

DONNA KORNHABER

Department of English | The University of Texas at Austin
donna.kornhaber@austin.utexas.edu

EDUCATION

Ph.D. 2009, M.Phil. 2005, M.A. 2003, Columbia University
English and Comparative Literature
(Doctoral Program Subcommittee on Theatre and Performance)
M.F.A., 2001, New York University, Tisch School of the Arts
Dramatic Writing (Screenwriting)
B.F.A., 1999, New York University, Tisch School of the Arts
Film and Television

PROFESSIONAL APPOINTMENTS

Associate Professor, 2017-present | Assistant Professor, 2012-2017 | Lecturer, 2009-2012
Affiliated faculty: Dept. of American Studies, Center for Women's and Gender Studies, Plan II Honors Program

SELECT AWARDS

- ❖ Academy Film Scholar, Academy of Motion Picture Arts and Sciences (2016), \$25,000
- ❖ Regents' Outstanding Teaching Award, University of Texas System Board of Regents (2016), \$25,000
- ❖ President's Associates Teaching Excellence Award, Office of the President, UT Austin (2017), \$5,000
- ❖ McLaren/Lambart Award for Best Scholarly Book in Animation, Society for Animation Studies (2021)

SCHOLARSHIP

Textbooks

- ❖ *Understanding Cinema*. W.W. Norton & Co. (Under contract; 250,000 words, 700 illustrations)

Monographs

- ❖ *Aristotle's Daughters: Women and the Poetics of Screenwriting in the Silent Era*. (In preparation; 100,000 words)
 - 2016 Academy Film Scholar Award, Academy of Motion Picture Arts and Sciences
- ❖ *Silent Film: A Very Short Introduction*. Oxford: Oxford University Press, 2020. 147 pp.
 - Available as an audio book narrated by Emily Beresford (3 hrs, 47 min):
<<https://www.audiobooks.com/audiobook/silent-film-a-very-short-introduction/453677>>
- ❖ *Nightmares in the Dream Sanctuary: War and the Animated Film*. Chicago: University of Chicago Press, 2019. 279 pp.
 - Norman McLaren/Evelyn Lambart Award for Best Scholarly Book in Animation, Society for Animation Studies (2021)
 - Long-list (one of six), 2021 Kraszna-Krausz Book Award (May 2021)
 - Named one of the “2020 Outstanding Academic Titles” by *Choice* (January 2021)
 - Reviewed or featured in *Film Quarterly*, *Film History*, *The Spectator* (UK), *Times Higher Education*, *Choice*, *Booklist* (starred review), *Cartoon Brew*, *Animation Studies* (*Animation Studies 2.0*), *All the Anime*, *Lapham's Quarterly*, *Campaign for the American Reader* (*The Page 99 Test Blog*)
 - Featured on *Free Thinking*, BBC Radio 3, February 2020
- ❖ *Wes Anderson: A Collector's Cinema*. Contemporary Film Directors Series. Eds. Justus Nieland and Jennifer Fay. Champaign, IL: University of Illinois Press, 2017. 194 pp.
 - *Choice* Editor's Pick, March 2018
 - #1 in “5 Film Books I've Read and Loved Recently,” Matt Zoller Seitz, *New York Magazine* (Twitter, @mattzollerseitz, 10 October 2017)

- ❖ *Charlie Chaplin, Director*. Evanston, IL: Northwestern University Press, 2014. 341 pp.
- Reviewed in *The New York Times* (27 June 2014) and *The Wall Street Journal* (6 June 2014)
 - Featured in “Books to Watch Out For” in *The New Yorker* (3 March 2014)
 - Featured on *The Forum*, BBC World Service, 22 November 2018
 - Named a “Significant University Press Title for Undergraduates, 2013-2014” by *Choice* (May 2014)
 - Named a “Book of Critical Interest” by *Critical Inquiry* (Autumn 2014)
 - Robert W. Hamilton Book Award, University Co-Operative Society, UT Austin (2015), \$3,000

