Sharon J. Harris

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Employment

Associate Professor, Brigham Young University, 2024-present
Assistant Professor, Brigham Young University, 2018-2024

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

"The Material Culture of Religion," co-authored with Abby Q. Rodriguez for *A Cultural History of Religion in the West: The Renaissance and Reformation, 1450-1650*, ed. Paul Wright (Bloomsbury Publishing) [invited] — 2024

"Democratizing the Masque: John Playford's *English Dancing Master*, Country Dances, and the Inns of Court" in *The Early Modern Inns of Court: Performance and Identity*, ed. Emma Rhatigan and Jackie Watson (Palgrave Macmillan Press) — 2024

"The Uses of the Masque in Middleton's *No Wit, No Help Like a Woman's* Across the Seventeenth Century" in *The Theatrical Legacy of Thomas Middleton, 1624-2024*, ed. William Green, Anna L. Hegland, and Sam Jermy (Routledge), 104-118. — 2024

"William Byrd as Literary Innovator," co-authored with Juliana Chapman in *Byrd Studies in the Twenty-First Century*, ed. Samantha Bassler, Katherine Butler, and Katie Bank (Clemson University Press), 31-44. 2023

"Music, Text, Stuttering: An Intermedial Approach to Dramatick Opera in *The Fairy Queen*," *Restoration: Studies in English Literary Culture, 1660-1700* (special issue: Intermedia) 42, no. 2 (2018): 55-84. [invited] 2018

"Masqued Poetics: Middleton's Response to Jonson in *Your Five Gallants*," *Ben Jonson Journal* 25, no. 2 (2018): 242-76. 2018

"Did Philip Sidney Know of Copernican Heliocentrism?" *Notes & Queries* 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, *Mormon Studies Review* 5 (2018): 33-45. [invited] 2018

Submissions and Work-in-Progress

"Musical Interludes in *Much Ado about Nothing*: A Response to Children's Companies" (8,771 words) Under revision

"Copernican Sidney" (12,435 words)

Faith and Restoration Scripture Publications (peer-reviewed)

"The Way of Gentile: The Book of Ether as Performative Modeling for Latter-day Gentiles" in commemorative volume *Restoration of LDS Theology* (Champaign: University of Illinois Press) [invited] forthcoming

"Saving the House of Israel: Collective Atonement in the Book of Mormon" in *Latter-day Saint Perspectives on Atonement*, ed. Eric Huntsman and Deidre Green (Champaign: University of Illinois Press) [invited] 2024

"Enos as Every-body" lead essay in *A Wrestle with God: Reading Enos*, ed. Adam S. Miller (Provo: Maxwell Institute, Brigham Young University, 2023), 1-10. [invited] 2023

Review of *Producing Ancient Scripture: Joseph Smith's Translation Projects in the Development of Mormon Christianity*, ed. Michael Hubbard MacKay, Mark Ashurst-McGee, and Brian M. Hauglid (Salt Lake City: University of Utah Press, 2020), *Journal of Book of Mormon Studies* 30 (2022) [invited] 2022

Enos, Jarom, Omni: A Brief Theological Introduction (Provo, UT: Maxwell Institute, Brigham Young University, 2020). [invited]. Reviewed in *Mormon Studies Review* and *Interpreter*. 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. [invited] 2020

"Covenant Obligation to Scripture as Covenant Obligation to Family" in *Christ and Antichrist: Reading Jacob 7* (Provo, UT: Neal A. Maxwell Institute, 2017), 111–24. [invited] 2017

Awards, Fellowships, and Grants

Francis Bacon Foundation Fellow at Huntington Library, 2023-2024 2024
Newberry Library Short-Term Fellowship 2020-21 (postponed because of Covid-19 pandemic) 2022
BYU English Department Teaching Award 2022
BYU College of Humanities Mentoring Grant, "Creating Pedagogical Tools for Early English Literature Courses to Address Contemporary Issues of Race" 2021-2022
Huntington Library Short-Term Fellowship (declined 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

Invited Talks and Presentations

"Masque Music Outside the Masque" in Rethinking Masques, panel for Shakespeare Association of America Annual Meeting, Boston, MA. 2025
Author participant, Online event celebrating the publication of *The Theatrical Legacy of Thomas Middleton* from *The Beyond Shakespeare Company Podcast*, April 23, 2024. 2024

"Democratizing Masque Music in Mid-Seventeenth Century England," Brown Bag Talk, Huntington Library, San Marino, CA. Approx. 17 attendees. 2024

"Thinking Theologically about What's Left Out of Scripture," for Bay Area Mormon Studies Council, Berkeley, CA. Approx. 90 attendees. 2023

Publication Preview roundtable participant for Mapping the Early Modern Inns of Court seminar, online. Approx. 15 attendees. 2023

