

# SHARON J. HARRIS

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BRIGHAM YOUNG UNIVERSITY • PROVO, UT 84602  
SHARON\_HARRIS@BYU.EDU

## EMPLOYMENT

Assistant Professor, Brigham Young University, 2018-present

## EDUCATION

**PhD, Fordham University**, May 2018

Dissertation: “Moving Music: Theory and Practice in Early Modern English Drama and Poetry.”

Fields: Early Modern English Literature, Late Medieval and Restoration English Literature, Music and Sound Studies

**AM, University of Chicago, Master of Arts Program in Humanities**, June 2008

Thesis: “‘The Readiness is All’ or ‘Signifying Nothing’: Imitative and Recursive Action and the Production of Identity in *Hamlet* and *Macbeth*.”

**BM, Brigham Young University, *magna cum laude*, with University Honors**, August 2005

Gordon B. Hinckley Presidential Scholar

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*.”

## PUBLICATIONS

- |   |      |
|---|------|
| “Music, Text, Stuttering: An Intermedial Approach to Dramatick Opera in <i>The Fairy Queen</i> ,” <i>Restoration: Studies in English Literary Culture, 1660-1700</i> (special issue: Intermedia) 42, no. 2 (2018): 55-84. [invited] | 2018 |
| “Masqued Poetics: Middleton’s Response to Jonson in <i>Your Five Gallants</i> ,” <i>Ben Jonson Journal</i> 25, no. 2 (2018): 242-76.  | 2018 |
| “Did Philip Sidney Know of Copernican Heliocentrism?” <i>Notes &amp; Queries</i> 65, no. 1, (2018): 31-35.  | 2018 |
| “Sounding Mormonism,” co-authored with Peter McMurray, special issue “Media Theory Forum,” ed. John Durham Peters and Benjamin Peters, <i>Mormon Studies Review</i> 5 (2018): 33-45. [invited]                                      | 2018 |

## WORK IN PROGRESS

- “Music, Coteries, and Copernicus in the Work of Philip Sidney” (12,435 words)  
“Hearing the Pun: Performativity in *Much Ado about Nothing*” (9,059 words)

## CITIZENSHIP PUBLICATIONS (PEER-REVIEWED)

- Enos, Jarom, Omni: A Brief Theological Introduction* (Provo, UT: Maxwell Institute, Brigham Young University, 2020). 2020
- Review of Megan Sanborn Jones, *Contemporary Mormon Pageantry: Seeking after the Dead* (Ann Arbor: University of Michigan Press, 2018), *Journal of Mormon History* 46, no. 1 (2020): 136-38. 2020

## AWARDS, FELLOWSHIPS, AND GRANTS

- Newberry Library Short-Term Fellowship (postponed because of pandemic) 2021
- Huntington Library Short-Term Fellowship (postponed because of pandemic) 2021
- Shakespeare Association of America Graduate Student Travel Award 2018
- UCLA Clark Library/Center for Seventeenth- and Eighteenth-Century Studies Predoctoral Fellowship 2017
- Beinecke Library Grant-in-Aid, Historical Notation Bootcamp, Yale University 2017
- Janice D. Steenblik Memorial Fellowship, New Haven, CT 2017
- Fordham University Research Support Grant 2017
- Graduate Syllabus Prize in English, Fordham University 2017
- Grant-in-Aid, Fordham University Jesuit Pedagogy Seminar 2017
- Fordham University Distinguished Senior Teaching Fellowship 2016-2017
- HASTAC Scholar, digital humanities, sponsored by Fordham University 2016-2018
- Fordham University GSAS Bennett Assistantship 2010-2018
- 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 Grant-in-Aid, Performing Restoration Shakespeare Workshop 2014
- Fordham University Digital Humanities Pedagogy Grant 2014
- Folger Shakespeare Library Grant-in-Aid, Researching the Archive Dissertation Seminar 2013-2014
- Fordham University GSAS Travel Grant 2013
- Graduate Essay Prize in English, Fordham University 2011

## CONFERENCE PRESENTATIONS AND WORKSHOPS

- "Masque Music in John Playford's *English Dancing Master*" in seminar Reading Lists, Shakespeare Association of America Annual Meeting, online. 2021
- "Masque Music Metamorphosed in Seventeenth-Century England" in panel Staging Music and Reading Song in Renaissance England, Renaissance Society of America Conference, online. 2021

