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Instructor of English
The Hudson Strode Program in Renaissance Studies
Department of English, The University of Alabama
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Education

Ph.D. in English, University of Alabama (2015)

Dissertation: “To Essay the Mind: Shakespearean Character and Theories of Mindreading”

In this dissertation, I apply cognitive philosophy to character criticism, contending that Shakespeare’s characters can be understood via mindreading, the cognitive ability to contemplate and anticipate the thoughts, emotions, and actions of other people. By manipulating multiple ways for his audience members to approach his characters—through inference, imagination, and various integrations of the two—Shakespeare depicts diverse perspectives on gender, race, religion, and physical and mental disability. He also crafts moments of tragic misunderstanding, where one character’s mindreading of another goes awry, the result of weaknesses in the way humans exercise inference and imagination. I argue that attention paid to these methods of mindreading reveals both how Shakespeare crafts his characters and how audiences and readers can read—and misread—such perspectives. The mistakes of understanding that Shakespeare’s characters make can become the mistakes of readers, spectators, and critics: an understanding of the cognitive mechanics of mindreading can better equip Shakespeare’s readers to approach and discuss his plays.

Committee: Sharon O’Dair (director), Steven Burch, Jennifer Drouin, Tricia McElroy, Chase Wrenn

Outstanding Dissertation for the University of Alabama, the College of Arts and Sciences and the Department of English (2015-16)

M.A. in English, University of Alabama (2009)

Thesis: “A Body of Suffering: Reading Shakespeare’s Tragedies through Cognitive Theory.”

B.A. in English, Philosophy Minor, Great Books program, Mercer University (2006)

Publications

Book

Cognition, Mindreading, and Shakespeare’s Characters. Palgrave Macmillan, Forthcoming 2019 as part of the Cognitive Studies in Literature and Performance Series (edited by Bruce McConachie and Blakey Vermeule).

Articles

“To Knit the Knot: Embodied Mind in John Donne’s *The Ecstasy*.” *The Seventeenth Century*, Forthcoming.

“‘Upon Such Sacrifices’: An Ethic of Spectator Risk.” *Journal of Dramatic Theory and Criticism* 27.1 (2012): 91-107.

“Conceiving Ambiguity: Dynamic Mindreading in Shakespeare’s *Twelfth Night*.” *Philosophy and Literature* 36.1 (2012): 122-35.

“‘Where She Comes From’: Mindreading in Levring’s *The King is Alive*.” *symplokē* 19.1-2 (2011): 289-304.

Reviews

“Fresh take jazzes up venerable Shakespeare play.” Rev. of *Hamlet*, dir. Seth Panitch. *Tuscaloosa News*. Web. Oct 7, 2016.

Rev. of *Character and the Individual Personality in English Renaissance Drama: Tragedy, History, Tragicomedy*. by John E. Curran Jr. (University of Delaware Press, 2014). *The Sixteenth Century Journal* (XLVI.3, 2015).

“Stanislavski in Ireland & Breaking Boundaries.” Rev. of *Stanislavski in Ireland: Focus at Fifty*, eds. Brian McAvera and Steven Dedalus Burch (Carysfort Press, 2013) and *Breaking Boundaries: An Anthology of Original Plays from the Focus Theatre*, ed. Steven Dedalus Burch (Carysfort Press, 2013). *The Alabama Writer’s Forum*. Web. 2014.

Rev. of *Much Ado About Nothing*, dir. Richard Garner, *Macbeth*, dir. Raelle Myrick-Hodges. *Shakespeare Bulletin* 31.1 (March 2013): 120-6.

Rev. of *Antony and Cleopatra*, dir. John Dillon, *The Tempest*, dir. Sharon Ott. *Shakespeare Bulletin* 30.2 (Summer 2012): 165-72.

