

DEREK MILLER

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EMPLOYMENT

John L. Loeb Associate Professor of the Humanities, Harvard University, 2017–Present
Assistant Professor of English, Harvard University, 2013–2017

RESEARCH AND TEACHING AREAS

Theater History; Digital Humanities; Modern and Contemporary Drama;
Economics of Performance; Law and Performance; Musical Theater; Sociology of Art

EDUCATION

Ph. D. in Theater and Performance Studies, Stanford University, 2013
B. A. in English, *cum laude*, Yale University, 2004

PUBLICATIONS

BOOKS

Copyright and the Value of Performance, under contract for Theatre and Performance Theory series at Cambridge University Press

A book-length study of the development of performance rights in nineteenth-century Britain and the United States. Close readings of legislative debates, court proceedings, and theatrical and musical performances reveal how performance's legal commodification shaped the way artists and audiences value performance.

In the Middle of Broadway, in progress

A monograph using quantitative analysis of theater history on Broadway to inspire new readings of plays, theatrical careers, and the theater industry. Chapters include a longitudinal study of cast sizes, paired readings of contemporaneous plays and musicals, and sociological analyses of Broadway's artistic network.

BOOK CHAPTERS

"Knowledge Transmission: Media and Memory." *A Cultural History of Theatre*, Vol. 5, "Age of Empire (1800-1920)." Ed. Peter Marx; Gen. Eds. Tracy C. Davis and Christopher B. Balme. Bloomsbury, in press.

"Database and Performance." *The Routledge Companion to Digital Humanities in Theater and Performance Studies*, ed. Nic Leonhardt. Under review.

"Realism." *Ibsen in Context*, eds. Narve Fulsås and Tore Rem. In progress.

REFEREED JOURNAL ARTICLES

"On Bow and Exit Music." *Journal of American Drama and Theater*, forthcoming.

"New Directions in Law and Narrative." Co-Authored with Robin Wharton. *Law, Culture and the Humanities*, available online, forthcoming in print.

"Average Broadway." *Theatre Journal* 68, no. 4 (2016): 529–553.

Honorable Mention, Outstanding Article Award, Association for Theatre in Higher Education, 2017

"The Salve of Duty: Global Theater at the American Border, 1875-1900." *Journal of Global Theatre History* 1, no. 1 (2016): 20–33.

"Performative Performances: A History and Theory of the 'Copyright Performance.'" *Theatre Journal* 64, no. 2 (2012): 161–177.

"Polyvocally Perverse; or, The Disintegrating Pleasures of Singing Along." *Studies in Musical Theatre* 6, no. 1 (2012): 89–98.

"On Piano Performance - Technology and Technique." *Contemporary Theatre Review* 21, no. 3 (2011): 261–275.

"'Underneath the Ground': Jud and the Community in *Oklahoma!*" *Studies in Musical Theatre* 2, no. 2 (2008): 163–174.

BOOK AND PERFORMANCE REVIEWS

Review of *Music for the Melodramatic Theatre in Nineteenth-Century London & New York* by Michael V. Pisani. *Modern Drama* 28, no. 2 (2015): 270–272.

Review of *Weavers of Dreams, Unite!: Actors' Unionism in Early Twentieth-Century America* by Sean P. Holmes. *Theater Survey* 56, no. 1 (2015): 105–107.

Review of *Showtime: A History of the Broadway Musical Theater* by Larry Stempel and *South Pacific: Paradise Rewritten* by Jim Lovensheimer. *TDR: The Drama Review* 57, no. 1 (Spring 2013): 190–3.

"On Material Music Histories." Review Essay. *Musicology Australia* 34, no. 2 (2012): 307–315.

Review of *West Side Story*, dir. Arthur Laurents. *Theatre Journal* 61, no. 3 (2009): 479–481.

ONLINE PUBLICATIONS

"The Prince of Broadway's Social Network." Special Feature for *Playbill.com*. August 24, 2017. <http://www.playbill.com/article/the-prince-of-broadways-social-network>

"The Acoustic Academy." Guest Post for The Sound Blog, in conjunction with a Harvard Sawyer Seminar, Hearing Modernity. September 18, 2013. <http://hearingmodernity.org/derek-miller-the-acoustic-academy>

"A Different Good Friday Accord." Guest Post for the Houghton Library Blog. September 21, 2011. <http://blogs.law.harvard.edu/houghton/2011/09/21/a-different-good-friday-accord/#more-1546>

