

## SHANNON BURKE DRAUCKER

Assistant Professor of English

Siena College

Siena College Department of English / 515 Loudonville Road, Loudonville, NY 12211  
330-671-0828 / sdraucker@siena.edu / shannondraucker.com

### EMPLOYMENT

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Assistant Professor of English, Siena College (2019-present)

### EDUCATION

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PhD in English and American Literature, Boston University (2019)

- Dissertation: *Sounding Bodies: Music and Physiology in Victorian Literature*
  - Selected as the 2019 Boston University nominee for the Council of Graduate Schools/ProQuest Distinguished Dissertation Award in the Humanities and Fine Arts
- (Committee: Julia Prewitt Brown (chair), Anna Henschman, Carrie Preston, Susan Bernstein, Joseph Rezek)
- Graduate Certificate in Women's, Gender, and Sexuality Studies (2017)
- Graduate Certificate in Teaching Writing (2019)

MA in English and American Literature, Boston University (2014)

AB in English; AB in Music, Dartmouth College (2013)

- *summa cum laude*, Phi Beta Kappa, with High Honors in English
- Foreign Study Program in Music, Vienna, Austria (2011)

### BOOK PROJECT IN PROGRESS

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#### ***Sounding Bodies: Music and Physiology in Victorian Literature***

*Sounding Bodies* argues that new scientific understandings of the physiology of music – the ways in which humans sweat, quiver, and convulse while listening or performing – particularly fascinated nineteenth-century writers looking for ways to vividly describe bodily experiences of pleasure, desire, and intimacy. As nineteenth-century acoustical theorists like Hermann von Helmholtz and John Tyndall began to understand music as a physical force that ignited sensations in the human body – exciting the nerves inside the inner ear, arousing the nervous system, and precipitating muscular convulsions – Victorian authors from Charles Dickens to Vernon Lee began to depict music listening and performance as intensely corporeal events. Scenes of music listening and performance enabled Victorian authors to imagine alternatives to female docility, companionate marriage, cross-sex desire, reproductive sexuality, and stable human subjectivity. Though often associated with the most highbrow and conservative of ideals, music in fact fostered some of the Victorian period's most subversive representations of embodied life.

### PUBLICATIONS

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#### ***Refereed Journal Articles***

“Music Physiology, Erotic Encounters, and Queer Reading Practices in *Teleny*.” In preparation.

“Audible Networks: Podcasts and Collaborative Learning in the Women's, Gender, and Sexuality Studies Classroom.” In preparation.

“How to Make a Musical Body: Physiology and Performance in the Victorian Musical Press.” Under review at *Nineteenth-Century Music Review*.

- “Alternative Corporealities in ‘June Recital.’ Eudora Welty’s Queering of Virgie Rainey and Miss Eckhart.”** *Eudora Welty Review* 10 (Spring 2018): 69-87. [\[here\]](#)
- “Hearing, Sensing, Feeling Sound: On Music and Physiology in Victorian England, 1857-1894.”** *BRANCH: Britain, Representation, and Nineteenth-Century History* (June 2018). (10,100 words). [\[here\]](#)
- “A Claim in 140 Characters: Live-Tweeting in the Composition Classroom.”** *The Journal of Interactive Technology and Pedagogy* (Spring 2018). (3,800 words). [\[here\]](#)
- “Performing Power: Female Musicianship and Embodied Artistry in Bertha Thomas’s *The Violin Player*.”** *Nineteenth-Century Gender Studies* 14:1 (Spring 2018). (9,250 words). [\[here\]](#)
- “‘Vibrating through all its breadth:’ Musical Fiction and Materialist Aesthetics in the *Strand Musical Magazine*.”** *Victorian Periodicals Review* 51:1 (Spring 2018): 1-17. [\[here\]](#)  
-Winner of the 2017 Rosemary VanArsdel Essay Prize for the best graduate student essay investigating Victorian periodicals and newspapers
- “Love Triangles in *The Knight’s Tale* and the Limitations of Queering: Same-Sex Desire and Female Oppression.”** *The Madison Journal of Literary Criticism*, Vol. 3 (Spring 2013): 74-87. [\[here\]](#)

### ***Book Reviews***

- “Eudora Welty and Productive Discomfort in the Classroom.”** (Review of *Teaching the Works of Eudora Welty: Twenty-First Century Approaches*, eds. Mae Miller Claxton and Julia Eichelberger). *Eudora Welty Review*, Vol. 10 (Spring 2018). Solicited. [\[here\]](#)
- Review of James Q. Davies and Ellen Lockhart, eds., *Sound Knowledge: Music and Science in London, 1789-1851*.** *Nineteenth-Century Music Review* (2018), 1-3. [\[here\]](#)
- Review of Benjamin Morgan, *The Outward Mind: Materialist Aesthetics in Victorian Science and Literature*.** *British Journal for the History of Science* 50:4 (2017), 734-5. [\[here\]](#)

