Inst, 2022.
- Lead a team of Stony Brook administrators, faculty, and graduate students in the ACLS Luce Design Workshop for a New Academy, a six-week program where teams from universities such as UCSD and Washington University in St. Louis came together to design pilot solutions to one of the wicked problems facing the humanities and related social sciences in higher education, 2021.
- HERS Leadership Institute, 2019 – 20.
- Stony Brook Leadership Academy Fellows program, 2018.
- Association for Theatre in Higher Education Leadership Institute, 2015.
- FACET Bloomington Faculty Leadership Team, Indiana University, 2012.

## Professional History

*Stony Brook University*

**Professor**, Department of English, 2019 – present

**Associate Professor**, Departments of Theatre Arts and English, 2014 – 2019

**Director** of The Academy of Civic Life, 2020 – present

Manage staff and undergraduate assistants, negotiate with areas on campus, and develop strategies to grow and sustain the program beyond the life of the grant. Funded by the Teagle Foundation, the Academy of Civic Life is a free pre-college program for students from a local under-resourced high school. Our ultimate mission is to work with students and community leaders to support a diverse and engaged local community with equitable access to higher education.

**Associate Dean** for Research and Innovation, College of Arts and Sciences (CAS), 2019 – 2022

On leadership team of CAS, a college with 26 departments, 15 centers, and over 600 faculty members, that conceptualized and strategized the Dean’s vision. Individually responsible for: increasing faculty grant and fellowship submissions through partnering with faculty to develop ideas and bringing complementary faculty together for collaboration; creating initiatives that are tied to

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institutional goals; working in partnership with advancement and communication managers to achieve the goals of CAS.

### **Key achievements:**

- Co-wrote and submitted a proposal for the Inclusion, Diversity, Equity and Access (IDEA) Postdoctoral Fellows program. Candidates' diversity statements were assessed first by a central committee and then select candidates were interviewed by the appropriate departments. Four successful hires started in the Fall of 2022 and will transition to tenure-track after two years.
- Created the IDEA Grad program to provide funding and professionalization experience to a cohort of 12 Ph.D. candidates/year.
- Collaborated in a three-person team to create the Navigation Guide, partially a set of strategic goals for CAS and partially an articulation of our strategy for reaching those goals. Invented the idea of "constellations" as a guiding metaphor to move us toward interdisciplinary collaborations and team-based research and away from departmental strongholds.
- Wrote and received a grant from the Sloan Foundation to establish a relationship between Stony Brook's Geosciences Dept. and Lehman College of CUNY's geosciences department for mentorship and to increase minority applicants (\$75,000). Helped transition this program to the Dean of the Graduate School for a program of Ambassadors from SBU to recruit grad applicants from CUNY to SBU.
- Wrote and received the Knowledge for Freedom grant (\$300,000) from the Teagle Foundation to bring high school students from under-resourced schools in the area to campus for summer pre-college experience. Directed the first summer program (2022) and am currently working with Teagle and SBU areas (Advancement & Enrollment Mgmt., e.g.) to improve and extend the program for the future.
- Wrote and managed the Global Studies Working Groups and the Seed Grants for Interdisciplinary and Research Teams, disbursing approximately \$100,000 over two years to 7 teams, more than 10 faculty, and 15 graduate and undergraduate students.
- Co-wrote the Digital Intelligence Training Program plan which initiated a 100-level course, team-taught by a Digital Humanities professor and a computer scientist, and brought inter-departmental teams together on vertically integrated research projects.

### **Chair, Department of Art, Fall 2018 – Fall 2019**

The department has 20 faculty members, across studio and history/theory with over 300 majors. The chair is responsible for a budget of over \$2 million, with discretion on salary increases, bonuses, equipment purchases, strategic marketing, and scholarships/awards. Oversaw one tenure case, successfully promoted one faculty member to Distinguished Professor, submitted a new digital media MFA degree, and created a graduate student recruitment campaign.

### **Graduate director, Department of Theatre Arts, Fall 2015 – Fall 2018**

Responsible for selecting and admitting MA students, managing their course of study and requirements, and ensuring that their theses had sufficient guidance and readers.

### **Artistic Director/Assoc. Chair, Dept. of Theatre Arts, Fall 2016 – 2017**

Designed and managed production schedules, oversaw budgets, and developed marketing plans for plays. Designed a new project-based curriculum and provided guidance to the chair and mentorship to faculty and staff.

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**Associate Professor**, Department of Theatre and Drama, 2013 – 2014

**Affiliate professor** in Cognitive Science Program and Cultural Studies Program, 2009 – 2014

**Assistant Professor**, Department of Theatre and Drama, Indiana University, 2009 – 2013

*Emory University*

**Andrew W. Mellon Postdoctoral Fellow**, Theater Studies, 2006 – 2008

### Summary of Scholarship

#### **Books**

*Shakespearean Futures: Casting the bodies of tomorrow on Shakespeare's stages today* Cambridge University Press, Elements series, 2020.

