1 August 2012

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

UT APPOINTMENTS:

Assistant Professor, Department of English, 2009-present
Affiliated Faculty, Program in Comparative Literature, 2010-present

HONORS/GRANTS:

Faculty, Mellon School of Theatre and Performance Research, Harvard University, 2012
Junior Fellow, Program in British Studies, UT Austin, 2009-present
Faculty Development Program Summer Research Assignment, UT Austin, 2009
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 Fellow, 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:

Article(s) in Refereed Journals:

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

"Nietzsche, Shaw, Stoppard: Theatre and Philosophy in the British Tradition." *Philosophy and Literature* 36.2 (October 2012). (forthcoming)

"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):

(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.

Review(s):

Sidney P. Albert, Shaw, Plato, and Euripides: Classical Currents in *Major Barbara*. *Comparative Drama*. (forthcoming)

WORK IN PROGRESS:

Book(s):

The Birth of Theatre from the Spirit of Philosophy: Friedrich Nietzsche and the Development of the Modern Drama (in progress)

Special Issue(s) of Refereed Journals:

Editor, "Drama and Philosophy." A special issue of *Modern Drama* 56.4 (Winter 2013). (in progress)

Review(s):

David Kurnick, Empty Houses: Theatrical Failure and the Novel. *Romanticism and Victorianism on the Net*. (in progress)

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 Eisenhauer." *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:

"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. (upcoming)

"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 Doctoral Program*, Austin, TX, February 2004.

TEACHING:

Graduate:

E397M: Intersections of Theatre and Philosophy, Fall 2010

Undergraduate:

E321: Shakespeare: Selected Plays, Summer 2012

E343L: Backgrounds of Modern Literature, Spring 2010

E369: Twentieth Century Drama, Fall 2009

E369: Twentieth Century Drama: Modern British Drama, Spring 2011

E379: Contemporary Drama, Spring 2010; Spring 2011; Summer 2011

UGS302: Theories of the Theatre, Fall 2010

Ph.D./M.A./B.A. Honors Students Supervised:

M.A.
Courtney Massie, English, "'Headaches among the Overtones': Intersections of Musical Form and Dramatic Structure in Samuel Beckett's *Endgame*," 2012

I have served or am presently serving on the following numbers of committees: 6 Ph.D.s (3 English, 2 Comparative Literature, 1 Theatre), 2 Prospectus Examinations (1 English, 1 Comparative Literature), 1 Field Examination (Comparative Literature), 2 M.A.s (1 English, 1 Comparative Literature), and 2 B.A. Honors Students (English)

SERVICE:

Departmental (English):
English Honors Committee, 2010-present
English Honors Thesis Award Selection Committee, 2010-11
Actors from the London Stage Committee, 2009-present
Undergraduate Creative Writing Awards Committee, 2009-2011
Faculty Assistant, Spirit of Shakespeare, 2010-present
Advisory Board Member / Reader, *Texas Studies in Language and Literature*, 2011-/2009-present
Postdoctoral Candidate Selection Committee, 2011
Guest Speaker, Professional Skills Panel, 2010
Invited Moderator, "Modern and Contemporary Manuscripts," *The Archives and the Profession of Literary Study*. Austin, TX. February 2010.

Departmental (Comparative Literature):
Comparative Literature Placement Committee, co-chair, 2011-12
Comparative Literature Course Committee, 2010-11

University:
Harry Ransom Center Fellowship Selection Committee, 2012

Public and National:
Reader, *Modern Drama*, 2011-present
Production Consultant, *Man and Superman*, Austin Shakespeare Company, 2011
Invited Speaker, Post-Show Talkback, *Man and Superman / The Tempest / Mary Stuart / Measure for Measure*, Austin Shakespeare Company, 2009-11
Discussion Leader, *Mary Stuart*, Austin Shakespeare Company Members' Forum, 2010
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