

**David Kornhaber**

Department of English and Program in Comparative Literature  
The University of Texas at Austin  
Co-Editor, *Modern Drama*

Curriculum Vitae

EDUCATION

Columbia University, 2005-9, Ph.D. *with Distinction*, 2009, English and Comparative Literature,  
Doctoral Program Subcommittee on Theatre  
Columbia University, 2003-5, M.Phil., 2005, English and Comparative Literature,  
Doctoral Program Subcommittee on Theatre  
Columbia University, 2002-3, M.A., 2003, English and Comparative Literature,  
Doctoral Program Subcommittee on Theatre  
Harvard University, 1998-2002, A.B. *summa cum laude*, 2002, English and American Literature and  
Language

PROFESSIONAL APPOINTMENTS

The University of Texas at Austin

*Department of English*

Associate Professor, 2016-  
Assistant Professor, 2009-2016

*Program in Comparative Literature*

Associate Professor, 2016-  
Graduate Advisor and Chair of Admissions, 2015-2018  
Assistant Professor, 2010-2016

*Department of French and Italian*

Affiliated Faculty, 2014-

*Center for European Studies*

Affiliated Faculty, 2017-

*Modern Drama*

Co-editor (with Lawrence Switzky), 2020-2025 (63.3 – 67.2) [position started July 2019]  
Editorial Board Member, 2015-2019  
Guest Editor, Winter 2013 (56.4)

Mellon School of Theatre and Performance Research at Harvard University

Faculty, Summer 2013

## PUBLICATIONS

### Books

*Tragedy in Postmodernity*. (In development; 100,000 words)

*Theatre & Knowledge*. Theatre & series. Eds. Jen Harvie and Dan Rebellato. London: Red Globe Press [formerly Palgrave-Macmillan]. (December 2019. 80pp.)

- Foreword by Freddie Rokem

*The Birth of Theatre from the Spirit of Philosophy: Nietzsche and the Modern Drama*. Evanston, IL: Northwestern University Press, 2016. 256 pp.

- Reviewed in: *Modern Drama* 60.3; *Theatre Journal* 71.3; *Comparative Drama* 51.2; *Nietzsche-Studien* 46.1; *The Comparatist* 41

### Editions and Edited Collections

Ed., with Brad Kent. *The Cambridge Companion to Modernist Theatre*. Cambridge Companions series. Cambridge: Cambridge University Press. (Proposal solicited and in development)

Ed., with Laura Cull Ó Maoilearca and Martin Middeke. *The Handbook of Theatre Philosophy*. 2 vols. Berlin: De Gruyter. (Proposal solicited and in development)

Ed., with James N. Loehlin. *Tom Stoppard in Context*. Literature in Context series. Cambridge: Cambridge University Press. (Forthcoming 2021; 125,000 words)

Ed. *George Bernard Shaw's Major Cultural Essays*. Oxford World Classics. Oxford: Oxford University Press. (Forthcoming 2020; 175,000 words)

### Edited Journals

Guest ed., with Martin Middeke. *Drama, Theatre, and Philosophy*. Special issue of *Anglia* 136.1 (March 2018). 237 pp.

- *Contributors*: Laura Cull Ó Maoilearca (University of Surrey, UK), Erika Fischer-Lichte (Freie Universität Berlin, Germany), Ramona Mosse (Freie Universität Berlin, Germany), Hans-Thies Lehman (Goethe-Universität Frankfurt, Germany), Dan Rebellato (Royal Holloway University of London, UK), Mark Robson (University of Dundee, UK), Tom Stern (University College London, UK), Anna Street (Université Paris-Sorbonne - Paris IV, France), Dieter Thomae (Universität St.Gallen, Switzerland)

Guest ed. *Drama and Philosophy*. Special issue of *Modern Drama* 56.4 (Winter 2013). 156 pp.