GRANTS, FELLOWSHIPS, AND AWARDS

Newhouse Humanities Center Fellow, Wellesley College, 2015–16 (Declined)

Lasky/Barajas Digital Humanities Research Grant, Harvard University, 2014

Charles R. Lyons Prize for Outstanding Dissertation, Stanford University, Department of Theater and Performance Studies, 2013

Littleton-Griswold Grant for Research in U. S. Legal History, American Historical Association, 2012

Graduate Research Opportunity Grant in Modern British History and Culture, Stanford University, 2012

Stanford Interdisciplinary Graduate Fellowship, Stanford University, 2010–2013

PRESENTATIONS

INVITED TALKS

"Big Data and Performance Historiography," NEH Institute on Digital Technologies in Theatre and Performance Studies, University of Georgia, June 2018

"Pierre Boulez Conducts the New York Philharmonic," Late Modernism & Expatriatism Symposium, Boston College, October 2017

"Reconstructing Access: Shaping Creation and Scholarship in the Dramatic Digital Humanities," Tufts Graduate Colloquium, April 2015

"Rules of the Theater: Contracts as Cultural Brokers," Cultural Brokers: Nomenclature, Knowledge and Negotiations of (Performance) Agents, Managers and Impresarios (1850-1930), Center for Advanced Studies, Ludwig-Maximilians-Universität München, October 2014

"Theater History and the Industrial Avant-Garde," Principles of Cultural Dynamics, Dahlem Humanities Center at Freie Universität Berlin, January 2014

PAPERS PRESENTED

"The Kilroys' List and Other Plays We Don't Teach," American Society for Theatre Research (ASTR), November 2017

"The Body of *Jesus Christ Superstar*," International Meeting on Law and Society, June 2017

"Broadway Real Estate and Economic Complexity in the Theater," ASTR, November 2016

"Plays, Musical and Non-Musical," Song, Stage and Screen (SS&S), June 2016

"Average Broadway," ASTR, November 2015

"Copyright and Music," International Society for Music Librarians, June 2015

"On Theatrical Seasons," ASTR, November 2014

"Visualizing Broadway: A Research Project in the Digital Humanities," Digital Humanities Working Group, International Federation for Theatre Research, July 2014

"A Pre-History of Performing Rights," Law & Humanities Junior Scholar Workshop, June 2014

"Graphs, Maps, Trees, and Theater History," Harvard University Information Technology Summit, June 2014

"Graphs, Maps, Trees, and Theater History," Harvard Drama Colloquium, March 2014

"Copyright Law and the Aesthetics of Competition in *Jones v. Thorne* (1843)," C19: The Society of Nineteenth-Century Americanists, March 2014

"On Bow and Exit Music," Mahindra Humanities Center at Harvard, February 2014

"The Salve of Duty: Global Theater at the American Border, 1875-1900," ASTR, November 2013

"Sex for Sale?: Desirable Bodies in US Performing Rights Litigation, 1856-1911," Princeton American Studies Graduate Conference, April 2013

"On Bow and Exit Music," Towards a History of Sound in Theatre (from the 19th to the 21st Century): Acoustics and Auralities, November 2012

"The Trials of *Jesus Christ Superstar*," Association for Theatre in Higher Education (ATHE), August 2012

"Performative Performances: A History and Theory of the 'Copyright Performance,'" Performance Studies international #18, June 2012

"Copyright Law's Absolute Music and the Impossibility of Absolute Musicology," American Musicological Society, November 2011

"The 11:30 Number: Applauding the Musical's Musical Curtain Call," ATHE, August 2011

"Variations on 'Do Re Mi'; or, An Absolute Music Lesson," SS&S, June 2011

"Polyvocally Perverse: Stephen DeRosa's 'The Baseball Game' and the Pleasures of Singing Along," SS&S, September 2010

"Polyvocally Perverse: Stephen DeRosa's 'The Baseball Game' and the Pleasures of Singing Along," Harvard Graduate Music Forum, February 2010

"'Far from the Home I Love': Tradition and Diaspora in *Fiddler on the Roof*," SS&S, September 2009

DISCUSSANT

Response to Joseph Slaughter on State Secrets and Global Fiction, Mahindra Humanities Center Seminar on the Novel, Harvard, October 2016

Response to Thomas Luckett on the Seven Years War and the Comédie-Française, Comédie-Française Registers Project Workshop, MIT, October 2016

Roundtable on What Gets Performed?, Mellon School for Theater and Performance Research, June 2015