Book Series

- ❖ Series Editor, *21st Century Film Essentials*. Austin, TX: University of Texas Press, 2018-present
- Dana Polan (NYU), *The Lego Movie* (Fall 2020)
 - Named “One of the Best Books of 2020: Nonfiction” by *PopMatters* (Dec. 2020)
 - Patrick Keating (Trinity University), *Harry Potter and the Prisoner of Azkaban* (Spring 2021)
 - J.J. Murphy (University of Wisconsin-Madison), *The Florida Project* (Fall 2021)
 - Scott Bukatman (Stanford University), *Black Panther* (Forthcoming Spring 2022)
 - David Roche (Université Paul Valéry Montpellier), *Arrival* (under contract)
 - Kenneth Chan (University of Northern Colorado), *The Shape of Water* (under contract)
 - Michele Schreiber (Emory University), *Gone Girl* (under contract)

Film Programming

- ❖ Guest Programmer, *Virtual Screening: Animation at War*. Film Studies Center at The University of Chicago. Chicago, IL. 23 October 2020.
- Featuring 8 animated films from around the world, including several North American premiers
- ❖ Guest Programmer, *The Great War (B Movies and Bad History Series)*. Bullock Texas State History Museum. Austin, TX. 30 July 2019.
- Featuring 9 animated and live-action shorts and feature film excerpts, 1918-1957
- ❖ Guest Programmer, *Pioneers: First Women Filmmakers*. Austin Film Society. Austin, TX. 21 and 28 October 2018.
- Featuring 13 films from the Kino Lorber collection
- ❖ Guest Programmer, *Patriotic Picture Shows (B Movies and Bad History Series)*. Bullock Texas State History Museum. Austin, TX. 6 December 2016.
- Featuring 8 animated and live-action shorts and feature film excerpts made during the Second World War

Edited Journals

- ❖ Guest Editor, *Wes Anderson, Austin Auteur*. Special issue of *Texas Studies in Literature and Language* 60.2 (Summer 2018).
- Profiled in *Texas Monthly*: Charley Locke, “Yes, the Academics Who Devoted an Entire Journal Issue to Wes Anderson Just Might Know What They’re Talking About.” *Texas Monthly* (12 October 2018): <<https://www.texasmonthly.com/the-culture/wes-anderson-academic-journal-analysis/>>

Peer-Reviewed Articles and Book Chapters

“Silent Film after Sound.” *Oxford Handbook of Silent Cinema*. Eds. Charlie Keil and Rob King. Oxford: Oxford University Press. (Forthcoming; 10,000 words)

“American Film from the Silent Era to the Talkies.” *Oxford Research Encyclopedia of American History*. Ed. Jon Butler. Oxford: Oxford University Press, 2019. 8,000 words.

“From Posthuman to Postcinema: Crises of Subjecthood and Representation in *Her*.” *Cinema Journal* 56.4 (Summer 2017): 3-25.

“Silent Film.” *Oxford Bibliographies: Cinema and Media Studies*. Ed. Krin Gabbard. Oxford: Oxford University Press, 2017. 13,500 words.

“De hombres y cámaras de cine: Buster Keaton, Dziga Vertov y la estética del documental político.” Trans. Clara Ortiz Pachón. *L’Atalante: Revista de Estudios Cinematográficos* 22 (July-December 2016): 23-32.

“Collectivity in (Stop-)Motion: Lift Animation, Lantern Software, and the Making of Community.” *Camera Obscura* 31.1 (Spring 2016): 164-173.

“*Charlot* as Cinema: Louis Delluc and Charlie Chaplin at the Dawn of Film Criticism.” *Film History* 27.2 (Summer 2015): 140-159.

“Charles Chaplin.” *Oxford Bibliographies: Cinema and Media Studies*. Ed. Krin Gabbard. Oxford: Oxford University Press, 2015. 11,000 words.