- *Contributors*: Katherine Biers (Columbia University), Laura Cull (University of Surrey), David Krasner (Dean College), Toril Moi (Duke University), Martin Puchner (Harvard University), Freddie Rokem (Tel Aviv University)

### Digital Projects

Ed., with Laura Cull Ó Maoilearca and Martin Middeke. *The Theatre (&) Philosophy Project*. [www.theatrephilosophy.org](http://www.theatrephilosophy.org). (In development; launching 2021)

Peer-Reviewed Articles and Book Chapters

- “The Playwright as Thinker: Modern Drama and Performance Philosophy.” *The Routledge Companion to Performance Philosophy*. Eds. Laura Cull Ó Maoilearca and Alice Lagaay. Abingdon, UK: Routledge, 2020: 120-137. (*forthcoming*)
- “Philosophy and Social Theory.” *A Cultural History of Tragedy in the Modern Age*. Ed. Jennifer Wallace. London: Bloomsbury, 2019: 75-91.
- “Restoration and 18<sup>th</sup> Century England.” *The Routledge Companion to Scenography*. Ed. Arnold Aronson. Abingdon, UK: Routledge, 2017. 338-343.
- “Philosophy.” *George Bernard Shaw in Context*. Ed. Brad Kent. Cambridge: Cambridge University Press, 2015. 306-313.
- “Every Text is a Performance: A Pre-History of Performance Philosophy.” *Performance Philosophy* 1 (2015): 24-35.
- “Kushner at Colonus: Tragedy, Politics, and Citizenship.” *PMLA* 129.4 (October 2014): 727-741.
- Best Research Essay Prize, Honorable Mention, Dept. of English, UT Austin, 2014
- “The Genealogy of *Major Barbara*: Nietzschean Philosophy and the Shavian Play of Ideas.” *Modern Drama* 56.3 (Fall 2013): 269-286.
- *Modern Drama* Award for Outstanding Article of 2013
- “Philosophy as Theatre.” *Lebenswelt: Aesthetics and Philosophy of Experience* 3 (2013): 111-16.
- “Nietzsche, Shaw, Stoppard: Theatre and Philosophy in the British Tradition.” *Philosophy and Literature* 36.1 (April 2012): 79-95.
- “The Philosopher, the Playwright, and the Actor: Friedrich Nietzsche and the Modern Drama’s Concept of Performance.” *Theatre Journal* 64.1 (March 2012): 25-40.
- “The Art of Putting Oneself on Stage Before Oneself: Theatre, Selfhood, and Friedrich Nietzsche’s Epistemology of the Actor.” *Theatre Research International* 36.3 (Oct. 2011): 240-53.
- “Regarding the Eidophusikon: Scenography, Spectacle, and Culture in 18<sup>th</sup>-Century England.” *Theatre Arts Journal: Studies in Scenography and Performance* 1.1 (Fall 2009): 45-59.
- “Virtuosic Alienation: Sarah Jones, Broadway, and the Brechtian Tradition.” *Brecht, Broadway, and United States Theatre*. Ed. Chris Westgate. Newcastle Upon Tyne: Cambridge Scholars Publishing, 2007. 122-145.
- “Presenting the Past, Performing the Future: Theatre in New York and Cape Town Ten Years After Apartheid.” *Safundi: The Journal of South African and American Comparative Studies* 5.1-2 (April 2004): 1-8.

Essays

David Kornhaber and Martin Middeke. "Drama, Theatre, and Philosophy: An Introduction." Introduction to *Drama, Theatre, and Philosophy*, a special issue of *Anglia* 136.1 (2018): 1-10.

"Arthur Miller and Twentieth-Century American Drama." *Humanities: The Newsletter of Humanities Texas* (August 2017). < <http://www.humanitiestexas.org/news/articles/arthur-miller-and-twentieth-century-american-drama> >

"An Intelligent Despair: Kushner, Shaw, and Politics." Program for *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* by Tony Kushner. Directed by Eda Holmes. Niagara-on-the-Lake, Ontario: Shaw Festival Theatre, 11 July – 10 October 2015: 17-19.