“Seventeenth-Century Dramatic Music: When Copies Produce Editions” Seminar Edition/Copy: New Approaches to Reading & Editing Early Modern Books, Shakespeare Association of America Annual Meeting, online.	2020
Shakespeare Association of America Workshop, “Publishing Your Book: Proposals, Presses, and the Process,” Washington, D. C.	2019
“Interregnum Song and the Theatre,” panel on “Politics of Print,” Early Modern Songscales, Toronto, ON.	2019
Early Modern Songscales Workshop, “An Introduction to TEI, MEI, and other Digital Tools,” Centre for Reformation and Renaissance Studies, University of Toronto, ON.	2019
“Hearing Nothing in ‘Sigh No More’ from <i>Much Ado about Nothing</i> ” seminar on Locating (and Dislocating) Voices in Shakespeare, Shakespeare Association of America Annual Meeting, Los Angeles, CA.	2018
“Domesticating the English Masque through Its Music on the Late Restoration Stage,” conference on The Intermedia Restoration, University of Maryland, College Park, MD.	2018
“Mark the Masque: Music as Discourse in <i>The Jew of Venice</i> ” panel on “Music for Shakespeare on the Stage, 1700-1800: Cosmopolitan Influences,” joint Canadian Society for Eighteenth-Century Studies/Northeast American Society for Eighteenth-Century Studies Conference, Toronto, ON.	2017
Yale University Beinecke Library Historical Notation Bootcamp	2017
Fordham University Jesuit Pedagogy Seminar	2017
Participant, “Dance in Literature Symposium,” Coventry University, London, UK.	2015
Folger Shakespeare Library Workshop Performing Restoration Shakespeare	2014
“Tactical Sounds in the Practice of Everyday Early Modern Life,” Fordham University Graduate English Symposium, New York, NY.	2014
Digital Humanities Summer Institute Participant, University of Victoria, BC Completed the course “Digitisation Fundamentals” at the Digital Humanities Summer Institute (DHSI) to learn how to construct a digital seventeenth-century song project.	2014
Folger Shakespeare Library Researching the Archive Dissertation Seminar	2013–2014
“The Female Ear and the Myth of Orpheus in Milton’s <i>A Maske Presented at Ludlow Castle</i> ,” panel on “Musical Outsiders in Early Modern England,” Renaissance Society of America, San Diego, CA.	2013
“Effecting Consent: Music as Occult Power in <i>A Midsummer Night’s Dream</i> ,” conference on “‘Perfect Harmony’ and ‘Melting Strains’: Music in Early Modern Culture between Sensibility and Abstraction,” Humboldt University, Berlin, Germany.	2011
“The Orbit of Motion and Music in the Eighth Song of <i>Astrophil and Stella</i> ,” for “Inarticulacy: A National Early Modern Conference,” University of California, Berkeley.	2011
“Questions of Identification and Alienation of the Spectator in Baz Luhrmann’s <i>Romeo + Juliet</i> ” for “A Conference in Honor of Barbara Hodgdon,” University of Michigan, Ann Arbor.	2011

## PROFESSIONAL SERVICE

Faculty advisor, BYU Shakespeare Society, Provo, UT.	2020-present
Search and Hiring committee member, BYU English Department, Provo, UT.	2019-present
Faculty supervisor, Shakespeare Birthplace Trust Internship, BYU English Department, Provo, UT.	2019-present
Reviewer, Religious Studies Center	2020
Contributor, Literary Media and Cultures Concentration curriculum proposal, BYU English Department, Provo, UT.	2020
Literary Studies Concentration subcommittee member, BYU English Department, Provo, UT.	2020
Women in Academia panel participant, BYU English Department, Provo, UT.	2020
Co-organizer of Medieval and Renaissance Studies reading group, BYU, Provo, UT.	2020
Local Arrangements committee member, Shakespeare Association of America Annual Meeting, Denver, CO.	2019-2020
Scholarship and Awards committee member, Brigham Young University English Department, Provo, UT.	2019
Reviewer, Maxwell Institute publications, Provo, UT.	2019
Co-organizer, "Mormonism as Sound and Medium," sound and media studies mini-seminar with remarks by John Durham Peters, Harvard University, Boston, MA.	2017
Chair and Organizer of panel, "Knowing Mormonism through Sound," Mormon Scholars in the Humanities, Boston University, Boston, MA.	2017
Organizer, "Sitzfleisch and sociality, or so you want to get tenure?" professionalization seminar by Benjamin Peters, Brigham Young University, Provo, UT.	2016
Founder and President, Fordham Music and Sound Studies Reading Group and website, New York, NY.	2017-2018 2013-2015
Editorial Assistant, <i>Drum-Taps: The Complete 1865 Edition</i> , Walt Whitman, ed. Lawrence Kramer. New York: New York Review Books.	2015
Co-Organizer, "Musical Outsiders in Early Modern England," panel for 59 <sup>th</sup> 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, NY.	2013
Publicity Specialist and Coordinating Assistant, "Voices Up! New Music for New Poetry" Annual Concert Series, Fordham University, New York, NY.	2012-2018
Communications and Administrative Assistant, "Counterpoints: 19 <sup>th</sup> -Century Literature and Music," Fordham University, New York, NY.	2011
19 <sup>th</sup> -Century Music Editorial and Research Assistant, New York, NY.	2010-2018