“Substituting Speech for Style: Technique and Discourse in *Monsieur Verdoux*, *Limelight*, and *A King in New York*.” *Quarterly Review of Film and Video* 31.5 (June 2014): 415-434.

“The Producer in Animation: Creativity and Commerce from Bray Studios to Pixar.” *Beyond the Bottom Line: The Producer in Film and Television Studies*. Eds. Andrew Spicer, Anthony T. McKenna, and Christopher Meir. London: Bloomsbury, 2014. 145-159.

“The Novelist as Playwright: Adaptation, Politics, and the Plays of John Steinbeck.” *A Political Companion to John Steinbeck*. Eds. Cyrus Ernesto Zirakzadeh and Simon Stow. Lexington: University of Kentucky Press, 2013. 77-97.

“Rereading *A Countess from Hong Kong*: Action, Speech, and Style in Charlie Chaplin’s Final Feature.” *Movie: A Journal of Film Criticism* 4 (June 2013): 40-49.

“Hitchcock’s Diegetic Imagination: Thornton Wilder, *Shadow of a Doubt*, and Hitchcock’s Mise-en-Scène.” *Clues: A Journal of Detection* 31.1 (Spring 2013): 67-78.

- Reprinted in: *Hitchcock and Adaptation: On the Page and Screen*. Ed. Mark Osteen. Lanham, MD: Rowman & Littlefield, 2014. 177-190.

“*The Third Man*.” *Resurgent Adventures with Britannia: Personalities, Politics and Culture in Britain*. Ed. Wm. Roger Louis. London: I.B. Tauris, 2011. 197-210.

“Animating the War: The First World War and Children’s Cartoons in America.” *The Lion and the Unicorn* 31.2 (April 2007): 132-146.

Essays, Reviews, and Interviews

“Wes Anderson, Austin Auteur.” Introduction to *Wes Anderson, Austin Auteur*, a special issue of *Texas Studies in Literature and Language* 60.2 (Summer 2018): 125-28.

“Wes Anderson Issue from Texas Studies in Literature and Language.” (Interview) *University of Texas Press Blog* (28 June 2018): < [http://utpressnews.blogspot.com/2018/06/wes-anderson-issue-from-texas-studies.html#s\(hash.Am2yFw57.dpbs\)](http://utpressnews.blogspot.com/2018/06/wes-anderson-issue-from-texas-studies.html#s(hash.Am2yFw57.dpbs)) >

“Remembering Charlie Chaplin, Citizen of the World.” *Oxford University Press Blog* (29 April 2017): < <https://blog.oup.com/2017/04/charlie-chaplin-citizen-of-the-world/> >

“Tilting the Classroom: On Lecturing and Student Engagement.” *Spark: Reflections on Transforming Higher Education* (10 April 2017): < <http://spark.facultyinnovate.utexas.edu/tilting-the-classroom-on-lecturing-and-student-engagement/> >

“Hollywood’s Recurring Dream: Myth and Fantasy in *The Artist*.” *Bright Lights Film Journal* 77 (31 July 2012): < http://brightlightsfilm.com/77/77artist_kornhaber.php >

Rev. of *Death in American Texts and Performances*, eds. Lisa K. Perdigao and Mark Pizzato. *Theatre Journal* 63.4 (December 2011): 674-675.

“First-Timer Makes Rhett and Scarlet Sing” (with David Kornhaber). *The New York Times* (13 April 2008): < <http://www.nytimes.com/2008/04/13/theater/13korn.html> >

“In Prague, A World of Stage Design” (with David Kornhaber). *The New York Times* (10 June 2007): < <http://www.nytimes.com/2007/06/10/theater/10korn.html> >

“Digging for the Roots of American Theater” (with David Kornhaber). *The New York Times* (11 March 2007): < <http://www.nytimes.com/2007/03/11/theater/11korn.html> >

“Angels Who Came to Earth Now Come to the Stage” (with David Kornhaber). *The New York Times* (19 November 2006): < <http://www.nytimes.com/2006/11/19/theater/19korn.html> >