Music at the Inns of Court roundtable participant for Mapping the Early Modern Inns of Court seminar, online. Approx. 25 attendees. 2022

"Teachers' Approaches in Teaching Literature and Teaching Poetry Strategies," for English Language and Literature: Innovative and Effective Pedagogy, Government Arts College, Kota, Jaipur, India (online). Approx. 45-60 attendees. 2021

"Music and *Much Ado about Nothing*," Post-play guest lecture for BYU Theater and Media Arts production, dir. Megan Sanborn Jones, Provo, UT. Approx. 90 attendees. 2019

Conference Presentations and Workshops

Co-organizer and panelist for "Rethinking Masques," panel for Shakespeare Association of America Annual Meeting, Boston, MA. 2025

Participant, seminar "The Renaissance Project," Shakespeare Association of America Annual Meeting, Minneapolis, MN 2023

Co-director with Thomas Ward of seminar "Earworms," Shakespeare Association of America Annual Meeting, Jacksonville, FL. 2022

"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 Songscapes, Toronto, ON. 2019

Early Modern Songscapes 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 *Much Ado about Nothing*" 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 *The Jew of Venice*" 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 2014
Completed the course "Digitisation Fundamentals" at the Digital Humanities Summer Institute (DHSI) to learn how to construct a digital seventeenth-century song project.

Folger Shakespeare Library Researching the Archive Dissertation Seminar 2013–2014

"The Female Ear and the Myth of Orpheus in Milton's *A Maske Presented at Ludlow Castle*," panel on "Musical Outsiders in Early Modern England," Renaissance Society of America, San Diego, CA. 2013

"Effecting Consent: Music as Occult Power in *A Midsummer Night's Dream*," 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 *Astrophil and Stella*," for "Inarticulacy: A National Early Modern Conference," University of California, Berkeley. 2011

"Questions of Identification and Alienation of the Spectator in Baz Luhrmann's *Romeo + Juliet*" for "A Conference in Honor of Barbara Hodgdon," University of Michigan, Ann Arbor. 2011

Faith-centered and Restoration Scripture Academic Conferences and Seminars

"Toward a Study of the Lehitic Book of Mormon Covenant, Beginning with 1 Nephi 2," Book of Mormon Studies Association Conference, Logan UT. 2024

Inaugural Latter-day Saint Women in Theology Seminar, Berkeley, CA. [invited] 2023

"'Because of thy faith': Echoes of Enos in the Brother of Jared Account," Book of Mormon Studies Association Conference, Logan, UT. 2022

Wrestling with God: Reading Enos 1, Latter-day Saint Theology Seminar, New York City, NY. 2022

"Theology and the Origins of Race in the Book of Mormon," Book of Mormon Studies Association Conference, Logan, UT.	2021
"Saving the House of Israel: The Book of Mormon Covenant and Collective Atonement," online.	2020
"Covenant as Archive and Performative," Book of Mormon Studies Association Conference, Logan, UT.	2019
"Weapons of Peace: *Kenosis* and the Anti-Nephi-Lehies" for Book of Mormon Studies: Toward a Conversation, Utah State University, Logan, UT.	2017
"'When I Consider How My Light Is Spent': Reflections on Milton and Contemporary Mormonism" for Faith and Knowledge Conference, Boston, MA.	2017
Panel discussant at Peacebuilding: Ethical Perspectives in and Around Mormonism, Wheatley Institute, Orem, UT.	2016
"Rethinking and Reviving the Abrahamic Covenant amid Secularity" for Wheatley Institute Seminar, Mormons and Modernism: Modernism, Secularism, and the Mormon Response, Provo, UT.	2016
Christ and the Anti-Christ: Reading Jacob 7, Mormon Theology Seminar, New York City, NY.	2015
The Family in Mormon Culture, Summer Seminar led by Richard and Claudia Bushman, Provo, UT.	2014

Professional Service

Brigham Young University Faculty Advisory Council Member, Provo, UT.	2024-present
Graduate Studies Advisement Committee Member, BYU English Department, Provo, UT.	2024-present
Course coordinator, ENGL 291, BYU English Department, Provo, UT.	2022-2024
Advisement committee member, BYU English Department, Provo, UT.	2022-2023
BYU Maxwell Institute imprint board member (temporary)	2022
Faculty advisor, BYU Shakespeare Society, Provo, UT.	2020-2023
Search and hiring committee member, BYU English Department, Provo, UT.	2019-2022
Faculty supervisor, Shakespeare Birthplace Trust Internship, BYU English Department, Provo, UT.	2019-present
Reviewer, *BYU Studies*, Provo, UT.	2021
Reviewer, Religious Studies Center, BYU, Provo, UT.	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

Editorial Assistant, *Drum-Taps: The Complete 1865 Edition*, Walt Whitman, ed. Lawrence Kramer. New York: New York Review Books. 2013–2015

