

DEREK MILLER

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EMPLOYMENT

John L. Loeb Associate Professor of the Humanities, Harvard University, 2017–Present
Visiting Associate Professor, Columbia University, 2018–2019
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

Five, Six, Seven, Eight: Broadway by the Numbers, in progress.

A monograph using quantitative analyses of Broadway to inspire new readings of plays, theatrical careers, and the theater industry.

Copyright and the Value of Performance, 1770–1911. Cambridge University Press, 2018.

Reviewed in *PublicBooks*; *Modern Drama*; *Law, Culture and the Humanities*; *New Theatre Quarterly*; *SEL*; *Brio*; *The Year's Work in Critical and Cultural Theory*

REFEREED JOURNAL ARTICLES

“On Bow and Exit Music.” *Journal of American Drama and Theater* 30, no. 1 (Fall 2017).

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

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

Discussed in On TAP Podcast, <http://www.ontappod.com/home/2018/4/5/022>

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

“New Directions in Law and Narrative.” Co-Authored with Robin Wharton. *Law, Culture and the Humanities* 15, no. 2 (2019): 294–304. First published online June 5, 2016.

“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 CHAPTERS

“Digital Humanities Techniques.” *Mixing Methods in Performance Research*, eds. Tracy C. Davis and Paul Rae. In progress.

“On Broadway as Real Estate.” Chinese-language reader on creative industries, ed. Li-Min Lin. In progress.

“Digital Canons.” With Miguel Escobar Varela. *The Next Act*, eds. Lindsey Mantoan, Matthew Moore, and Angela Farr Schiller. Under Review.

“Realism.” *Ibsen in Context*, eds. Narve Fulsås and Tore Rem. Cambridge University Press, forthcoming.

“Defining Repertory.” A Response to William Weber and François Velde. *Databases, Revenues, & Repertory: The French Stage Online, 1680–1793*, eds. Sylvaine Guyot and Jeffrey S. Ravel. MIT Press, 2020.

“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, 2017.

BOOK AND PERFORMANCE REVIEWS

Review of *Beyond Broadway: The Pleasure and Promise of Musical Theatre Across America* by Stacy Wolf. *Modern Drama*, forthcoming.

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

“LC for Robots in Action: using the API to access the Federal Theatre Project collection.” With Elizabeth Brown. Guest Post for The Signal Blog, Library of Congress. November 3, 2020.

“*Hamilton: Who Tells Your Story?*” With Hannah Farber. Review of *Historians on Hamilton* for Public Books. February 18, 2019.

“The Music Modernization Act and Modern Music.” Guest Post for Cambridge University Press’ Fifteen-Eighty-Four Blog. October 3, 2018. <http://www.cambridgeblog.org/2018/10/the-music-modernization-act-and-modern-music>

“*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

Roslyn Abramson Award for Excellence in Undergraduate Education, 2018

Barajas Digital Humanities Research Grant, Harvard University, 2018

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

“On Typographical Copyright, with Examples from Modern Drama,” The Creative Regimes of Authorship Conference, Oslo, November 2020

“Digital Humanities in Theater and Performance Research,” Mellon School for Theatre and Performance Research, July 2020 (cancelled due to pandemic)

“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

“Towards an Infrastructural Geography of the American Theater,” Modern Language Association, January 2021

“Theatre Infrastructure in the United States: Sources and Problems,” American Society for Theatre Research (ASTR), November 2020

“On Performance Management, or Notes from the SM,” Association for Theatre in Higher Education (ATHE), August 2020

“Towards an Outline of the American Theatre’s Ecosystem,” International Federation for Theatre Research (IFTR), Digital Humanities Working Group, July 2020

“On Broadway as Repertory,” Telephone Hour: Virtual Seminar, ATHE, Music Theatre/Dance Working Group, May 2020

“Conserving Repertoire Under a Revolutionary Baton: Pierre Boulez at the New York Philharmonic, 1971–1977,” ASTR, November, 2019

“On Broadway as Repertory,” Harvard Theater and Performance Colloquium, November 2019

“The Shubert Foundation, or From Telecharge to the Public Theater,” ATHE, August 2019

“Print and the Playwright’s Authority: A Description and a Fantasy,” International Society for the History and Theory of Intellectual Property, July 2019

“The Shubert Foundation, or The IRS as Theater Patron,” Arts Patronage in Modern America, Rothermere Institute for American Studies, Oxford University, June 2019