“Storytellers’ Muse: The Wounds of War” (with David Kornhaber). *The New York Times* (30 July 2006): < <http://www.nytimes.com/2006/07/30/theater/30korn.html> >

Journalism - as subject

Mariana Cerini, “‘Royal Tenenbaums’ at 20: How the film that established the ‘Wes Anderson effect’ is still making its mark.” *CNN Style* (14 December 2021): < <https://www.cnn.com/style/article/royal-tenenbaums-anniversary-wes-anderson-style-culture-queue/index.html> >

David Ochsner, “It’s More than a Movie.” *Life and Letters* (19 November 2019): < <https://lifeandletters.la.utexas.edu/2019/11/its-more-than-a-movie/> >

Charley Locke, “Yes, the Academics Who Devoted an Entire Journal Issue to Wes Anderson Just Might Know What They’re Talking About.” *Texas Monthly* (12 October 2018): < <https://www.texasmonthly.com/the-culture/wes-anderson-academic-journal-analysis/> >

Donna Kornhaber Curriculum Vitae

Rachel Griess, "Women's Magic Hour: A Q&A Starring Donna Kornhaber." *Life and Letters* (8 February 2018): <<http://lifeandletters.la.utexas.edu/2018/02/womens-magic-hour-a-qa-on-the-90th-academy-awards-starring-donna-kornhaber/>>

Victoria Stowe, "Hollywood Heroines: Austin's Own Academy Film Scholar Picks Her All-Time Favorite Films Made Possible by Women." *Austin Woman Magazine* (February 2017): <https://issuu.com/austinwoman/docs/aw_feb_2017>

Anon., "And the Oscar Goes To..." *Life and Letters* (Spring 2017). Print.

David Ochsner, "Breaking their Silence." *Life and Letters* (22 November 2016): <<http://lifeandletters.la.utexas.edu/2016/11/breaking-their-silence/>>

Alessandra Jara, "English Assistant Professor Donna Kornhaber Named Academy Film Scholar." *The Daily Texan* (10 November 2016): <<http://www.dailytexanonline.com/2016/11/10/english-assistant-professor-donna-kornhaber-named-academy-film-scholar>>

Gregg Kilday, "Academy Selects Two New Film Scholars." *The Hollywood Reporter* (9 August 2016): <<https://www.hollywoodreporter.com/news/motion-picture-academy-names-2016-918289>>

Erik Pederson, "Movie Academy Names Its 2016 Film Scholars." *Deadline Hollywood* (9 August 2016): <<https://deadline.com/2016/08/movie-academy-2016-film-scholars-donna-kornhaber-ellen-christine-scott-1201800905/>>

Steve Pond, "Academy Funds Research Into Female Screenwriters, Onscreen Depictions of Slavery." *The Wrap* (9 August 2016): <<https://www.thewrap.com/academy-funds-research-into-female-screenwriters-onscreen-depictions-of-slavery/>>

RESEARCH HONORS AND AWARDS

International

- ❖ Norman McLaren/Evelyn Lambart Award for Best Scholarly Book in Animation, Society for Animation Studies (2021)

National

- ❖ Academy Film Scholar, Academy of Motion Picture Arts and Sciences (2016), \$25,000
 - Awarded in support of *Aristotle's Daughters: Women and the Poetics of Screenwriting in the Silent Era*

University of Texas at Austin

- ❖ Humanities Research Award, College of Liberal Arts (2018-2021), \$15,000
 - Awarded in support of *Aristotle's Daughters: Women and the Poetics of Screenwriting in the Silent Era*
- ❖ Robert W. Hamilton Book Award, University Co-Operative Society (2015), \$3,000
 - Awarded for *Charlie Chaplin, Director*

Faculty Research Assignment, College of Liberal Arts (2022)

Honors Day Book Selection, Liberal Arts Honors Program (2015)