*Building Character: The Art and Science of Casting* Ann Arbor, MI: University of Michigan Press, 2018.

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

#### **Edited books**

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

#### **Selected peer-reviewed journal articles**

“Performative Spectatorship,” co-written with Jessica Hautsch, *Journal of Dramatic Theory and Criticism* 2021.

“Cognitive contagion: thinking with and through theatre,” *Gestalt Theory Journal*, December 2019. Invited publication of talk given in Catania, Italy in 2018.

“For Hecuba or for Hamlet: Rethinking Emotion and Empathy in the Theatre,” Eds. Rhonda Blair and John Lutterbie. *Journal of Dramatic Theory and Criticism*, Vol. 25, No. 2, Spring 2011. Reprint in *Pygmalion*, journal published out of the University of Madrid, 2020.

“Wrinkles, Wormholes, and Hamlet: Looking at The Wooster Group’s *Hamlet* as a manifestation of science and a challenge to periodicity,” *TDR* 53, no. 4 (Winter 2009): 92-103.

“Interplay: The Method and Potential of a Cognitive Scientific Approach to Theatre,” *Theatre Journal*, special issue on Performance and Cognition, December 2007. Republished in *Language and Shakespeare*. Eds. Mireille Ravassat and Jonathan Culpeper. London: Continuum Press, 2011

“Staging Nothing: *Hamlet* and Cognitive Science,” *SubStance* #10, Vol. 35, no. 2, 2006. Republished in *Hamlet: William Shakespeare (Bloom’s Modern Critical Interpretations)*. Ed. Harold Bloom. New York: Chelsea House Pub., 2009 and translated into Chinese for publication in *Studies in Culture and Art*, Vol. 9, no. 4, 2016.

#### **Selected chapters in (peer-reviewed) edited volumes**

“Casting the Future in *Bridgerton*’s Past,” co-written with Jessica Hautsch for an anthology of essays on Netflix’s *Bridgerton*, edited by Valerie Estelle Frankel, forthcoming.

“Commentary: redirecting our telescope,” *Collaborative Embodied Performance: ecologies of skill*. John Sutton & Kath Bicknell, eds. London: Bloomsbury’s Performance and Science: interdisciplinary dialogues series, 2022.

“Staging Cognition: how contemporary performance shows us how we think,” *The Cambridge Companion to Theatre and Science*. Kirsten E. Shepherd-Barr, ed. Cambridge: Cambridge University Press, 2020.

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“Reading in Time: Cognitive Dynamics and the Literary Experience of Shakespeare,” co-written with Seth Frey, *The Cambridge Companion to Shakespeare’s Language*. Lynne Magnusson and David Schalkwyk, eds. Cambridge: Cambridge University Press, 2019.

“4E Cognition and the Humanities,” *The Oxford Handbook of 4E Cognition* A. Newen, L. de Bruin and S. Gallagher, eds. Oxford: Oxford University Press, 2018.

“Emergence, meaning, & presence: an interdisciplinary approach to a disciplinary question,” *The Routledge Companion to Theatre, Performance, and Cognitive Science*, Bruce McConachie and Rick Kemp, eds. Routledge, 2018.

“King of Shadows: Early Modern Characters and Actors,” *Shakespeare and Consciousness*. Eds. Paul Budra and Clifford Werier. London: Palgrave Macmillan, 2016.

“Bodied Forth: A cognitive scientific approach to performance analysis,” *The Oxford Handbook of Dance and Theater*. Ed. Nadine George-Graves. Oxford: Oxford University Press, June 2015.

### **Selected keynotes and invitations to speak**

\* Invited talk, School of Foreign Languages and Cultures of Nanjing Normal University, Nanjing, China, May-June 2020.

\* Invited talk, Cognitive Spring Break: Cognitive Science Meets the Humanities and Arts: Building the Next Generation, Osnabruck University, Germany, May 2020.

\* Keynote, 1st HUNNU (Hunan Normal University) International Conference on Intercultural Communication, Changsha, China, April 2020. Rescheduled for virtual meeting in December 2020.

\* Canceled or postponed due to COVID19.

Keynote, The Fourth International Conference on Cognitive Poetics and the 6<sup>th</sup> Chinese Conference on Cognitive Poetics, Harbin Institute of Technology, Heilongjiang Province, China, January 2020.

Keynote, Liberal Arts Symposium at Juniata College, Huntingdon, PA, April 2019.

Keynote, Cognitive Futures in the Arts and Humanities, Kent University, Cambridge, UK, July 2018.

Invited talk, Fifth NeuroHumanities Dialogue on “What is what? Focus on Transdisciplinary Concepts and Terminology in Neuroaesthetics, Cognition and Poetics” Neurohumanities Institute, University of Catania, Catania, Italy, May 2018.

Invited talk, Neurohumanities Seminar Series, Trinity College, Dublin, Ireland, May 2018.

Invited talk, Center for Performance Studies, UCLA, CA., May 2018

Session co-leader (with Mary Crane), “Cognition and Embodied Language,” Folger Institute’s “Shakespeare’s Language” Symposium, April 2015.

