

Sharon J. Harris

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Education

PhD Candidate, English Department, Fordham University
Dissertation in progress: “Songs and Scenes, Cries and Concerts: Music that Moves in Literary Soundscapes of Early Modern England”
Advised by Heather Dubrow, Lawrence Kramer, and Stuart Sherman

AM, University of Chicago, Master's of Arts Program in Humanities
Thesis: “‘The Readiness is All’ or ‘Signifying Nothing’: Imitative and Recursive Action and the Production of Identity in *Hamlet* and *Macbeth*”, June 2008
Advised by Bradin Cormack

BM, Brigham Young University, magna cum laude, with university honors
Major: Music education—choral; minor: English teaching
Honors Thesis: “‘It Could Be Witnessed Only in Italy’: Themes of Love as War in Verdi and Boito's *Otello*”, August 2005
Advised by Joseph D. Parry

Publications

“Two New Sources and Their Poetics in Middleton’s *Your Five Gallants*.” Under review at *English Literary Renaissance*.

Editorial Assistant, *Drum-Taps: The Complete 1865 Edition*, Walt Whitman, ed. Lawrence Kramer. New York: New York Review Books, 2015.

Awards and Fellowships

Fordham University Distinguished Senior Teaching Fellowship, 2016-2017
Fordham University GSAS Bennett Assistantship, 2010–present
19th-Century Music Editorial and Research Assistant, 2010–present
Fordham University Summer Fellowship, 2016
Fordham University Research Support Grant, 2016
Fordham University Summer Fellowship, 2015
Fordham University Graduate Assistant and Teaching Fellow, 2010–2015

Professional Development Grant, Fordham Graduate Student Association, 2015
Folger Shakespeare Library Workshop, Performing Restoration Shakespeare, 2014
Fordham University Digital Humanities Pedagogy Grant, 2014
Folger Shakespeare Library Researching the Archive Dissertation Seminar, 2013–2014
Fordham University GSAS Travel Grant, 2013
Graduate Essay Prize in English, Fordham University, 2011
Phi Kappa Phi University Paper Contest, college level winner, BYU, 2001

Teaching

Composition II, Fordham University, 2012-present
Writing course for freshmen and sophomores addressing logic, rhetoric, grammar, and argumentation skills.

Interpreting Music and Its Texts, Fordham University, 2014
Undergraduate literary course on texts and contexts associated with music and focusing on hermeneutics of song. Students engaged with texts from Roland Barthes, Friedrich Nietzsche, Johann Wolfgang von Goethe, and John Gay as well as popular culture artists such as Dylan Thomas and Beyoncé.

Shakespeare in London, Fordham University, 2013
Undergraduate introduction to works of Shakespeare and his contemporaries with emphasis on their early modern London context. Contemporaries of Shakespeare included Sir Philip Sidney, Thomas Kyd, Christopher Marlowe, and Francis Beaumont. Texts included *Macbeth*, *Tempest*, *Twelfth Night*, *Henry IV, part 2*, selections from *An Apology for Poetry*, other plays, selected sonnets and poems, and several modern media adaptations.

Conference Presentations

“Mark the Music, Move the Body: Music’s Power to Move in *The Merchant of Venice*”
for seminar Shakespeare in Motion, Shakespeare Association of America, St. Louis, MO, 2014.

“Performing the Gallant through the Masque Entrance in Middleton’s *Your Five Gallants*”
The 60th Annual Meeting of the Renaissance Society of America, New York City, NY, 2014.

“Tactical Sounds in the Practice of Everyday Early Modern Life”
Annual Fordham University Graduate English Symposium, New York City, NY, 2013.

“The Female Ear and the Myth of Orpheus in Milton’s *A Maske Presented at Ludlow Castle*”
The 59th Annual Meeting of the Renaissance Society of America, San Diego, CA, 2013.

"Effecting Consent: Music as Occult Power in *A Midsummer Night's Dream*"
“Perfect Harmony” and “Melting Strains”: Music in Early Modern Culture between Sensibility and Abstraction, Humboldt University, Berlin, 2011.

“The Orbit of Motion and Music in the Eighth Song of *Astrophil and Stella*”
Inarticulacy: A National Early Modern Conference, University of California, Berkeley, 2011.

“Questions of Identification and Alienation of the Spectator in Baz Lurhmann’s *Romeo + Juliet*”
A Conference in Honor of Barbara Hodgdon, University of Michigan, Ann Arbor, 2011.

Conference/Event Organizing

Organizer, “Sitzfleisch and sociality, or so you want to get tenure?” professionalization seminar
by Benjamin Peters, Brigham Young University, Provo, UT, 2016.

Publicity Specialist and Coordinating Assistant, “Voices Up! New Music for New Poetry”
Annual Concert Series, Fordham University, New York City, NY, 2012–present.

Co-Organizer, “Musical Outsiders in Early Modern England,” panel for the 59th Annual Meeting
of the Renaissance Society of America, San Diego, CA, 2013.

Treasurer and Committee Member, “Practices of Memory,” Fordham Graduate English
Association, Fordham University, New York City, NY, 2013.

Communications and Administrative Assistant, “Counterpoints: 19th-Century Literature and
Music,” Fordham University, New York City, NY, 2011.

Selected Academic Activities

HASTAC Scholar, digital humanities position sponsored by Fordham University, 2016–present.

“Will you play upon this”? Designing auditory displays for Early Modern drama Workshop
Participant, Centre for Digital Scholarship, Bodleian Libraries, Oxford, UK, 2015.

Dance in Literature Symposium Participant, Coventry University, London, UK, 2015.

Digital Humanities Summer Institute Participant, University of Victoria, BC, 2014.
Completed the course “Digitisation Fundamentals” at the Digital Humanities Summer Institute
(DHSI) to learn how to construct a digital seventeenth-century song project.

Fordham Music and Sound Studies Reading Group Organizer and President, New York, NY,
2013–2015.

Organized Fordham University’s inaugural Music and Sound Studies Reading Group. Secured
two faculty advisers, obtained funding, planned meetings and syllabus, and started a blog to
record activities and discussion: musicandsoundstudies.wordpress.com.

Summer Intern, *Opera Quarterly*, Chicago, IL, 2008.

Worked as editorial assistant and intern for *Opera Quarterly* published by Oxford University Press.

Related Experience

Editorial Assistant, *19th-Century Music*, UC Press, New York, NY, 2010–present

Checked sources in notes for each article. Checked galley copies before publication.

Spearheaded publicity for annual “Voices Up!” concerts and conferences sponsored by *19th-Century Music*.

Managing Editor, *Opera Quarterly*, Oxford University Press, Chicago, IL, 2009–2010

Assisted executive editor in bringing journal back on schedule after being 18+ months behind.

Helped coordinate journal content. Edited and proofread articles and other submissions.

Edited and proofread musical typesetting. Coordinated and communicated with authors, editors, and production personnel. Helped plan annual editorial board meeting and symposium event. Codeveloped journal budget. Assisted with copyrights and permissions.

Managing Director, Chicago Chorale (non-profit arts organization), Chicago, IL, 2008–2010

Helped redefine organizational identity, goals, and mission statement. Secured three grants new to the organization. Obtained funding for strategic planning and tenth anniversary season commemoration. Oversaw composition commission. Supervised intern and entire volunteer structure. Increased subscription and ticket sales. Standardized operating procedures.

Arranged collaborations and contracts with other institutions and arts organizations.