"Drama and Philosophy 2.0." Introduction to *Drama and Philosophy*, a special issue of *Modern Drama* 56.4 (Winter 2013). 419-33.

"Beckett and Brevity." Program for *Fragments* by Samuel Beckett. Directed by Peter Brook and Marie-Hélène Estienne. New York: Theatre for a New Audience, 9 November – 4 December 2013: 3-4.

Invited Reviews

Rev. of *Visions of Tragedy in Modern American Drama*, ed. David Palmer. *Journal of Contemporary Drama in English* 7.2 (2019): 366-368.

Rev. of *Nietzsche and The Birth of Tragedy*, by Paul Raimond Daniels. *Nietzsche-Studien* 46.1 (2017): 324-328.

Rev. of *Philosophy and Theatre: An Introduction*, by Tom Stern. *PAJ: A Journal of Performance and Art* 39.3 (September 2017): 99-100.

Rev. of *Tragedy and Dramatic Theatre*, by Hans-Thies Lehman. *Modern Drama* 60.2 (Summer 2017): 245-247.

Rev. of *The Cambridge Introduction to Tom Stoppard*, by William Demastes. *Comparative Drama* 49.2 (Summer 2015): 246-249.

Rev. of *Acts: Theater, Philosophy, and the Performing Self*, by Tzachi Zamir. *Theatre Journal* 67.2 (May 2015): 362-363.

Rev. of *The Mind-Body Stage: Passion and Interaction in the Cartesian Theater*, by Darren Gobert. *Theatre Survey* 56.1 (January 2015): 101-103.

Rev. of *Empty Houses: Theatrical Failure and the Novel*, by David Kurnick. *Romanticism and Victorianism on the Net* 62 (October 2012).

Rev. of *Shaw, Plato, and Euripides: Classical Currents in "Major Barbara,"* by Sidney P. Albert. *Comparative Drama* 46.4 (Winter 2012): 569-571.

### Reference Articles

“The Kitchen.” *American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History*. Ed. Gina Misiroglu. London, UK: Routledge, 2015. 417.

“Living Theatre.” *American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History*. Ed. Gina Misiroglu. London, UK: Routledge, 2015. 437.

“Eugene O’Neill.” *American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History*. Ed. Gina Misiroglu. London, UK: Routledge, 2015. 537.

“Provincetown Players.” *American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History*. Ed. Gina Misiroglu. London, UK: Routledge, 2015. 582.

### Journalism

Donna Kornhaber and David Kornhaber, “First-Timer Makes Rhett and Scarlet Sing.” *The New York Times* (13 April 2008).

“Stolen Promises: *Victory* by Athol Fugard at the Fountain Theatre.” *American Theatre* (March 2008): 22.

“A Frog with a Philosophy: *Up in the Air* by Amon Miyamoto at the Kennedy Center.” *American Theatre* (February 2008): 22.

Donna Kornhaber and David Kornhaber, “In Prague, A World of Stage Design.” *The New York Times* (10 June 2007).

Donna Kornhaber and David Kornhaber, “Digging for the Roots of American Theater.” *The New York Times* (11 March 2007).

“Critic’s Notebook: The Appalachian Difference.” *American Theatre* (November 2006): 76-79.

Donna Kornhaber and David Kornhaber, “Angels Who Came to Earth Now Come to the Stage.” *The New York Times* (19 November 2006).

Donna Kornhaber and David Kornhaber, “Storytellers’ Muse: The Wounds of War.” *The New York Times* (30 July 2006).

“Animal Crackers: Sibling rivalry reveals the truth about cats and dogs.” Rev. of *Crazy for the Dog* by Christopher Boal. New York, NY: Bouwerie Lane Theatre. *The Village Voice* (20 June 2006).