### ***Peer-Reviewed Online Publications***

- “Visiting the Kelvingrove after ‘Experimenting in the Galleries.’”** *Experimenting in the Galleries Blog*. Forthcoming.
- “Livable Art: Classical Music in *The Ensemble* and *The Incendiaries*.”** *BLARB Blog, Los Angeles Review of Books* (1 October 2018). [\[here\]](#)
- “*The Man Who Invented Christmas*: Dickens and the Literary Marketplace.”** *Journal of Victorian Culture Online* (18 December 2017). [\[here\]](#)
- “The Queen Goes to the Opera.”** *Journal of Victorian Culture Online* (5 March 2017). [\[here\]](#)
- “Curtis Sittenfeld’s *Eligible*: Mary Bennet and the Difficulties of Narrating Spinsterhood.”** *Streaky Bacon: A Guide to Victorian Adaptation* (22 June 2016). [\[here\]](#)

## **AWARDS AND HONORS**

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### ***National***

- Rosemary T. VanArsdel Prize.** For the best graduate student paper investigating Victorian periodicals and newspapers. Research Society for Victorian Periodicals (2017)
- Honorable Mention, Walter L. Arnstein Prize.** For dissertation research in Victorian Studies. Midwest Victorian Studies Association (2017)
- Honorable Mention, William and Mary Burgan Prize.** For outstanding presentation by a graduate student. Midwest Victorian Studies Association (2015)

### ***University***

- Outstanding Teaching Fellow.** Boston University Graduate School of Arts and Sciences (2018)
- Senior Teaching Fellowship.** Boston University Women’s, Gender, and Sexuality Studies Department (2017)
- The Helen G. Allen Humanities Award.** Boston University Center for the Humanities (2017)

**The Angela J. and James J. Rallis Memorial Award.** Boston University Center for the Humanities (2017)

**Stanley Prize.** For Graduate Study in English, Dartmouth College (2013)

## GRANTS AND FELLOWSHIPS

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**Graduate Research Abroad Fellowship.** For archival work in the United Kingdom. Boston University Graduate School of Arts and Sciences (2018)

**Huntington Library Short-Term Research Fellowship.** Huntington Library (2017)

**Graduate Research Abroad Fellowship.** For archival work in the United Kingdom. Boston University Graduate School of Arts and Sciences (2017)

## INVITED TALKS

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“Cross-Dressing Violinists and Music/Gender Performance.” Panel on “New Work in Victorian Studies.” Mahindra Humanities Center, Harvard University. December 6, 2018.

## CONFERENCE ACTIVITY/PARTICIPATION

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### *Panels Organized*

“Teaching Gender in the Victorian Studies Classroom.” North American Victorian Studies Association (NAVSA), Columbus, OH, October 17-19, 2019.

“Is Kinship Always Already Queer? Counternormative Communities in the Nineteenth Century.” Modern Language Association (MLA), New York, NY, January 4-7, 2018.

“Preserving Sound, Innovating Forms.” NAVSA, Banff, Canada, November 16-18, 2017.

### *Papers Presented*

“Performance, Protest, Pedagogy: Classical Music and Intersectional Politics.” National Women’s Studies Association (NWSA), San Francisco, CA, November 14-17, 2019.

“Feminist Science Theory in the Victorian Studies Classroom.” NAVSA, Columbus, OH, October 17-19, 2019.

“Audible Collaborations: Podcasts and Peer Review in the Undergraduate Classroom.” MLA, Chicago, IL, January 3-6, 2019.

“Ghostly Music and Hearing Outward in John Meade Falkner and Vernon Lee.” NAVSA, St. Petersburg, Florida, October 11-14, 2018.

“Preserving Sound, Preserving Desire: Music, Homoeroticism, and the ‘Earworm’ in *Teleny* and ‘A Wicked Voice.’” NAVSA, Banff, Canada, November 16-18, 2017.

“The Female Violinist in Victorian Fiction: Bertha Thomas’s *The Violin Player* and E.M. Francis’s *The Duenna of a Genius*.” Music in Nineteenth-Century Britain: A Biennial International Conference. Birmingham, United Kingdom, June 28-30, 2017.

“Queer Resonances: Music, Sound Science, and Homoerotic Desire in *Teleny*.” ESA Sound Conference: “The Vibrating World: Soundscapes and Undersongs,” City University of New York, New York, NY, March 31, 2017.

“Sounding Bodies: Music, Corporeality, and Female Performance in Mary Augusta Ward’s *Robert Elsmere*.” Interdisciplinary Nineteenth-Century Studies Association Conference, Philadelphia, PA, March 16-19, 2017.

“‘Regardless of the visible world:’ Thomas Hardy, Acoustical Theory, and Queer Sonic Communities.” NAVSA, Phoenix, AZ, November 2-5, 2016.

“Musicality and Corporeality in Vernon Lee’s ‘A Wicked Voice.’” British Women Writers Conference (BWWC), New York, NY, June 25-27, 2015.