Roundtable on Locations of Performance, Mellon School for Theater and Performance Research, June 2014

“Public Domains: Print and the Commons in the 19th-Century U.S.,” C19, March 2014

“Voice in Theory/Voice in Practice,” ATHE, August 2014

CONFERENCES ORGANIZED

National Theaters Across the Channel: Paris/London, 1660–1793, Co-organized with Sylvaine Guyot, Radcliffe Exploratory Seminar, May 2018

Copyright, Collaboration, and the American Theater, Co-organized with Brent Salter, Conference at Yale University, March 2018

PANELS ORGANIZED

Theater History and the Stakes of Big Data, ASTR, November 2015

Desire for Narrative in Law and Literature (with Robin Wharton), Modern Language Association, January 2015

Copyright as an (Un)Common Practice (with Nora Slonimsky), C19, March 2014

Working Group on Intellectual Property and Performance (with Oliver Gerland), ASTR, November 2011

TEACHING

COURSES OFFERED

American Plays and Musicals, 1940–1960

A History of Western Drama

Theatrical Realisms

Theater, Dance & Media Sophomore Tutorial (Seminar)

Contemporary American Playwrights (Seminar)

Shaw, Beckett, Pinter, Stoppard (Seminar)

An English Theatrical Revolution, 1833–1914 (Seminar)

Methods in Digital Humanities (Graduate Seminar)

COURSES IN DEVELOPMENT

Customers Who Bought This Item Also Liked: Culture and Society

I Am What I Am: Broadway and Identity after World War II

Me Read Good: Literacy and Literature

OTHER TEACHING

Workshop on Software Tools for Digital Humanities, NEH Institute on Digital Technologies in Theatre and Performance Studies, with Emily McGinn, June 2018
Dissertation Writing Workshop, Mellon School for Theater and Performance, June 2016
Theater as a Field of Cultural Production, Mellon School for Theater and Performance, June 2014

DISSERTATION ADVISING

Matthew Franks, *Stages of Subscription, 1880-1930*, 2017
Rebecca Kastleman, *Profaning Theater: The Drama of Religion on the Modernist Stage*, 2017
Jacob Stulberg, BBC Radio and Modern Drama
Elizabeth Phillips, Boredom in Modern Drama

EXTERNAL COMMITTEE MEMBER

Max Shulman, Drugs and American Drama, Tufts
Elizabeth Bonapfel, Modernism and Punctuation, NYU

SERVICE

UNIVERSITY

Committee on Theater, Dance, and Media (formerly Dramatic Arts), 2013–Present
Committee on Applied Mathematics, 2017–Present
FAS Committee on Information Technology, 2016–Present
FAS Subcommittee on General Education: Quantitative Reasoning, 2016
Harvard Arts Medal Committee, 2015, 2017
Booth Fellowship Committee, 2015

DEPARTMENT

Associate Director of Undergraduate Studies, 2016
Graduate Job Placement Officer (with Deidre Lynch), 2014
Faculty Co-Director, Graduate Drama Colloquium, 2013–Present
Search Committee for Professor of the Practice, 2015
Boylston Prize Committee, 2014, 2015 (Chair)
Graduate Admissions Committee, 2013, 2017
Spencer Lecture Committee, 2013–14

PROFESSION

Editorial Board, *Journal of Global Theatre History*, *GPS: Global Performance Studies*
Book Manuscript Reviewer, Southern Illinois University Press
Journal Article Reviewer, *Modern Drama*, *Journal of Dramatic Theory and Criticism*, *Theatre Journal*
Advisory Board, “Exploring the Benefits for Users of Linked Data in Digitized Special Collections,” University of Illinois Library

OTHER

Co-organizer, Broadway Hackathon at New York Public Library for the Performing Arts, May 2015

Co-organizer, Branden Jacobs-Jenkins and Sarah Benson: Theater as a Collaborative Art (with Sam Marks), Harvard Provostial Fund and Spencer Lecture on Drama, April 2015

Co-organizer, Annie Baker and Sam Gold: Theater as a Collaborative Art (with Sam Marks), Harvard Provostial Fund Event, April 2014

PROFESSIONAL AFFILIATIONS

American Society for Theatre Research

American Theatre and Drama Society

Association for Theatre in Higher Education

International Federation for Theatre Research

Modern Language Association

LANGUAGES

French

HTML/CSS; XML; Python; SQL; JavaScript; \LaTeX

REFERENCES AVAILABLE UPON REQUEST