“Urban Legends: Fairy tales fare better when they don’t talk about love.” Rev. of *Getting Home* by Anton Dudley. New York, NY: McGinn/Cazale Theatre. *The Village Voice* (13 June 2006).

“Jules Fisher and Peggy Eisenhauer.” *American Theatre* (January 2006): 34.

“Sam Woodhouse and Delicia Turner-Sonnenburg.” *American Theatre* (January 2006): 39.

Journalism (cont'd)

“Ben Stanton, Lighting Designer.” *American Theatre* (December 2005): 36.

“Sonic Youths: A festival sets out to make musical theater seem hip again.” *The Village Voice* (6 September 2005).

“Sightlines.” Rev. of *Bath Party* by Meital Dohan, Karen Shefler, and Ayelet Dekel. New York, NY: Here Arts Center. *The Village Voice* (23 August 2005).

“Return of the Vicious Circle.” Rev. of “The Talk of the Town,” by Ginny Redington and Tom Dawes. New York, NY: Peccadillo Theater Company. *The New York Sun* (18 July 2005).

“When Benjamin Met Brecht.” *The New York Sun* (14 July 2005).

“Taking the Show on the Road: French Theatre in New York.” *The New York Sun* (7 July 2005).

“A Little Drama Made Intelligible.” Rev. of *Gertrude Stein Invents a Jump Early On*, by Karren LaLonde Aleheir. New York, NY: Thalia Theatre. *The New York Sun* (20 June 2005).

Rev. of *Work* by Charlotte Meehan. New York, NY: Flea Theater. *The Village Voice* (31 May 2005).

Rev. of *Pentecost* by David Edgar. New York, NY: Barrow Group. *The Village Voice* (8 March 2005).

“East Coast Artists Offer Four Ways of Looking at Sophocles’ *Yokasta*.” Rev. of *Yokastas Redux* by Richard Schechner. New York, NY: La Mama E.T.C. *The Village Voice* (22 Feb 2005).

Rev. of *Three Sisters* by Anton Chekhov. New York, NY: Classic Stage Company. *The Village Voice* (4 January 2005).

“Cries of War: Euripides’ lyrical anti-war play gets tragically emotional.” Rev. of *Trojan Women* by Euripides. New York, NY: Classical Theater of Harlem. *The Village Voice* (6 April 2004).

Rev. of *Naked* by Luigi Pirandello. New York, NY: Gene Frankel Theater. *The Village Voice* (9 March 2004).

Rev. of *Bridge and Tunnel* by Sarah Jones. New York, NY: 45 Bleecker Street Theatre. *The Village Voice* (17 February 2004).

Rev. of *Who Killed Woody Allen?* By Dan Callahan, Brendan Connor, and Tom Dunn. New York, NY: Triad Theatre. *The Village Voice* (30 December 2003).

Rev. of *The Threepenny Opera* by Bertolt Brecht. New York, NY: Jean Cocteau Repertory. *The Village Voice* (7 October 2003).

## RESEARCH HONORS AND AWARDS

National and International

Award for Outstanding Article, *Modern Drama* (2013), \$500

University of Texas at Austin

Humanities Research Award, College of Liberal Arts (2017-2020), \$15,000

Faculty Research Assignment, Office of Graduate Studies (2018)

Best Research Essay Prize, Honorable Mention, Department of English (2015), \$750

Summer Research Fellowship, Office of Graduate Studies (2013), \$9,000

College Research Fellowship, College of Liberal Arts (2012)

Summer Research Fellowship, British Studies (2012; 2009), \$1,000

Summer Research Assignment, Office of Graduate Studies (2009), \$9,000

Graduate and Undergraduate

Marjorie Hope Nicolson Faculty Fellowship, Columbia University (2002-2007 / 2008-2009)

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)

Miron Cristo-Loveanu Prize for Best Master's Thesis, Columbia University, Department of English and Comparative Literature (2003)

Thomas Temple Hoopes Thesis Award, Harvard University (2002)

Phi Beta Kappa, Harvard University (2002)

## TEACHING HONORS AND AWARDS

Tom Cable Award for Upper Division Teaching, Department of English (2018), \$1,000

Raymond Dickson Endowed Teaching Fellowship, College of Liberal Arts (2013), \$3,000

Society for Teaching Excellence, University of Texas at Austin (inducted 2012)

## PRESENTATIONS

Conferences Organized

*Theatre and Thought in the European Tradition: An International Symposium.* The University of Texas at Austin. Austin, TX. April 2018.