Summer Research Fellowship, Department of English (2015), \$9,000

Summer Research Assignment, Graduate School (2013), \$9,000

Subvention Grant, College of Liberal Arts (2013), \$3,500

Summer Research Fellowship, Program in British Studies (2012/2009), \$1,000

Graduate and Undergraduate

Marjorie Hope Nicolson Faculty Fellowship, Columbia University (2008-2009/2002-2007)
Graduate School of Arts & Sciences Dissertation Fellowship, Columbia University (2007-2008)
Mellon Summer Research Fellowship, Columbia University (2007)
Louis Cornell Summer Research Fellowship, Columbia University (2005)
Tisch Alumni University Scholarship, New York University (1999-2001)
Founders' Day Honors (top 1% of graduating class), New York University (1999)

TEACHING HONORS AND AWARDS

University of Texas System

- ❖ University of Texas System Regents' Outstanding Teaching Award, Board of Regents (2016), \$25,000

University of Texas at Austin

- ❖ President's Associates Teaching Excellence Award, Office of the President (2017), \$5,000
- “Eyes on Teaching” Classroom, Provost’s Office / Provost’s Teaching Fellows (2018; 2017)
Society for Teaching Excellence (inducted 2012)

College of Liberal Arts

- ❖ Fellow of the Eleanor Butt Crook Professorship, Plan II Honors Program (2019-2022), \$50,000
 - Competitively selected to develop inaugural course in specially-funded experiential learning initiative: \$50,000 course budget over three years
- ❖ Josefina Paredes Endowed Teaching Award (2013), \$6,000
- ❖ Raymond Dickson Centennial Endowed Teaching Fellowship (2013), \$3,000

PRESENTATIONS AND CONFERENCES

- ❖ “Free Thinking.” *BBC Radio 3*. Episode: “Early Cinema.” 22 February 2020.
< <https://www.bbc.co.uk/programmes/m000dy2b> >
- ❖ “The Forum.” *BBC World Service*. Episode: “Charlie Chaplin.” 22 November 2018.
< <https://www.bbc.co.uk/programmes/w3cswpsz> >
- ❖ “Views and Brews.” *WKUT / NPR*. Episode: “History of Film Censorship.” 15 May 2018.
< <https://www.npr.org/podcasts/381443480/views-and-brews> >

“Charlie Chaplin as a Director.” Guest Lecture, CIMS 392: European Pantomime and the Films of Charlie Chaplin. Prof. Toni Bowers. The University of Pennsylvania. 9 October 2020.

“*The Great Gatsby*: Literature, Film, and Adaptation in the High School Classroom.” Humanities Texas Professional Development Webinar. 27 July 2020.

Donna Kornhaber Curriculum Vitae

“Teaching Film in the ELA Classroom: *To Kill a Mockingbird* and *The Diary of Anne Frank*.” Humanities Texas Professional Development Webinar. 20 July 2020.

“The Great War – Introduction and Talkback.” *B Movies and Bad History Series*. Bullock Texas State History Museum. Austin, TX. July 2019.

“Reading Film.” *Teaching Literature*. Humanities Texas. Austin, TX. June 2019.

“*Shoes* Post-Film Talkback.” *Reel Women in Film*. Bullock Texas State History Museum. Austin, TX. January 2019.

“Pioneers: First Women Filmmakers, Part 2 - Introduction and Talkback.” *Austin Film Society*. Austin, TX. October 2018.

“Pioneers: First Women Filmmakers, Part 1 - Introduction and Talkback.” *Austin Film Society*. Austin, TX. October 2018.

“American Literature on Screen.” *Teaching the American Literary Tradition*. Humanities Texas. Austin, TX. June 2018.

“Wes Anderson’s *The Grand Budapest Hotel*” Faces of Migration Lecture Series, University of Texas at Austin. Austin, TX. April 2018.

“*Lane 1974* Post-Film Talkback.” *Femme Film Fridays*. Bullock Texas State History Museum. Austin, TX. March 2018.