## PUBLIC HUMANITIES

Reviewer, By Common Consent Press	2021
Guest lecturer, “You’re Doing It Wrong: Christianity in the Book of Mormon” for Race in the Book of Mormon lecture series, online/Georgetown, VA.	2020
Speaker, Book of Mormon Conversations: <i>Enos, Jarom, Omni: a brief theological introduction</i> , John A. Widtsoe Foundation, BYU, Provo, UT.	2020
Interviewee, “Maxwell Institute series helps readers see the Book of Mormon through new eyes,” by Grace Carter, <i>Deseret News/ Church News</i> , May 7, 2020.	2020
Featured guest, Maxwell Institute Podcast, episode #104, “Briefly Enos, Jarom, Omni,” Provo, UT.	2020
Speaker, Explorations in the Book of Mormon (part 2), John A. Widtsoe Foundation and Neal A. Maxwell Institute, BYU, Provo, UT.	2019
Guest lecturer, <i>Much Ado about Nothing</i> , BYU Theater and Media Arts production, dir. Megan Sanborn Jones, Provo, UT. Approx. 90 attendees.	2019
Historical music consultant, <i>Much Ado about Nothing</i> , BYU Theater and Media Arts production, dir. Megan Sanborn Jones, Provo, UT.	2019

## TEACHING

### BRIGHAM YOUNG UNIVERSITY

ENGL 202, Masterpieces of World Literature (1 section) General education course addressing world history with emphasis on the history of civilization spanning 1500 to the present.
ENGL 251, Introduction to English Studies (3 sections) Introductory literary theory course for all English majors.
ENGL 291, British Literary History I (3 sections) Earliest literature survey course for English majors spanning the medieval period to 1800.
ENGL 382, Shakespeare (3 sections) Upper-division course on Shakespeare for English majors.
ENGL 630, Theoretical Discourse (1 section) Theory requirement for English graduate students. This section focuses on performativity.
Guest lectures for ENGL 630, Theoretical Discourse; ENGL 385, Literary History 1603-1660; Global Women’s Studies 351; and HIST 205.

### **Graduate Thesis Reader**

Amie Wambach, Title TBD

Chelsea Lee, "The Walking Dead: Rhetorical Manipulations of Death in Early Modern Performance" (defended March 2020)

Amy Banks, "Shakespeare's Leading Franciscan Friars: Contrasting Approaches to Pastoral Power" (defended March 2020)

Amber Bird, "Emblems of Incarnation: The Hypostatic Union of Word and Image in Francis Quarles's Emblemes" (defended March 2020)

### **Graduate Mentees**

Taylor Wintch, ENGL 251, Fall 2020

Kimber Shepard, ENGL 291, Winter 2021

### **Undergraduate Mentee**

Sierra Shirk, ENGL 382, Fall 2020

### **FORDHAM UNIVERSITY**

Lyric and Lyrics: Music and English Poetry from Medievals to Milton, ENGL 2000 (1 section, 2017)

Undergraduate introduction to poetry with emphasis on its relationship to music.

What Is the Song Saying? Interpreting Music and Its Texts, ENGL 2000 (1 section, 2014)

Undergraduate literary course on texts and contexts associated with music and focusing on hermeneutics of song.

Shax in the City: Shakespeare in London, ENGL 2000 (1 section, 2013)

Undergraduate introduction to works of Shakespeare and his contemporaries with emphasis on their early modern London context.

Composition II, Fordham University, ENGL 1102 (6 sections 2012-2016)

Writing course for freshmen and sophomores addressing logic, rhetoric, grammar, and argumentation skills.

Tutor, Lincoln Center Writing Center, 2010-2011

Offered individual undergraduate tutoring sessions for writing and writing skills workshops. Administered one student's personal study composition course and credit before he left for a military deployment.

## RELATED EXPERIENCE

Editorial Assistant, *19<sup>th</sup>-Century Music*, UC Press, New York, NY, 2010–2018

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

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

## PROFESSIONAL MEMBERSHIPS

Modern Language Association

Shakespeare Association of America

Renaissance Society of America

Northeast American Society for Eighteenth-Century Studies

Folger Shakespeare Library, registered reader

Henry E. Huntington Library, registered reader

British Library, registered reader

Bodleian Library, registered reader

William Andrews Clark Memorial Library, registered reader

## RESEARCH LANGUAGES

French

German

Latin