- *Co-Organizer:* Martin Middeke (Universität Augsburg, Germany)
- *Panelists:* Laura Cull Ó Maoilearca (University of Surrey, UK/England); Hans-Thies Lehmann (Goethe-Universität Frankfurt, Germany); Ramona Mosse, (Freie Universität Berlin, Germany); Mark Robson (University of Dundee, UK/Scotland); Anna Street (Universite Paris-Sorbonne - Paris IV, France); Dieter Thomae (Universität St.Gallen, Switzerland); Tom Stern (University College London, UK/England)
- *Respondents:* Minou Arjomand (UT Austin, USA); Darren Gobert (York University, Canada); Freddie Rokem (University of Chicago, USA / Tel Aviv University, Israel); Matthew Wilson Smith (Stanford University, USA)
- *Keynotes:* Paul Woodruff (UT Austin, USA); Martin Puchner (Harvard University, USA)
- *Sponsors:* Center for European Studies, France-UT Institute, Department of English, British Studies Program, Department of French and Italian, Comparative Literature Program, Office of Graduate Studies, Department of Philosophy, Institute for Israel Studies

Scholarly and Public Presentations

❖ “*The Birth of Tragedy* in America, or Long Day’s Journey into Nietzsche.” Keynote address. *Tragedy and American Drama: Genre, Mediality, and Ethics*. Universität Augsburg. Augsburg, Germany. June 2017.

❖ “How to Get Published in *PMLA*.” Invited panelist. *Modern Language Association*. Austin, TX. January 2016.

❖ “Shakespeare’s *A Midsummer Night’s Dream*.” *Eklektikos with John Aielli*. KUTX 98.9. October 2015.

“Reconstructing Tragedy in the Modern Era.” *Modernist Studies Association*. Toronto, ON. October 2019.

Round Table on the Philosophy of Orientation. *Hodges Foundation for Philosophical Orientation*. Nashville, TN. October 2019.

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

“American Drama on Stage.” Teaching the American Literary Tradition, Humanities Texas. Austin, TX. June 2018

“European Modern Drama.” Hemispheres Summer Institute 2018, Hemispheres: The International Outreach Consortium. Austin, TX. June 2018

“The Scope of Justice: Shakespeare’s *Measure for Measure*.” Roundtable discussion. British Studies Lecture Series, University of Texas at Austin. Austin, TX. September 2017.

“Arthur Miller to 1956.” Fundraising Salon, Austin Shakespeare. Austin, TX. September 2017.

“Tragedy.” MFA Playwrights/Directors Forum, Department of Theatre and Dance, UT Austin. Austin, TX. April 2017.

“Arthur Miller and Twentieth-Century American Drama.” Teaching Drama, Humanities Texas. San Antonio, TX. February 2017.

Post-Show Talkback: *Old Times* by Harold Pinter. Austin Shakespeare. Austin, TX. February, 2017.

“Shakespeare’s *Richard III*.” Roundtable discussion. British Studies Lecture Series, University of Texas at Austin. Austin, TX. September 2016.

“Dramatic Voices.” Teaching the American Literary Tradition, Humanities Texas. El Paso, TX. June 2016.

“Dramatic Voices.” Teaching the American Literary Tradition, Humanities Texas. Austin, TX. June 2016.