Teaching

Instructor of English, University of Alabama, 2015-2018

EN 333: Shakespeare, two sections

Upper-level course on Shakespeare’s plays, arranged by genre and emphasizing character and identity

EN 205: British Literature I, one section, online

Survey of early British literature, *Beowulf* to Johnson

EN 206: British Literature II, one section

Survey of late British literature, Blake to Beckett

- EN 207: World Literature I, one section
Survey of early world literature, *Gilgamesh* to Shakespeare
- EN 208: World Literature II, two sections
Survey of late world literature, Moliere to Soyinka
- EN 215: Honors British Literature I, six sections
Honors survey of early British literature, *Beowulf* to Johnson
- EN 216: Honors British Literature II, two sections
Honors survey of late British literature, Blake to Beckett
- EN 101: English Composition I, seven sections
First half of Freshman Composition, themed courses on “Film Review and Essay Writing”
- EN 102: English Composition II, seven sections
Second half of Freshman Composition
- EN 103: Honors English Composition, one section
Honors course of Freshmen Composition, themed course on “Dystopian Science Fiction”
- Graduate Teaching Assistant, University of Alabama, 2008-2015*
- EN 333: Shakespeare, one section
Upper-level course on Shakespeare’s plays, arranged by genre and emphasizing character and identity
- EN 205: British Literature I, nine sections
Survey of early British literature, *Beowulf* to Johnson
- EN 206: British Literature II, one section
Survey of late British literature, Blake to Beckett
- EN 207: World Literature I, two sections
Survey of early world literature, *Gilgamesh* to *The Epic of Sundiata*
- EN 215: Honors British Literature I, two sections
Honors survey of early British literature, *Beowulf* to Johnson
- EN 216: Honors British Literature II, one section
Honors survey of late British literature, Blake to Beckett
- EN 101: English Composition I, three sections
First half of Freshman Composition, including a themed course on “Dystopian Film Review”

EN 102: English Composition II, three sections

Second half of Freshman Composition, including a themed course on “Imagining the 22nd Century”

Online Course Development:

Wrote and delivered recorded video lecture on the Shakespeare’s *King Lear* and *Sonnets* for use in online literature courses at UA: (2013)

Presentations

“Concentration and Cutting Shakespeare.” Invited talk on Shakespeare and Dramaturgy. University of Montevallo, Montevallo, AL (May 2018).

“The Weight of Understanding: Teaching Shakespeare with Empathy.” Shakespeare Association of America, Los Angeles (March 2018).

“‘Though Sight Be Lost’: Staging Milton’s *Samson Agonistes*.” South Atlantic Modern Language Association, Atlanta (November 2017).

“A King of Infinite Space: Solitary Confinement in Early Modern Theatre.” Shakespeare Association of America, Atlanta (April 2016).

“Abdicating the Norm: *King Lear* and Cognitive Science,” Renaissance Society of America, Boston (March 2016).

“Thinking Through: Objects and the Mind in Shakespeare’s *Romeo and Juliet*,” Shakespeare Association of America, New Orleans (March 2016).

“Invisible Insects: Seeing Death on Shakespeare’s Stage,” Shakespeare Association of America, Vancouver (April 2015).

“O What Art? Reading Trauma in *The Rape of Lucrece*,” The Sixteenth Century Society, New Orleans (October 2014).

“Collaborative Cognition: Communicating with Madness in *The Two Noble Kinsmen*,” The Société Française Shakespeare’s *Shakespeare 450*, Paris (April 2014).

“‘I’ll ne’er believe a madman till I see his brains’: How Shakespeare can Supplement Cognitive Science.” Shakespeare Association of America, St. Louis (April 2014).

“Of Cheese and Chastity.” Early Modern and Medieval Colloquium Exchange, Emory University, Atlanta. (November 2013).

“Mental Illness and Reading Shakespeare’s Characters.” American Society for Theatre Research, Dallas (November 2013).

“Keys to the Mind: Madness and Spectating Shakespeare’s Characters.” American Shakespeare Center, Staunton (October 2013).

“The Mind’s Construction: Shakespearean Character and the Art of the Face.” Shakespeare Association of America, Toronto (March 2013).

“Hybrid Interpretations: Alvin Goldman’s Theory of Mindreading as a Tool for Literary Critics.” The British Modernities Group, University of Illinois at Urbana-Champaign (March 2012).

“Spectator Risk: Reading Shakespeare’s Characters after Samuel Beckett.” South Atlantic Modern Language Association, Atlanta (November 2011).