“The Changing Face of Screenwriting in the Silent Era.” *Society for Cinema and Media Studies*. Toronto, ON. March 2018.

“Reading *There Will Be Blood*.” Ransom Reading Group, Liberal Arts Honors Student Council, University of Texas at Austin. Austin, TX. February 2018.

“How to Read a Film.” Liberal Arts Advisory Council, College of Liberal Arts, University of Texas at Austin. Austin, TX. April 2017.

“How to Read a Film.” Liberal Arts Development Council, College of Liberal Arts, University of Texas at Austin. Austin, TX. April 2017.

“*The Prime of Miss Jean Brodie* Post-Film Talkback.” *Femme Film Fridays*. Bullock Texas State History Museum. Austin, TX. January 2017.

“Patriotic Picture Shows – Introduction and Talkback.” *B Movies and Bad History Series*. Bullock Texas State History Museum. Austin, TX. December 2016.

“Stop Watching Movies! And Start Reading Them.” Family Weekend, College of Liberal Arts, University of Texas at Austin. Austin, TX. September 2016.

“Film and American History.” *American Presidents and the Nation: 1970 to 2000*. Humanities Texas. Austin, TX. June 2015.

“Animating the War: The First World War and the History of Animation.” Baker-Nord Center for the Humanities, Case Western University. Cleveland, OH. February 2015.

“Fragments and Digital Mediation: A Panel Response.” *Modern Language Association*. Vancouver, Canada. January 2015.

“Moving Parts: Object Animation, Early Cinema, and the Ontology of Film.” *Society for Cinema and Media Studies*. Chicago, IL. March 2013.

“The Politics of Silence: Charlie Chaplin, Silent Cinema, and the British Empire.” *Modern Language Association*. Boston, MA. January 2013.

“Charlie Chaplin’s Forgotten Feature: *A Countess from Hong Kong*.” British Studies Lecture Series, University of Texas at Austin. Austin, TX. August 2012.

“Griffith at Biograph, Chaplin at Keystone: Consolidation and Resistance in the Development of Classical Style.” *Society for Cinema and Media Studies*. Boston, MA. March 2012.

“*The Iron Lady* Panel Discussion.” British Studies Lecture Series, University of Texas at Austin. Austin, TX. January 2012.

“Adaptation and the Films of Mira Nair.” *Southwestern University Faculty Forum*. Southwestern University. Georgetown, TX. October 2010.

“Accident and Artistry in *The Third Man*.” British Studies Lecture Series, University of Texas at Austin. Austin, TX. September 2010.

“Charlie Kaufman and the Closure of Representation: Media, Medium, and Reality in *Synecdoche, New York*.” *Association for Theater in Higher Education*. Los Angeles, CA. August 2010.

“Popular Perceptions of Museums in Film: *Night at the Museum* and the Dream of Animation.” *Texas Association of Museums Annual Meeting*. Bryan, TX. March 2010.

“Unsettling Realisms: Theatrical Realism as a Destabilizing Force in Contemporary Independent Cinema.” *American Society for Theatre Research*. San Juan, PR. November 2009.

“Moving Past Melodrama: The First World War and American Popular Drama of the ’20s.” *The First World War and Popular Culture*. Newcastle Upon Tyne, England. March 2006.

“Everyday Horror: Silent Cinema, German Expressionism, and the Career of Greta Garbo.” *Irish Film Institute*. Dublin, Ireland. September 2005.