- “Samuel Beckett’s *Waiting for Godot*.” CTI 350: Masterworks of World Drama, Prof. Douglas Biow. Jefferson Center for Core Texts and Ideas. April 2016.
- “American Drama in the Twentieth Century.” Teaching Drama, Humanities Texas. Austin, TX. April 2016.
- “Tony Kushner and Tragedy.” FR 391K: Deconstructing Tragedy, Prof. Marc Bizer. Department of French. February 2016.
- “The Origins of Modern American Drama.” Liberal Arts Family Weekend Mini-Class, The University of Texas at Austin. Austin, TX. October 2014.
- “Shakespeare’s *Much Ado About Nothing*.” Dean Performing Arts Seminar Series, The University of Texas at Austin. Austin, TX. October 2014.
- “Dramatic Voices.” Teaching the American Literary Tradition, Humanities Texas. Austin, TX. June 2014.
- Post-Show Talkback: *The Tempest* by William Shakespeare. Austin Shakespeare. Austin, TX. June 2014.
- “Performing Philosophy: The Case of Socrates.” *American Society for Theatre Research*. Dallas, TX. November 2013.
- “Playing the Language Game: Wittgenstein and Contemporary Drama.” *Association for Theatre in Higher Education*. Orlando, FL. August 2013.
- Post-Show Talkback: *Design for Living* by Noel Coward. Austin Shakespeare. Austin, TX. Feb. 2013.
- “Adapting Despair: Tony Kushner, George Bernard Shaw, and *The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures*.” *Modern Language Association*. Boston, MA. January 2013.
- “Whither the Playtext: Forced Entertainment, Multi-platform Texts, and the Postdramatic Theatre.” *Society for Textual Scholarship*. Austin, TX. June 2012.
- “The Genealogy of Shaw: Nietzschean Philosophy and the Shavian Play of Ideas.” The Centre for Drama, Theatre, and Performance Studies, University of Toronto. Toronto, ON. March 2012.
- “Shaw’s Subjunctive: The Dramaturgy of Extravaganza and the Extremities of Political Imagination.” *Modern Language Association*. Seattle, WA. January 2012.
- “Comedies of Capitalism: Theatre History and the Future(s) of Happiness: A Roundtable Discussion.” *American Society for Theatre Research*. Montreal, QC. November 2011.
- Post-Show Talkback: *Hamlet* by William Shakespeare. Austin Shakespeare. Austin, TX. Oct. 2011.

“George Bernard Shaw, Modernist.” British Studies Lecture Series, University of Texas at Austin. Austin, TX. March 2011.

“Tom Stoppard’s *Arcadia*.” E316K: Masterworks of English Literature, Prof Lars Hinrichs. Department of English. March 2011.

Post-Show Talkback: *Man and Superman* by George Bernard Shaw. Austin Shakespeare. Austin, TX. February 2011.

“Re-mediating the Theatre: Drama, Print, and Digital Humanities.” *Texas Institute for Literary and Textual Studies: Digital Humanities Institute (Access, Authority, and Identity)*. Austin, TX. February 2011.

“Schiller and Tragedy.” Fundraising Salon, Austin Shakespeare. Austin, TX. March 2010.

“From Imitation to Action: Nietzsche’s Epistemology of the Actor.” *American Comparative Literature Association*. New Orleans, LA. April 2010.

Post-Show Talkback: *Mary Stuart* by Friedrich Schiller. Austin Shakespeare. Austin, TX. Feb. 2010.

“Performing the Dionysian: Friedrich Nietzsche and the Ontology of Acting in Strindberg, Shaw, and O’Neill.” *American Society for Theatre Research*. San Juan, PR. November 2009.

“Conversion by Conversation: Nietzsche, Shaw, and the Politics of Modernism.” *International Shaw Society*. Washington, DC. October 2009.

Post-Show Talkback: *Measure for Measure* by William Shakespeare. Austin Shakespeare. Austin, TX. Sept. 2009.