“The Epistemology of a Blush: (Mis)Interpreting Emotion in Shakespeare’s *Much Ado About Nothing*.” Andrew Marvell Centre, University of Hull (July 2011).

“‘Where She Comes From:’ Mindreading in Leving’s *The King is Alive*.” South Central Modern Language Association, Fort Worth (October 2010).

“How to be Jocund: Simulating Emotion in *Twelfth Night*.” Shakespeare Association of America, Chicago (April 2010).

Panel chair, “Cognitive Theories of Medieval Performance.” Modern Language Association, Philadelphia (December 2009).

“Fire-ey’d Fury Be My Conduct: Embodied Metaphors of Desire in Shakespeare’s *Romeo and Juliet*.” Louisiana Conference on Literature, Language, and Culture, Lafayette (March 2009).

Fellowships and Awards

Outstanding Dissertation, University of Alabama (2015-2016)

Outstanding Dissertation, College of Arts and Sciences, University of Alabama (2015-2016)

Outstanding Dissertation, Department of English, University of Alabama (2015-2016)

Travel Grant to attend a symposium on “Early Modern Theatre and Conversion,” Folger Shakespeare Library, Washington DC (November 2016).

Travel Grant to attend a symposium on “Shakespeare’s Language,” Folger Shakespeare Library, Washington DC (April 2015).

Graduate Council Fellowship for Dissertation Research, University of Alabama (2013-2014)

Buford Boone Memorial Fellowship for Teaching Composition, University of Alabama (2012-2013)

Hudson Strode Program Summer Research Grants, University of Alabama (2010, 2011, 2012, 2013, 2014)

Award for Outstanding Research by a Graduate Student, Department of English, University of Alabama (2013)

Henry Jacobs Travel Award, University of Alabama (2011)

Graduate Council Fellowship, University of Alabama (2007-2008)

Service

Chair, Strode Instructor Committee: (2015-2017)

The Strode Instructor Committee promotes the various cultural offerings of the Hudson Strode Program in Renaissance Studies—lectures, films, performances, and conferences—to the undergraduate community at the University of Alabama and to the larger community of Tuscaloosa.

Co-organizer for the February 2018 Conference “Shakespeare In and Beyond the Classroom”

This conference features papers that address teaching Shakespeare to non-English majors, whether those non-majors are students or member of local communities. We encourage papers from both academic and non-academic settings, including papers that consider dominant teaching philosophies and praxes currently in use in the university classroom and presentations considering various outreach programs. For more information, please visit teachingshakespeare.ua.edu.

Coordinator for Films, Performances, and Staged Readings

2015-2016: The Hudson Strode Program’s Film Series: *Romeo + Juliet*, *Goliyon Ki Raasleela Ram-Leela*, *Broken Lance*, *Theatre of Blood*, *Scotland, PA*, *Throne of Blood*, *Twelfth Night*, and *She’s the Man*.

Artistic Director for the Improbable Fictions Staged Reading Series (see Theatre Work below)

Spoken Word Tent Coordinator, Kentuck Festival of the Arts (2016-17)

For the 45th and 46th annual Kentuck Festivals of the Arts, I worked as a member of the Festival Steering Committee. I was responsible for organizing the Spoken Word Tent, which brought together performances of poetry, theatre, classic literature, and archival material over the two-day Festival. Performers included local storytellers from the community (Jack Day, Steven Hobbs, Wescott Youngson), University of Alabama writers (Pure Products), and University of Alabama librarian Kathryn Matheny, who helped me and my colleague Matt Kelley produce a reading of 19th century American novelist Augusta Evans’ personal letters from a collection archived at the University of Alabama’s W.S. Hoole Special Collections.

Assistant to the Director of the Hudson Strode Program in Renaissance Studies: (2010-2015).

This position involved event organization for guest lecturers and department symposia, publicity, podcasting talks, and live video streaming. I arranged accommodations, transportation, and meals for all our guests. A full list of Strode events can be found at.