“The Theatrical Circuit in the United States: A Bird’s Eye View Circa 1900,” IFTR, Digital Humanities Working Group, May 2019

“To Quote or Not to Quote, or Fractal Shakespeare,” Digital Exhibit, Shakespeare Association of America, April 2019

“From the Ground Up, or Field Notes Towards a Theater Geology,” Symposium Celebrating Joe Roach, April 2019

“Theater Twitter,” Mid-America Theatre Conference, March 2019

“On Performance Management, or Notes from the SM,” ASTR, November 2018

“Every Play Ever Written,” 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*,” 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,” 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 Scott Kushner on Audiences and Industrialized Performance Venues, Massachusetts Historical Society, September 2020

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 (with Sylvaine Guyot), Radcliffe Exploratory Seminar, May 2018

Copyright, Collaboration, and the American Theater (with Brent Salter), Conference at Yale University, March 2018

PANELS/SESSIONS ORGANIZED

Impotent Performance (with Tarryn Chun, Chris Grobe, Rebecca Kastleman, Alisa Zhulina), ASTR, November 2018

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

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

TEACHING

COURSES OFFERED

Broadway Bodies, or Representation on the Great White Way
Staging Shakespeare
American Plays and Musicals, 1940–Present
A History of Western Drama
Theaters of the Real
Contemporary American Playwrights (Seminar)
Shaw, Beckett, Pinter, Stoppard (Seminar)
Theater, Dance & Media: What It Is & How To Do It (Sophomore Tutorial)
An English Theatrical Revolution, 1833–1914 (Seminar)
Methods in Digital Humanities (Graduate Seminar)

COURSES IN DEVELOPMENT

Every Play Ever Written
Literacy & Literature
What's On: Art Right Now
Repetition

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 COMMITTEE MEMBER

Elizabeth Phillips, *Theaters of Boredom*, 2019
Jacob Stulberg, *Staging the Air: BBC Radio and Modern British Drama*, 2018
Rebecca Kastleman, *Profaning Theater: The Drama of Religion on the Modernist Stage*, 2017
Matthew Franks, *Stages of Subscription, 1880-1930*, 2017

DISSERTATION DEFENSE MEMBER

Rosa Schneider, *The American History Play*, Columbia
Max Shulman, *Drugs and American Drama*, Tufts
Elizabeth Bonapfel, *Modernism and Punctuation*, NYU

SERVICE

UNIVERSITY

Committee on Theater, Dance & Media (TDM), 2013–Present
Committee on Applied Mathematics, 2017–Present
Arts and Humanities Dean's Advisory Committee on New Media, 2017, 2019
FAS Committee on Information Technology, 2016–Present

FAS Subcommittee on General Education: Quantitative Reasoning, 2016
Harvard Arts Medal Committee, 2015, 2017, 2018
Booth Fellowship Committee, 2015

DEPARTMENT

Chair, Search Committee for Part-Time Lecturers, TDM, 2020
Associate Director of Undergraduate Studies, 2016, 2019
Search Committee for Director of Undergraduate Studies, TDM, 2018
Subcommittee on Curriculum Reform, English, 2017
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, 2014, 2019

PROFESSION

Editorial Board: *Journal of Global Theatre History*; *GPS: Global Performance Studies*; American Theatre and Drama Society
Advisory Board: “The London Stage Database,” National Endowment for the Humanities, Office of Digital Humanities Level II Project, Principal Investigator: Mattie Burkert
Advisory Board: “Exploring the Benefits for Users of Linked Data in Digitized Special Collections,” University of Illinois Library
Book Manuscript Reviewer: University of Michigan Press, Northwestern University Press, Southern Illinois University Press
Book Proposal Reviewer: Bloomsbury Press, University of Michigan Press
Journal Article Reviewer: *Modern Drama*; *Journal of Dramatic Theory and Criticism*; *Theatre Journal*; *Ibsen Studies*

OTHER

Broadway Hackathon at New York Public Library for the Performing Arts (with Doug Reside) May 2015
Branden Jacobs-Jenkins and Sarah Benson: Theater as a Collaborative Art (with Sam Marks), Harvard Provostial Fund and Spencer Lecture on Drama, April 2015
Annie Baker and Sam Gold: Theater as a Collaborative Art (with Sam Marks), Harvard Provostial Fund Event, April 2014

CONSULTING

Stage Directors and Choreographers Society, Pamphlet on Intellectual Property for Directors, 2018–19

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

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

REFERENCES AVAILABLE UPON REQUEST