“The Dispersion of Melodrama: Ibsen, Shaw, and the Modern Drama’s Debate on Melodrama.” *American Comparative Literature Association*. Cambridge, MA. March 2009.

“Corporeal Revolutions: Bertolt Brecht, Gestus, and Theories of the Body.” *Harvard Department of Germanic Languages and Literatures Graduate Student Conference*. Cambridge, MA. April 2007.

“Staging the Kiss: Gender Performance in Amateur Musical Theatre.” *Association for Theatre in Higher Education*. Toronto, ON. July 2004.

## ADVISING AND SUPERVISION

### Sponsorship/Supervision of International Scholars

Fulbright Sponsor, Tomáš Kačer, Masaryk University, Czech Republic, 2017-2018

Departmental Liaison, Fulbright Iraqi Scholars Program, UT International Office, Summer 2017

Adviser and Dissertation Supervisor, Hind Hussein, Higher Committee for Educational Development in Iraq, 2014-2018

Adviser and Dissertation Supervisor, Wisam Ali Yawer, Higher Committee for Educational Development in Iraq, 2014-2018

Ph.D. Dissertations*External Reader*

Derek Gingrich, York University, English, *Failures to Self-Locate: Counterfactual Ontologies in Contemporary Theatre and Physics*, 2019

*Chair*

Brice Ezell, English, *The Theatre of Clarity: Analytic Philosophy in American and English Drama*, 2019-  
 Kaitlyn Farrell, English, *Visible Signs: Pregnancy, Contraception, and Reproductive Anxiety in Modern Drama*, 2019-  
 Wisam Ali Yawer, English, *Followership, Leadership and History: Rereading Shakespeare in the Middle East*, 2018-  
 Hind Hussein, English, *Arab-American Playwrights: Hyphenated Identities and Cultural In-Betweenness*, 2016-2018  
 Elliott Turley, English, *Bear and Grin It: Tragicomic Ethics on the Modern Stage*, 2015-2018  
 Courtney Massie, English, *Toward a Theatre of Empathy: Violence in the Plays of Timberlake Wertenbaker, Sarah Kane, and Marina Carr*, 2015-2017 (Chair)

*Member*

Robert Jones, English, 2016-2020  
 Deb Streusand, English, 2015-2018  
 Ryan Swankie, French and Italian, 2015-2018  
 Katharine Stevenson, English, 2015-2017  
 John DeStafney, Comparative Literature, 2013-2016  
 Thomas Lindsay, English, 2012-2015  
 Dasan Kim, English, 2009-2013  
 Andrew Bennett, Comparative Literature, 2011-2013  
 Jean Canon, English, 2009-2012

Prospectus Examinations

Brice Ezell, 2018  
 Kaitlyn Farrell, 2018  
 Wisam Ali Yawer, 2016  
 Hind Hussein, English, 2016  
 Robert Jones, English, 2016  
 Elliott Turley, English, 2015  
 Courtney Massie, English, 2015  
 Katharine Stevenson, English, 2015  
 Ryan Swankie, French and Italian, 2015  
 Sarah Lube Roe, French and Italian, 2014  
 Jennifer Harger, English, 2014  
 John DeStafney, Comparative Literature, 2013  
 Thomas Lindsay, English, 2012  
 Andrew Bennett, Comparative Literature, 2011

Field Examinations

Aycan Akcamete, Comparative Literature, 2019  
Laura Gaugel, English, 2019  
Brice Ezell, English, 2018  
Kaitlyn Farrell, English, 2018  
Wisam Ali Yawer, English, 2016  
Hind Hussein, English, 2015  
Robert Jones, English, 2015  
Elliott Turley, English, 2014  
Courtney Massie, English, 2013  
Jennifer Harger, English, 2013  
John DeStafney, Comparative Literature, 2013  
Andrew Bennett, Comparative Literature, 2010