“‘[V]oices no less than...shapes and colours:’ Acoustical Power in Thomas Hardy’s *The Return of the Native* and *Under the Greenwood Tree*.” MVSA, Iowa City, IA, May 1-3, 2015.

### ***Conference Participation and Service***

Panel moderator and Graduate Professionalization Seminar participant, NAVSA, St. Petersburg, FL, October 11-14, 2018.  
 Graduate Workshop participant, Society for Novel Studies Novel Theory Conference, Ithaca, NY, May 31-June 2, 2018.  
 Organizing assistant, “Bleak House Everywhere,” Boston University Graduate Conference, Boston, MA, April 5, 2018.  
 Participant, National Humanities Conference, Boston, MA (part of Public Humanities Initiative at Boston University), November 1-5, 2017.  
 Seminar participant, “Liberalism, Sociability, and Musical/Literary Taste” with Phyllis Weliver (Saint Louis University). Oberlin, OH, April 28-30, 2017.  
 Panel moderator and Graduate Professionalization Seminar participant, NAVSA, Phoenix, AZ, November 2-5, 2016.  
 19<sup>th</sup>-Century Seminar participant, Dickens Universe Santa Cruz, CA, July 31-August 5, 2016.  
 Panel moderator and conference assistant, Society for the Study of Southern Literature, Boston, MA, March 10-12, 2016.

### **TEACHING**

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#### ***Siena College***

**Introduction to Literature.** (ENGL 101) (Fall 2019)

**The Novel.** (ENGL 256) (Fall 2019)

**Sexuality in Literature.** (ENGL 215) (Fall 2019)

#### ***Boston University***

**“Dissecting the Nineteenth Century: Science in Victorian Literature and Culture.”** (WR 150: Writing, Research, and Inquiry) (Spring 2019)

**“Music, Gender, and Intersectional Social Change.”** (WS 305: Topics in Women’s, Gender, and Sexuality Studies) (Fall 2017)

**“Subversive Voices: Protest and Resistance in Global Fiction.”** (EN 121: Readings in World Literature) (Spring 2017)

**“‘La vie bohème’: Art and Counterculture from the Latin Quarter to the Lower East Side.”** (WR 100: Introduction to College Writing) (Fall 2016)

#### ***Volunteer Teaching***

Solo Instructor, Writing/ESL. Women’s Education Center, Rosie’s Place Women’s Shelter, Boston, MA. January 2017-present.

#### ***Pedagogical Training***

Teaching College Writing, Boston University Writing Program (Spring & Fall 2016)

Tutoring for ESL Students, Boston University Writing Program (Fall 2016)

### **SERVICE AND RELATED EXPERIENCE**

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Volunteer, NAVSA Gender Caucus (2018- )

Summer Writing Tutor, Boston University CAS Center for Writing (2018)

Research Assistant to Anna Henchman, Boston University Department of English (2017-2019)

Co-organizer, Boston University Graduate Writing Workshop (2017-2019)

Research Assistant to Megan MacGarvie, Boston University Questrom School of Business (for research project on nineteenth-century novels and publishing contracts) (2017-2018)

Graduate Writing Tutor, Boston University CAS Center for Writing (2016-2019)

Archives Assistant, Howard Gotlieb Archival Research Center, Boston University (2014)

## MUSICAL EXPERIENCE

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Clarinetist, Harvard University Dudley House Orchestra (2013-present); Clarinetist, New England Conservatory Chamber Music Program (2015-present); Substitute Clarinetist, Boston Civic Symphony (2013-present); Principal Clarinetist/Concerto Soloist, Dartmouth Symphony Orchestra (2009-2013); Winner of Macdonald-Smith Prize for Excellence in Musical Performance, Dartmouth College (2012 & 2013); Participant in Foreign Study Program in Music, Vienna, Austria (2011)

## LANGUAGE

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French (proficient in reading, writing, and speaking)

## AFFILIATIONS

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Modern Language Association, North American Victorian Studies Association, Research Society for Victorian Periodicals, Phi Beta Kappa, HASTAC, National Women's Studies Association

## REFERENCES

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**Julia Prewitt Brown**, Professor Emeritus of English, Boston University / 236 Bay State Road, Office 544, Boston, MA 02215 / [jpbrown@bu.edu](mailto:jpbrown@bu.edu)

**Anna Henchman**, Associate Professor of English and Director of Undergraduate Studies, Boston University / 236 Bay State Road, Office 321, Boston, MA 02215 / [henchman@bu.edu](mailto:henchman@bu.edu)

**Carrie Preston**, Professor of English and Director of Kilachand Honors College, Boston University / 91 Bay State Road, Suite 115, Boston, MA 02215 / [cjpresto@bu.edu](mailto:cjpresto@bu.edu)

**Susan Bernstein**, Professor Emeritus of English, University of Wisconsin-Madison and Research Professor of English, Boston University / 236 Bay State Road, Office 243, Boston, MA 02215 / [sdbern@bu.edu](mailto:sdbern@bu.edu)