UNDERGRADUATE SUPERVISION AND ADVISING

B.A. Honors Thesis Committees

Anne Chow, Plan II, “Film Movements and Fiction,” 2020-2021 (Supervisor)

Skyler Goodman, Liberal Arts Honors, “Reading Air” (Screenplay), 2019-2020 (Supervisor)

Sophia Desalvo, English, “Catholicism, Realism, and the Films of Martin Scorsese,” 2019-2020 (Supervisor)

Jacob Palmer, English, “The Recluse Aesthetic: Salinger, Malick, and the Art of Withdrawal,” 2018-2019 (Supervisor)

Lily Gonzales, English, “Gaze, Body, Touch: The Optics of Queer Desire,” 2018-2019 (Supervisor)

Donna Kornhaber Curriculum Vitae

- Kathryn Garia, English, "The Intersection of Mythology and the Postmodern in Cinema at the End of the 20th Century," 2018-2019 (Supervisor)
- Mackenzie Howard, English, "Down the Rabbit Hole and Into Missouri: How *Alice's Adventures in Wonderland* Lays the Foundation for *Gone Girl*," 2018-2019, (Supervisor)
- Michelle Zhang, English, "Me and Earl and the Adapted Girl: Learning to Write a Young Adult Adaptation," 2017-2018 (Supervisor)
- Preston Ray, English, "Driven by Fear: A Look at Horror in Steven Spielberg's Films," 2017-2018 (Supervisor)
- Dane Sowers, Plan II Honors/English, "Genre, the Postmodern, and American Western Cinema: A Study of the Films of Clint Eastwood, Quentin Tarantino, and Joel and Ethan Coen," 2016-2017 (Supervisor)
- Dylan Davidson, Plan II Honors/English, "Body, Mind, and Affect: Three Studies in Contemporary Animated Film," 2016-2017 (Supervisor)
- Burleson Thesis Award, Department of English
 - Model Thesis, Plan II Honors Program
- Elizabeth Lee, Plan II Honors/Radio-Television-Film, "The Seedling's Song" (Screenplay), 2015-2016 (Supervisor)
- David Engleman, Plan II Honors/English, "Masculinity on Screen at the Turn of the Century: *American Beauty*, *Fight Club*, and *Office Space*," 2015-2016 (Supervisor)
- Austin Taylor George, Plan II Honors/English, "The Politics of Medium: The 'Cinematic' and the 'Literary' in the Works of Graham Greene," 2014-2015 (2nd Reader)
- Jordan Smith, English, "Violence In-Text and Onscreen: *The (Wonderful) Wizard of Oz*," 2012-2013 (Supervisor)
- Mary Frances Carter, English, "Reading Androgyny in *The Sun Also Rises*: A Butlerian Understanding of Hemingway's Gender Identities," 2011-2012 (Supervisor)
- Hannah Bisewski, Plan II Honors/English, "No Ordinary String: A Play in Quarters," 2010-2011 (Supervisor)
- Amelia Giller, Plan II Honors/Radio-Television-Film, "Gertrudes" (Animated Film), 2010-2011 (Co-Supervisor)

GRADUATE SUPERVISION AND ADVISING

Ph.D. Dissertation Committees

Raelynn Gosse, English, 2020-present (Co-Chair), *Domestic Dangers: Monstrous Women in the 19th-century Gothic and Contemporary Horror Film*

Zoe Bursztajn-Illingworth, English, 2019-present (Co-Chair), *Shooting Script: Poetry, Film, and Form*

Lauren Peña, Spanish & Portuguese, 2017-2020 (Co-Chair), *The Spaces of Cuban Cinema*

Nicole Schrag, English, 2017-2019 (Co-Chair), *Labour, the Left, and London Fiction and Film from Thatcher to Brexit*

Erin Cotter, English, 2016-2018 (Chair), *The New Woman's Guises: Women and Modernity in American Naturalist Literature and Silent Film from 1900-1930*

Wisam Ali Yawer, English, 2018-2020 (Member)

Joshua Kopin, American Studies, 2017-2020 (Member)

Peter Kunze, Radio-Television-Film, 2016-2018 (Member)

Hind Hussein, English, 2016-2018 (Member)

Sean Cashbaugh, American Studies, 2013-2016 (Member)

