Creativity in Language Use
Elisabeth Camp, Ernie Lepore and Matthew Stone
Crosslisted as 730:570 (Seminar in the Philosophy of Language) and
  185:601 (Seminar in Cognitive Science)

Course Meeting:
Thursdays, 1:10-4:10
106 Somerset St (Gateway Building), 5th floor seminar room, room 524B

Instructor Contacts:
Camp: Gateway 514; Office hours Thursday 11:30-1; elisabeth.camp@rutgers.edu
Lepore: Gateway 511; Office hours Thursday 11:30-1; lepore@ruccs.rutgers.edu
Stone: Psychology A135; Office hours Tuesday 2:30-4:30; matthew.stone@rutgers.edu

Course Outline:
This course will explore ways in which speakers and listeners (and authors and readers) act creatively in using language. We will pay special attention to the ways in which they respond to and manipulate nuanced aspects of syntactic, lexical, and discourse structure in order to achieve communicative, aesthetic, and other ends. Topics include ambiguity resolution and neologisms, figurative speech (metaphor, sarcasm and irony), and linguistic art (poetry and fiction). We welcome students with a broad range of interests, though some familiarity with standard theories of meaning (in particular, Grice and Lewis) will be assumed.

All readings will be posted on Sakai.

Course Requirements:
  • Weekly readings; attendance; and active, sustained participation—even for auditors.
  • A substantial paper, 20-25 pages long; electronic submission preferred. We will consider accepting a project in lieu of a paper for students from technical or artistic disciplines. Contact us if you are interested in pursuing this option.

Schedule of Topics and Readings (subject to change!)

1/23. Introduction

1/30. Creativity [MS]
  Boden: "In a nutshell," *The Creative Mind: Myths and mechanisms, 2nd ed.* (New York: Routledge, 2004), 1-11.
  Csikszentmihalyi: "Where is creativity?" Chapter 2 of *Creativity: The psychology of discovery and invention* (New York: Harper Collins, 1997), 23-50.
  [Csikszentmihalyi: "The domain of the word," Chapter 10 of *Creativity: The psychology of discovery and invention* (New York: Harper Collins, 1997), 237-264.]

2/6. Creativity [EC]
  Stokes: "Minimally Creative Thought," *Metaphilosophy* 42(5): 658-681, 2011.
  Smith: "Fixation, Incubation, and Insight in Memory and Creative Thinking," in Smith, Ward and Finke (eds.), *The Creative Cognition Approach* (Cambridge MA: MIT, 1995), 135-156.
  [Livingston: "Poincaré's 'Delicate Sieve': On Creativity and Constraints in the Arts," in Krausz, Dutton and Bardsley (eds.), *The Idea of Creativity* (Leiden: Brill, 2009), 129-146.]

2/13. Creativity in AI and Language [MS]

Van Deemter, Krenn, Piwek, Klesen, Schröder, and Baumann: "Fully generated scripted dialogue for embodied agents," *Artificial Intelligence* 172(10): 1219–1244, 2008.

Mateas and Stern: "A Behavior Language for Story-based Believable Agents," *IEEE Intelligent Systems*, 17(4): 39-47, 2002.

[Boden: "Concepts of Computation," ch. 5 of *The Creative Mind: Myths and mechanisms, 2nd ed. (*New York: Routledge, 2004), 88-124.]

2/20. Intentions in meaning [EL]

Lepore and Stone, "Interpretation and intention recognition," ch. 15 of *Imagination and Convention: Distinguishing Grammar from Inference in Language* (2014, to appear), 225-259.

[Grice: "Meaning," *The Philosophical Review* 64: 377-388, 1957.

[Grice: "Logic and Conversation," in Cole and Morgan (eds.), *Syntax and Semantics, vol. 3* (New York: Academic Press, 1975), 41-58.]

[Thomason: "Accommodation, meaning, and implicature: Interdisciplinary foundations for pragmatics," in Cohen, Morgan and Pollack (eds.) *Intentions in Communication* (Cambridge, MA: MIT Press, 1990), 325-363.]

2/27. Conventions in meaning [EL]

Lepore and Stone, "Inquiry and the formal underpinnings of communication," ch. 16 of *Imagination and Convention: Distinguishing Grammar from Inference in Language* (2014, to appear), 260-299.

[Lewis: "Scorekeeping in a Language Game," *Journal of Philosophical Logic* 8: 339-359, 1979.]