M.A. Theses

Brice Ezell, English, 2016 (Supervisor)  
Kaitlyn Farrell, English, 2016 (Supervisor)  
Charles Stewart, English, 2015 (Reader)  
Courtney Massie, English, 2012 (Supervisor)  
Jennifer Harger, English, 2011 (Reader)  
John DeStafney, Comparative Literature, 2011 (Reader)

Graduate Conference Courses

Aycan Akcamete, Comparative Literature, "Contemporary Drama Conference Course," Fall 2017  
Hannah Kenah, Michener Center for Writers, "Contemporary Drama Conference Course," Fall 2017  
Brice Ezell, English, "Contemporary Drama Conference Course," Fall 2016  
Wisam Ali Yawer, English, "Modern Drama Conference Course," Fall 2014  
Elliott Turley, English, "Theatre Theory," Spring 2013  
John DeStafney, Comparative Literature, "Philosophy and Literature," Fall 2012

B.A. Honors Theses

Julia Schoos, 2019-2020 (Supervisor)  
Wynn Jordan, English, 2019-2020 (Supervisor)  
Cassidy Schulze, Liberal Arts Honors, 2017-2018 (Reader)  
Jennifer Yang, English, 2016-2017 (Supervisor)  
Cara Shaffer, English, 2013-2014 (Supervisor)  
Naomi Kuo, English, 2012-2013 (Supervisor)  
Kristen Goad, English, 2012-2013 (Reader)  
Bethaney Johnsen, English, 2011-2012 (Reader)  
Daniel Friedman, English, 2009-2010 (Reader)

Bridging Disciplines Program

Cody Church, Environmentalism and Theatre, Spring 2018 (Supervisor)

## SERVICE

### National and International

Official Nominator, Kyoto Prize in Arts and Philosophy, Inamori Foundation, 2018-  
Assistant Editor, *Theatre Survey*, 2006-2008  
Secretary, *Village Voice* Obie Awards Selection Committee, 2004-2005

### External Assessments

Faculty Research Grants, American University of Sharjah, United Arab Emirates, 2019  
Fellowship Program, Freiburg Institute for Advanced Studies, Universität Freiburg, 2018

### University

Harry Ransom Center Fellowship Selection Committee, 2012-2016; 2019-

### Department of English

Actors from the London Stage, Coordinator, 2018- ; Co-Coordinator, 2014-2017; Associate  
Coordinator, 2009-2014  
Spirit of Shakespeare, Coordinator, 2018- ; Co-Coordinator, 2014-2017; Associate Coordinator,  
2009-2014  
Graduate Admissions Committee, 2019-  
Honors Program Committee, 2010-2014  
Advisory Board, *Texas Studies in Literature and Language*, 2011-  
Advisory Board, Texas Institute for Literary and Textual Studies, 2013-2014  
Undergraduate Creative Writing Awards Committee, 2009-2011

### Program in Comparative Literature

Graduate Advisor, 2015-2018  
Admissions Committee, Chair, 2015-2018 ; Member, 2012-  
Fellowships and Awards Committee, Chair, 2015-2018  
Qualifying Exam Committee, 2015-  
Course Committee, 2010-2015  
Placement Committee, Co-Chair, 2011-2012

### Department of French and Italian

Graduate Studies Committee, 2014-  
Tenure Committee, Hervé Picherit, 2017

### Reading for Journals and Presses

*PMLA*; *Modern Drama*; *Theatre Survey*; Oxford University Press; Routledge; Northwestern University  
Press

Endorsements

*The Philosophy of Theatre, Drama, and Acting*, ed. Tom Stern (Rowman & Littlefield, 2017)

*Inter Views in Performance Philosophy*, eds. Anna Street, et al. (Palgrave Macmillan, 2017)

PROFESSIONAL ORGANIZATIONS

Modern Language Association, 2009-

American Society for Theatre Research, 2009-

Association for Theatre in Higher Education, 2004-

American Comparative Literature Association, 2009-