Prospectus Examination Committees

Raelynn Gosse, English, 2020 (Chair)
Zoe Bursztajn-Illingworth, 2019 (Co-Chair)
Lauren Peña, Spanish & Portuguese, 2017 (Co-Chair)
Nicole Schrag, English, 2017 (Co-Chair)
Wisam Ali Yawer, English, 2018 (Member)
Joshua Kopin, American Studies, 2017 (Member)
Erin Cotter, English, 2016 (Chair)
Hind Hussein, English, 2016 (Member)
Sean Cashbaugh, American Studies, 2013 (Member)

Field Examination Committees

An Ho, English, 2020 (Chair)
Raelynn Gosse, English, 2019 (Chair)
Zoe Bursztajn-Illing, English, 2019 (Chair)
Nicole Schrag, English, 2016 (Co-Chair)
Lauren Peña, Spanish & Portuguese, 2016 (Member)
Mark Sheridan, English, 2016 (Member)
Joshua Kopin, American Studies, 2016 (Member)
Wisam Ali Yawer, English, 2016 (Member)
Erin Cotter, English, 2015 (Chair)
Hind Hussein, English, 2015 (Member)

M.A. Thesis Committees

Adena Rivera-Dundas, English, 2016 (2nd Reader)
Kristin Canfield, English, 2016 (2nd Reader)
Lauren Pena, Spanish & Portuguese, 2016 (Committee Member)
Mark Sheridan, English, “The Heart-Shaped Cookie Knife: *Miss Lonelyhearts* as Accelerated Bergsonian Comedy,” 2015 (Chair)
Jordan Lamfers, English, 2011 (2nd Reader)

SERVICE

University of Texas Press

Provost’s UT Press Presidential Search Committee, 2019-2020
Executive Committee, 2017-2020 (elected)
Faculty Advisory Committee, 2017-2020
Faculty Advisory Committee, 2013-2014

University of Texas at Austin

Faculty Awards Selection Committee, Office of the Executive Vice President and Provost, 2019-2020
Harry Ransom Center Fellowship Selection Committee, Harry Ransom Center, 2019-2020
Robert W. Hamilton Book Awards Selection Committee, Office of the Vice President for Research, 2017-18
Undergraduate Merit Scholarship Selection Committee, College of Liberal Arts, 2018-present
Instructor, Friends of Fulbright Program, International Office, Spring 2017
Robert W. Hamilton Book Awards Selection Committee, Office of the Vice President for Research, 2015-16

Donna Kornhaber Curriculum Vitae

English Honors Program Committee, Department of English, 2016-present
Reviewer, *Texas Studies in Literature and Language*, 2012-present
Graduate Placement Committee, Department of English, 2012-2017
University Libraries Committee, Office of the Vice Provost, 2014-2015
Faculty Senate, 2013-2015 (elected)
Class Visit Coordinator, Sundance Institute “Film Forward” Film Education Program, 2015
Advisory Board, Texas Institute for Literary and Textual Studies (TILTS), Department of English, 2013-2014
Graduate Professional Skills Committee, Department of English, 2012-2013
Session Organizer, TILTS: “The Fate of the Book,” Department of English, 2012-2013

Chaired Panels

Co-Chair, “Screenwriting at the Margins.” *Society for Cinema and Media Studies*. Toronto, ON. 2018.
Chair, “Theories of Animation.” *Society for Cinema and Media Studies*. Chicago, IL. 2013.
Chair, “Theatre, Cinema, and the Shaping of Imperial Thought.” *British Scholars Society: Britain and the World Conference*. Austin, TX. 2013.
Co-Chair, “Media and Mimesis.” *Association for Theatre in Higher Education*. Los Angeles, CA. 2010.

External Tenure Reviews

Trinity University, Department of Human Communication and Theatre, 2018

Reviewing for Presses

Bloomsbury Press
Northwestern University Press
Rutgers University Press
University of Mississippi Press
University of Texas Press

Other Appointments

Faculty, Mellon School of Theater and Performance Research at Harvard University, 2012