[Lewis: "Convention Refined", ch. 2 of *Convention: A Philosophical Study (*Cambridge, MA: Harvard University Press, 1969), 52-82.]

3/6. Ambiguity resolution [EL]

Hobbs: "Abduction in Natural Language Understanding," in Horn and Ward (eds.), *Handbook of Pragmatics* (Oxford: Blackwell, 2004), 724-741

Bolinger: "Accent is predictable (if you're a mind-reader)," *Language* 48(3), 633–644, 1972.

Pinker, Nowak and Lee: "The logic of indirect speech," *Proceedings of the National Academy of Sciences*, vol. 105(3), 833–838, 2008.

[Hobbs: Long MS with formal details for "Abduction in Natural Language Understanding"]

3/13. Neologism [MS]

Clark and Gerrig: "Understanding Old Words with New Meanings," *Journal of Verbal Learning and Verbal Behavior* 22, 591-608, 1983.

Clark: "Making Sense of Nonce Sense," in Flores d'Arcais and Jarvella (eds.,) *The Process of Language Understanding* (Wiley, 1983), 297-331. Reprinted in Clark, *Arenas of Language Use,* 1992.

Nunberg: "Transfers of Meaning," *Journal of Semantics* 12 (2): 109-132, (1995).

3/20: NO CLASS; Spring Break

3/27. Irony and Sarcasm [EC]

Camp: "Sarcasm, Pretense, and the Semantics/Pragmatics Distinction," *Noûs* 46:4 (2012), 587-634.

Kumon-Nakamura et al: "How About Another Piece of Pie?: The Allusional Pretence Theory of Discourse Irony," *Journal of Experimental Psychology: General* 124:1 (1995), 3–21.

[Clark and Gerrig: "On the Pretense Theory of Irony," *Journal of Experimental Psychology: General* 113 (1984), 121–126.]

[Currie: "Why Irony is Pretence," in Nichols (ed.), *The Architecture of the Imagination: New Essays on Pretense* (New York: Oxford University Press, 2006), 111-133.]

[Sperber and Wilson: "Irony and the Use/Mention Distinction," in Cole (ed.). *Radical Pragmatics* (New York: Academic Press, 1981), 295-318.]

4/3. Projective Meaning and Literary Creativity [MS]
Tonhauser, Beaver, Roberts and Simons: "Towards a taxonomy of projective content," *Language* 89.1:66-109 (2013).

Delany: "About 5750 words," in *The Jewel-Hinged Jaw: Notes on the Language of Science Fiction* (1977).

4/10. Metaphor [EL]
Camp: "Showing, Telling, and Seeing: Metaphor and 'Poetic' Language," *The Baltic International Yearbook of Cognition, Logic, and Communication,* vol. 3: *A Figure of Speech: Metaphor* (2008), 1-24.

Lepore and Stone: "Against Metaphorical Meaning", *Topoi* 29(2). 165–180, 2010.

[Davidson: "What Metaphors Mean", *Critical Inquiry* 5:31-47, 1978.]

[Searle: "Metaphor," in Ortony (ed), *Metaphor and Thought*, Cambridge: Cambridge University Press, 1979, 92-123.]

[Camp: "Metaphors in Literature," to appear in Carroll and Gibson (eds.), *Routledge Companion to the Philosophy of Literature*]

4/17. Poetry [EC]
Lepore and Stone: "The Poetic Imagination," to appear in Gibson and Caroll (eds.), *Routledge Companion to the Philosophy of Literature.*

Camp: "Two Varieties of Literary Imagination: Metaphor, Fiction, and Thought Experiments," *Midwest Studies in Philosophy: Poetry and Philosophy* XXXIII (2009), 107-130.

[Kittay: "Semantic Fields and the Structure of Metaphor," ch. 7 of *Metaphor: Its Cognitive Force and Linguistic Structure* (Oxford University Press, 1987), 258-298.]

[Longenbach: "Line and Syntax," Chapter 1 of *The Art of the Poetic Line (*St Paul, MN: Graywolf Press, 2008), 3-43.]

4/24. Fiction and Narrative Structure [EC]
Velleman: "Narrative Explanation," *The Philosophical Review,* 112:1 (2003), 1-25.

Cumming: "Narrative and Point-of-View"

[Mink: "History and Fiction as Modes of Comprehension," *New Literary History* 1:3 (1970), 541-558.]

5/1: Wrap-up