Invited talk, Kavli Institute for Brain and Mind at University of California, San Diego, March 2013.

Invited talk, Project Narrative, Ohio State University, February 2012.

Invited talk, Institute of Cognitive and Brain Sciences at the University of California, Berkeley, March 2011.

### **Conference Presentations in past 2 years (over 34 prior to 2020)**

Plenary: “What ceremonies else?: Performing grief after catastrophe,” ASTR, New Orleans, 2022.

Organizer: “Seminar: Building New Characters: Casting on Shakespeare’s Stages Today,” Shakespeare Association of America, Jacksonville, FL, 2022.

“Silence at the end of the phone: absence and technology during the plague,” ASTR, San Diego, 2021.

“Performing the mind: a cognitive archaeology of theatre,” Cognitive Futures in the Arts and Humanities, Mainz, Germany, June 2019.

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“Counter Casting: Building Characters to Resist,” as part of panel I organized called, “Revolutionary Casting: casting choices that change everything,” ATHE, Boston, August 2018.

“Counter Casting Shakespeare on film,” Media, Interface and Cognition Seminar, Shakespeare Association of America, LA, CA, March 2018.

### Grants & fellowships

- Bogliasco Residential Fellow, Spring 2023 (month residency in Bogliasco, Italy to work on forthcoming book on “Performing Grief”).
- Stony Brook Travel Grant, 2017 (\$2000) & 2018 (\$2000).
- SBU Grant for the Cognitive Speakers Series, “Communicating Interdisciplinarity,” 2015-2016 (\$9,000).

### Service to College/University

- Selected to chair the Provost Search Committee, consisting of 10 campus leaders (deans and vice presidents), Spring 2022.
- Asked by the President to constitute and chair the Creative Arts, Social Sciences, and Humanities (CASSH) Research Support Working Group, Summer 2021.
- Member of the Enhancing Research Productivity Task Force within the President’s Strategic Budget Initiative, Spring, 2021.
- Member of the Research and Innovation Task Force for the Strategic Budget Initiative, Fall and Winter 2020 – 2021.
- Member of the Provost Search Committee, Fall 2020.
- Member of the English Department’s Self-Study Committee, 2018.
- Chair of tenure committee for Izumi Ashizawa, 2017 – 2018.
- Member of Promotion and Tenure Committee, 2016– 2017.
- Member of the University-wide Strategic Planning Committee, serving on the Integrated Arts and Humanities subcommittee, Indiana University, 2013 – 2014.
- Director and Coordinator for “Bones,” a co-created documentary theater project on race, Emory University, developed Summer 2008, premiered February 2009.

### Professional Service

- Elected Treasurer of the American Society of Theatre Research, 2020 – 2023.
- Mentor for the Association for Theatre in Higher Education Leadership Inst., 2022.
- Board member of Myrfield Institute for Cognition and the Arts, 2016 – present.
- Co-organized the virtual Cognitive Futures in the Arts and Humanities conference, 2021.
- Editorial Board member *Theatre Survey*, 2019 – 2021.
- Tenure review for Vera Tobin, Case Western University and Suparna Roychoudhury of Mount Holyoke College, 2017.
- Elected Secretary of American Society of Theatre Research, 2014 – 2017.
- External evaluator for the Department of Cognitive Science at Case Western Reserve University, 2018.
- Co-organizer of the 5<sup>th</sup> Annual Cognitive Futures in the Arts and Humanities Conference, Stony Brook, NY, June 2017.
- Co-chair/convener of the Cognitive Science and Theatre and Performance Working Group for ASTR, 2010 – 2014.
- Editorial Board member for and *English Text Construction*, Belgium, 2015 – present.

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- Referee for submissions to *Psychology of Aesthetics, Creativity, and the Arts* PMLA, *Theatre Survey*, *Renaissance Drama*, *Journal of Dramatic Theory*, *Modern Drama*, *Theatre Journal*, *Theatre Topics*, *English Text Construction*, and *Polish Theatre Perspectives*.
- Reviewer for Oxford Press, Cambridge Press, Palgrave Macmillan, Yale University Press, Methuen, and Routledge.

### **Summary of Teaching**

*I have taught Shakespeare, theatre history, play analysis, cognitive approaches to the arts and humanities, introduction to grad studies, the creative process, solo performance, and theatre and science. I have taught undergraduate, PhD, MFA, and MA students. A full list of courses that I have taught while at Stony Brook, Indiana University, Emory, and UC San Diego is available upon request.*

Doctoral students: Daniel Irving & Jessica Hautsch (director), English PhDs at SBU; Micah Mumper (outside reader), Psychology PhD at SBU; Brad Jackson, University British Columbia (outside reader); Sara Taylor, Sarah McCarroll, Neal Utterback, and Tim Pyles (director) and Thomas Oldham, Thomas Robson, and Eric Heaps, Indiana University (outside reader), Theatre PhDs at Indiana University.