

14 October 2013

DAVID KORNHABER

Department of English | The University of Texas at Austin | Austin, Texas 78712-1164

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

APPOINTMENTS:

University of Texas at Austin

Assistant Professor, Department of English, 2009-present

Affiliated Faculty, Program in Comparative Literature, 2010-present

Other

Faculty, Mellon School of Theatre and Performance Research, Harvard University, Summer 2012

HONORS/GRANTS:

Summer Research Fellowship, Dept. of English, UT Austin, 2013
Member, Society for Teaching Excellence, UT Austin, 2012-present
Summer Research Fellowship, British Studies Program, UT Austin, 2009, 2012
Summer Research Assignment, Faculty Development Program, UT Austin, 2009
Junior Fellow, Program in British Studies, UT Austin, 2009-present
Marjorie Hope Nicolson Faculty Fellowship, Columbia University, 2002-7/2008-9
Graduate School of Arts & Sciences Dissertation Fellowship, Columbia University, 2007-8
Mellon Summer Research Fellowship, Columbia University, 2007
Louis Cornell Summer Research Fellowship, Columbia University, 2005
Teaching Great Books Fellowship, Columbia University, 2005
“Emerging Scholar,” Association for Theatre in Higher Education, 2004
Miron Cristo-Loveanu Prize for Best English Master’s Thesis, Columbia University, 2003
Phi Beta Kappa, Harvard University, 2002
Thomas Temple Hoopes Thesis Award, Harvard University, 2002

PUBLICATIONS:

Book(s)

The Birth of Theatre from the Spirit of Philosophy: Friedrich Nietzsche and the Development of the Modern Drama
(under advanced contract at Northwestern University Press)

Special Issue(s) of Refereed Journals:

Editor. *Drama and Philosophy*. A special issue of *Modern Drama* 56.4 (Winter 2013). (forthcoming)

Article(s) in Refereed Journals:

"Kushner at Colonus: Tragedy, Politics, and Citizenship." *PMLA*. (forthcoming)

"The Genealogy of *Major Barbara*: Nietzschean Philosophy and the Shavian Play of Ideas." *Modern Drama* 56.3 (Fall 2013): 269-286.

"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 18th-Century England." *Theatre Arts Journal: Studies in Scenography and Performance* 1.1 (Fall 2009): 45-59.

"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.

Sections of Book(s):

"Shaw and Philosophy." *George Bernard Shaw in Context*. Ed. Brad Kent. Cambridge: Cambridge University Press. (forthcoming)

(with Donna Kornhaber) "Stage and Status: Theatre and Class in the Short Fiction of Kate Chopin." *Kate Chopin in the Twenty-First Century: New Critical Essays*. Ed. Heather Ostman. Newcastle Upon Tyne: Cambridge Scholars Publishing, 2008. 15-32.

"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.

Invited Essay(s):

"Philosophy as Theatre." *Lebenswelt: Aesthetics and Philosophy of Experience* 3. (forthcoming) Solicited by Dipartimento di Filosofia, Università degli Studi di Milano for a forum on *The Drama of Ideas*.

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

"Beckett and Brevity." *Dialogues* 3 (May 2013): 3-4. Solicited by Theatre for a New Audience (New York, NY) to accompany a production of *Fragments: Short Plays by Samuel Beckett*, directed by Peter Brook.

Invited Review(s):

Darren Gobert, The Mind-Body Stage: Passion and Interaction in the Cartesian Theater. *Theatre Survey*. (forthcoming)

David Kurnick, Empty Houses: Theatrical Failure and the Novel. *Romanticism and Victorianism on the Net* 62 (October 2012). http://ravnjournal.files.wordpress.com/2011/11/62-4-kornhaber_kurnick-final-watermark.pdf.

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

JOURNALISM:Article(s):

(with Donna 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.

(with Donna Kornhaber) "In Prague, A World of Stage Design." *The New York Times*. 10 June 2007.

(with Donna 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.

(with Donna Kornhaber) "Angels Who Came to Earth Now Come to the Stage." *The New York Times*. 19 November 2006.

(with Donna Kornhaber) "Storytellers' Muse: The Wounds of War." *The New York Times*. 30 July 2006.

"Jules Fisher and Peggy Eisenhower." *American Theatre*. January 2006. 34.

"Sam Woodhouse and Delicia Turner-Sonnenburg." *American Theatre*. January 2006. 39.

"Ben Stanton, Lighting Designer." *American Theatre*. December 2005. 36.

"Sonic Youths." *The Village Voice*. 6 September 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.

In addition to the above articles, I completed 35 theatre reviews between 2003 and 2006: 3 for *The New York Sun* and 32 for *The Village Voice*.

INVITED LECTURES/PRESENTATIONS:Invited Lectures:

“The Genealogy of Shaw: Nietzschean Philosophy and the Shavian Play of Ideas.” University of Toronto. Toronto, ON. March 2012.