Co-Organizer, "Musical Outsiders in Early Modern England," panel for 59th Annual Meeting of the Renaissance Society of America, San Diego, CA. 2015

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: 19th-Century Literature and Music," Fordham University, New York, NY. 2011

19th-Century Music Editorial and Research Assistant, New York, NY. 2010–2018

Public Humanities

Guest scholar, "Alma 1-29 with Sharon Harris" episode of Book of Mormon Studies Podcast series, *Maxwell Institute Podcast*, June 12, 2024, BYU, Provo, UT. 2024

Guest scholar, "Enos to Words of Mormon" of *Come Follow Up* television series, season 5, episode 16, BYUtv, Provo, UT. 2024

Guest scholar, "Jacob 1-4" of *Come Follow Up*, season 5, episode 14, BYUtv, Provo, UT. 2024

Guest scholar, Claremont Graduate University Mormon Studies Student Association, Claremont, CA. 2024

Lecturer, "Easter and Poetry," BYU Education Week, Provo, UT 2023

Guest lecturer, "Thinking Theologically about What's Left out of the Book of Mormon," Bay Area Mormon Studies Council, Berkeley, CA 2023

Lecturer, "Thinking Theologically about What's Left out of the Book of Mormon," student-facing lecture sponsored by Maxwell Institute, BYU, Provo, UT 2022

Guest lecturer, "Christianity in the Book of Mormon" for Book of Mormon lecture series, online/Georgetown, VA. 2020

Speaker, Book of Mormon Conversations: *Enos, Jarom, Omni: a brief theological introduction*, 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, *Deseret News/ Church News*, 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

Historical music consultant, *Much Ado about Nothing*, 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 232, Shakespeare (3 sections)
General education course on Shakespeare.

ENGL 251, Introduction to English Studies (3 sections)
Introductory literary theory course for all English majors.

ENGL 291, British Literary History 1 (4 sections)
Earliest literature survey course for English majors spanning the medieval period to 1800.

ENGL 382 and 384R, Shakespeare (6 sections)
Upper-division course on Shakespeare for English majors.

ENGL 450R, Literary Criticism and Theoretical Discourse (4 sections)
Upper-division course on theories of performativity for English majors.

ENGL 620R, English Literature before 1660 (1 section)
Literary history seminar subtitled "Where's the Drama? English Drama 1625-1660."

ENGL 630R, Theoretical Discourse (1 section)
Theory requirement for English graduate students. This section focuses on performativity.

Guest lectures for ENGL 630, Theoretical Discourse; ENGL 600R, Intro to Graduate Studies; ENGL 385, Literary History 1603-1660; Global Women's Studies 351; HIST 205, Introduction to Family History; HIST 217, Theories and Methods of Family History; and SFL 210, Human Development.

Graduate Thesis Chair

_____, Title TBD, (in progress)

_____, "Disabled Epistemologies: Failures of Knowledge and Care in Shakespeare's *Merchant of Venice* and *Othello*" (defended March 2021)

Graduate Thesis Reader

_____, Title TBD

_____, Title TBD

_____, "Collaged Instants: *Watchmen* and the Affordances of the Comic Book" (defended April 2024)

_____, "Subversive Compliance in a Precarious Nation: Camp in the Skopje 2014 Project" (defended April 2024)

_____, "Aemilia Lanyer, Motherhood and the Priesthood of All Believers" (defended March 2024)

_____, "Ecologies, Memorials, and Performative Relationships with the Dead in Byron's 'To an Oak at Newstead'" (defended summer 2022)

_____, "Two Responses to the Fires at Notre Dame: A Case for Rhetorical Aesthetics within Conventional Rhetorical Analysis" (defended spring 2022)

_____, "'I don't think you understand': Performativity and Comprehensibility in Henry James's *Washington Square*" (defended spring 2022)

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

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

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

Graduate Mentees

_____, ENGL 384R/382 and ENGL 291, Fall 2024

_____, ENGL 384R/382 and ENGL 291, Fall 2023

_____, ENGL 384R/331R, Winter 2023

_____, ENGL 291, Winter 2021

_____, ENGL 232 and 450R, Fall 2021

_____, ENGL 251, Fall 2020

Undergraduate Mentees

_____, Course-Embedded Consultant for ENGL 384R/382, Fall 2024

_____, Global Women's Studies Capstone advisor, "Clothing as Androgynous Expression in Elizabethan England: An Analysis of Viola in *Twelfth Night*," Fall 2022

_____, 18-month research project "Creating Pedagogical Tools for Early English Literature Courses to Address Contemporary Issues of Race," 2021-2022

_____, ENGL 232 and 384R, Winter 2022

_____, 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, *19th-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
Book of Mormon Studies Association
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