Coordinator for Strode Symposia

November 15-16, 2013: Shakespeare and American Integration Symposium, marking the 50th anniversary of integration at the University of Alabama. Speakers were Jason

Demeter (George Washington University); Stephen Buhler (University of Nebraska); Nigel Hatton (University of California, Merced); Delfeayo Marsalis (New Orleans, LA); Keith Miller and Erin McCarthy (Arizona State University); Ayanna Thompson (George Washington University); and Joyce MacDonald (University of Kentucky). The symposium included a performance by Delfeayo Marsalis and his octet of *Sweet Thunder: Duke and Shak*, held at the Symphony Hall and open to the public. I coordinated a catered dinner for thirty at the Strode Program's house.

April 25-27, 2013: 30th Alabama Symposium on English and American Literature: "Elemental Ecocriticism." Speakers were Cary Wolfe (Rice University); Lowell Duckert (West Virginia University); Karl Steel (Brooklyn College, CUNY); Valerie Allen (John Jay College of Criminal Justice, CUNY); Jeffrey Cohen (George Washington University); Julian Yates (University of Delaware); Sharon O'Dair (University of Alabama); Steve Mentz (St. John's University); Anne Harris (DePauw University); and Chris Barrett (LSU). I coordinated a catered reception for forty at the Strode Program's house.

March 5, 2011: Strode "Digital Humanities" Symposium - Christie Carson (Royal Holloway, University of London); Jennifer Boyle (Coastal Carolina University); Richard Cunningham (Acadia University); Patricia Fumerton (UC Santa Barbara); Kevin Kee (Brock University).

Assistant Coordinator for the Hudson Strode Milton Seminar

November 8-9, 2014: Paul Stevens (U. Toronto)

March 15, 2013: William Shullenberger (Sarah Lawrence College)

Spring 2012: A lecture series on Milton, speakers listed below.

October 22-3, 2010: Joe Wittreich (CUNY)

Coordinator for Lectures and Invited Talks

2014-2015: Tim Francisco (Youngstown State); Sarah Morris (Miami University); Rocco Versaci (Palomar College); Janelle Jenstad (University of Victoria); Adam Sexton (Yale); Eric Johnson (Folger Shakespeare Library); and Mark Algee-Hewitt (Stanford).

2013-2014: Valerie Miner and Rick Moody; Mary Bly (Fordham University); Nat Hurley (University of Alberta); Jean Hegland; Grace Tiffany (Western Michigan University); Jason Powell (Saint Joseph's University); Michael Schoenfeldt (Michigan); John Plotz (Brandeis); and Ryan Netzley (Southern Illinois-Carbondale).

2012-2013: Valerie Traub (U. Michigan); Sujata Iyengar (U. Georgia); Susan Frye (U. Wyoming); Dymrna Callaghan (Syracuse); Kate McClune (Oxford); and Eileen Joy (Southern Illinois U.-Edwardsville).

2011-2012: Maggie Kilgour (McGill); Elizabeth Sauer (Brock); Julie Sanders (Nottingham); Nigel Smith (Princeton); Ken Hiltner (UCSB); Deanna Kreisel (UBC); Steve Fallon (Notre Dame); and Heather Dubrow (Fordham).

2010-2011: Karis Shearer (Vanderbilt); Laura Rosenthal (U. Maryland, College Park); and Nadine Hubbs (U. Michigan).

Coordinator for Films, Performances, and Staged Readings

March 1, 2015: The American Shakespeare Center's Method in the Madness tour, Shakespeare's *Hamlet*.

2014-2015: The Hudson Strode Program's Film Series: *10 Things I Hate About You*, *Shakespeare Behind Bars*, *The Bad Sleep Well*, *To Be Or Not to Be*, *West Side Story*, *Deliver Us From Eva*, *Forbidden Planet*, and *Love's Labour's Lost*.

Fall 2014: Shakespeare in Performance Workshops: led by Mark Hughes Cobb (Entertainment editor of The Tuscaloosa News); Sarah Jane Peters (MFA Student in Theatre); Nic Barilar (MA Student in English); and Steven Burch (Professor of Theater, U. Alabama).

Spring 2014: Hudson Strode Program Film Screening, *Caesar Must Die*.