“Tom Stoppard’s *Arcadia*.” English 316K (Prof. Lars Hinrichs). Austin, TX. April 2011.

“George Bernard Shaw, Modernist.” Harry Ransom Center / Seminar on British Studies. Austin, TX. March 2011.

Conference Presentations:

“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.

“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.

“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.” Roundtable discussion. *American Society for Theatre Research*, Montreal, QC, November 2011.

“Remediating 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.

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

“The Dispersion of Melodrama: Ibsen, Shaw, & 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 Dept. of Germanic Languages and Literatures*, Cambridge, MA, April 2007.

“Commodifying Memory: The Rare Books Market as an Index of Literary Impact.” *Princeton University Center for the Study of Books and Media*, Princeton, NJ, February 2005.

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

“Politics and Playwriting” (Roundtable Discussion). *Mid-America Theatre Conference*, Chicago, IL, March 2004.

“Gender & Revelation: Towards a Better Understanding of Political Performance.” *Performance as Public Practice*, Austin, TX, February 2004.

TEACHING:

Undergraduate:

E369: Modern British Drama, Spring 2013
 E679HA: Honors Tutorial Course, Fall 2012
 E343L: Modernism and Literature, Fall 2012
 E321: Shakespeare: Selected Plays, Summer 2012
 E379: Contemporary Drama, Summer 2011
 E369: Modern British Drama, Spring 2011
 E379: Contemporary Drama, Spring 2011
 UGS302: Theories of the Theatre, Fall 2010
 E343L: Backgrounds of Modern Literature, Spring 2010
 E379: Contemporary Drama, Spring 2010
 E369: Twentieth Century Drama, Fall 2009

Graduate:

E390M / CL381: Avant-Garde Theatre, Spring 2013
 E397M / CL 381: Intersections of Theatre and Philosophy, Fall 2010

Graduate Conference Course(s)

Theatre Theory, English, Spring 2013 (Elliot Turley)
 Philosophy and Literature, Comparative Literature, Fall 2012 (John DeStafney)

STUDENT ADVISING:

Ph.D. (degree granted)

Reader, Dasan Kim, Ph.D. Dissertation, English, 2009-2013
 Reader, Andrew Bennett, Ph.D. Dissertation, Comparative Literature, 2011-2013
 Reader, Jean Canon, Ph.D. Dissertation, English, 2009-2012

Ph.D. (ongoing)

Reader, Carrie Kaplan, Ph.D. Dissertation, Theatre, 2010-
 Reader, Thomas Lindsay, Ph.D. Dissertation, English, 2012-

Prospectus Examination(s)

John DeStafney, Comparative Literature, 2013
 Thomas Lindsay, English, 2012
 Andrew Bennett, Comparative Literature, 2011

Field Examination(s)

Elliott Turley, English, 2014
 Courtney Massie, English, 2013
 Jennifer Harger, English, 2013
 John DeStafney, Comparative Literature, 2013
 Andrew Bennett, Comparative Literature, 2010

M.A.

Advisor, Courtney Massie, M.A. Thesis, English, 2012
 Reader, Jennifer Harger, M.A. Thesis, English, 2011
 Reader, John DeStafney, M.A. Thesis, Comparative Literature, 2011

B.A. Honors

Advisor, Cara Shaffer, English, 2013-2014 - *Bernard Rapoport Fourth Year Liberal Arts Honors Scholarship*
 Advisor, Naomi Kuo, English, 2012-2013
 Reader, Kristen Goad, English, 2012-2013
 Reader, Bethaney Johnsen, English, 2011-2012
 Reader, Daniel Friedman, English, 2009-2010

SERVICE:Departmental (English):

Honors Committee, 2010-present
 Actors from the London Stage, Associate Coordinator, 2009-present
 Spirit of Shakespeare, Associate Coordinator, 2010-present
 Advisory Board Member, *Texas Studies in Language and Literature*, 2011-present
 Advisory Board, Texas Institute for Literary and Textual Studies: Reading Race in Literature and Film (2013-2013)
 Honors Thesis Award Selection Committee, 2010-2011
 Undergraduate Creative Writing Awards Committee, 2009-2011
 Postdoctoral Candidate Selection Committee, 2011

Departmental (Comparative Literature):

Admissions Committee, 2012-2013
 Course Committee, 2012-2013; 2010-11
 Placement Committee, co-chair, 2011-12

University:

Harry Ransom Center Fellowship Selection Committee, 2012-present

Public and National:

Reader, *Modern Drama*, 2011-present
 Invited Speaker (5 productions), Austin Shakespeare Company, 2009-present
 Production Consultant (*Man and Superman*), Austin Shakespeare Company, 2011
 Assistant Editor, *Theatre Survey*, 2006-08
 Researcher, *Modern Drama: Critical Concepts*, 4 vols. (Routledge, 2008), 2006-7
 Researcher, *1599: A Year in the Life of William Shakespeare* (Faber, 2005), 2003-4