Coordinator for Strode Graduate Student Conference

April 18, 2014: Emory at Alabama: Dori Coblentz (Ph.D. student, Emory); Perry Guevara (Ph.D. candidate, Emory); Bellee Jones-Pierce (Ph.D. candidate, Emory University); and McKenna Rose (Ph.D. student, Emory). This graduate student conference was held in conjunction with an Improbable Fictions staged reading of Shakespeare's *The Comedy of Errors*.

Alumni outreach

Alumni outreach to former students of Professor Hudson Strode, UA College of Arts and Sciences: (2012-2013). Duties included: identifying former students of Hudson Strode by cross-referencing course records from 1945-1965 with University alumni; corresponding with 250 of these alumni and interviewing a select few; planning future alumni events.

Advisor to incoming UA students, including freshmen and transfers: (2009-2014)

English Graduate Organization, University of Alabama: (2007-2015)

President: (2013-2014), Treasurer: (2008-2013), Social Secretary: (2007-2008)

Theatre Work

The Rude Mechanicals, a Tuscaloosa, AL Shakespeare troupe: (2009-present). The Rude Mechanicals present two plays each summer at the Park at Manderson Landing on the Black Warrior River. Though the troupe has connections to the University of Alabama, its actors and audience members are largely drawn from the Tuscaloosa community.

Actor: *Macbeth*, *Measure for Measure*, *Midsummer Night's Dream*, *Much Ado About Nothing*, *Julius Caesar*, *The Tempest*, *Twelfth Night*, and *The Winter's Tale*.

Stage manager: *Macbeth*.

Improbable Fictions, a staged reading series, University of Alabama: (2010-present). Since I co-founded the series with a fellow graduate student, Alaina Jobe Pangburn, Improbable Fictions has staged twenty-five plays. I act as Artistic Director for the series, selecting the plays, appointing and assisting directors, and overseeing the major decisions involved in each production. More information can be found at improbablefictions.org/.

Improbable Fictions productions during my time as Artistic Director:

2017-18: *Titia Andronica* (an adaptation of Shakespeare's *Titus Andronicus*), Milton's *Samson Agonistes*, *Measure for Measure*, Edward Bond's *Bingo*

2016-2017: "Bechdelian Shakespeare," *King John*, "The Letters of Augusta Evans," Calderon's *Life is a Dream*, Meredith Noseworthy's *What Vicious Loves*, *Antony and Cleopatra*, and workshop play development for Diamond Forde's *Restoring Summer*

2015-2016: *Twelfth Night*, Machiavelli's *Mandrake*, Aristophanes' *Women at the Assembly*.

2014-2015: *Richard III*, *As You Like It*, *The Tempest*, and Christopher Marlowe's *Doctor Faustus*.

2013-2014: *Romeo and Juliet*, Terry Pratchett's *Guards! Guards!*, *Henry IV parts 1 and 2*, *Merchant of Venice*, and *Comedy of Errors*.

2012-2013: Henry Fielding's *Tragedy of Tragedies*, *Julius Caesar*, *Coriolanus*, Elizabeth Cary's *The Tragedy of Mariam*, and Terry Pratchett's *Wyrd Sisters*.

2011-2012: Euripides' *Hecuba*, *A Midsummer Night's Dream*, *Timon of Athens*, *All's Well That Ends Well*, and Aristophanes' *Lysistrata*.

2010-2011: *Much Ado About Nothing*, *King Lear*, Adam Bertocci's *Two Gentlemen of Lebowsky*, *Love's Labour's Lost*, and *Hamlet*.

2010: *Twelfth Night*.

Plays for which I also served as Director: *All's Well That Ends Well*, *Hamlet*, *King Lear*, *Much Ado About Nothing*, *Romeo and Juliet*, *Samson Agonistes*, *Timon of Athens*, and *Twelfth Night*.

University of Alabama Department of Theatre and Dance:

Dramaturge for *Othello* (spring 2013)

Dramaturge for *Twelfth Night* (fall 2014)

References

Professor Steven Burch
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205.348.0343

Jennifer Drouin, Visiting Scholar
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McGill University
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Professor Sharon O'Dair, Emerita
Department of English
University of Alabama
2230 6th Street
Berkeley, CA 94710
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Professor Chase Wrenn
Department of Philosophy
University of Alabama
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cwrenn@ua.edu
205.348.5942