

(Last updated 29 August 2018)

## Shannon Burke Draucker

Boston University Department of English  
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### EDUCATION

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#### **PhD in English and American Literature, Boston University, expected May 2019**

Dissertation: *Sounding Bodies: Music and Physiology in Nineteenth-Century British Literature*

Committee: Julia Prewitt Brown (chair), Anna Henchman, Carrie Preston, Susan Bernstein

Graduate Certificate in Women's, Gender, and Sexuality Studies, 2017

Graduate Certificate in Teaching Writing, expected May 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

### PUBLICATIONS

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#### **Refereed Journal Articles**

"How to Make a Musical Body: Physiology and Performance in the Victorian Musical Press." Under review at *Nineteenth-Century Music Review*. Special Issue on "Music and Touch." (Solicited).

["Alternative Corporealities in 'June Recital.' Eudora Welty's Queering of Virgie Rainey and Miss Eckhart."](#) *Eudora Welty Review* 10 (Spring 2018).

["Hearing, Sensing, Feeling Sound: On Music and Physiology in Victorian England, 1857-1894."](#) *BRANCH: Britain, Representation, and Nineteenth-Century History* (June 2018).

["A Claim in 140 Characters: Live-Tweeting in the Composition Classroom."](#) *The Journal of Interactive Technology and Pedagogy* (Spring 2018).

["Performing Power: Female Musicianship and Embodied Artistry in Bertha Thomas's \*The Violin Player\*."](#) *Nineteenth-Century Gender Studies* (Spring 2018): 14:1.

["'Vibrating through all its breadth': Musical Fiction and Materialist Aesthetics in the \*Strand Musical Magazine\*."](#) *Victorian Periodicals Review* 51:1 (Spring 2018): 1-17.

-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)

## 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.

[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.

[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.

## Web-Based Publications

["The Man Who Invented Christmas: Dickens and the Literary Marketplace."](#) *Journal of Victorian Culture Online* (18 December 2017).

["The Queen Goes to the Opera."](#) *Journal of Victorian Culture Online* (5 March 2017).  
<<http://blogs.tandf.co.uk/jvc/2017/03/05/shannon-draucker-the-queen-goes-to-the-opera/>>

["Curtis Sittenfeld's \*Eligible\*: Mary Bennet and the Difficulties of Narrating Spinsterhood."](#) *Streaky Bacon: A Guide to Victorian Adaptation* (22 June 2016).  
<<http://www.streakybacon.net/curtis-sittenfelds-eligible>>

## AWARDS AND HONORS

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### *National*

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| 2017 | Rosemary VanArsdel Prize for the best graduate student paper investigating Victorian periodicals and newspapers, Research Society for Victorian Periodicals<br><br>Honorable Mention, Walter L. Arnstein Prize for Dissertation Research in Victorian Studies, Midwest Victorian Studies Association |
| 2015 | Honorable Mention, William and Mary Burgan Prize for the Outstanding Presentation by a Graduate Student, Midwest Victorian Studies Association   |

### *University*

2018	Outstanding Teaching Fellow in the Department of English, Boston University Graduate School of Arts and Sciences
2017	Senior Teaching Fellowship, Boston University Women's, Gender, and Sexuality Studies Department
	The Helen G. Allen Humanities Award, Boston University Center for the Humanities
	The Angela J. and James J. Rallis Memorial Award, Boston University Center for the Humanities
2013	Stanley Prize for Graduate Study in English, Dartmouth College

## **GRANTS AND FELLOWSHIPS**

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2018	Graduate Research Abroad Fellowship, Boston University Graduate School of Arts and Sciences (for archival work in London and Oxford, UK)
2017	Huntington Library Research Fellowship, Huntington Library, San Marino, CA
2016	Graduate Research Abroad Fellowship, Boston University Graduate School of Arts and Sciences (for archival work in London, Birmingham, and Dorchester, UK)

## **INVITED TALKS**

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2018	"Cross-Dressing Violinists and Music/Gender Performance." Panel on "New Work in Victorian Studies." Mahindra Humanities Center, Harvard University. December 6.
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## **CONFERENCE ACTIVITY/PARTICIPATION**

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### **Panels Organized**

2018	"Is Kinship Always Already Queer? Counternormative Communities in the Nineteenth Century." Modern Language Association (MLA), New York, NY, January 4-7.
2017	"Preserving Sound, Innovating Forms." North American Victorian Studies Association (NAVSA), Banff, Canada, November 16-18.

## Papers Presented

- 2019 “Audible Collaborations: Podcasts and Peer Review in the Undergraduate Classroom.” MLA, Chicago, IL, January 3-6.
- 2018 “Ghostly Music and Hearing Outward in John Meade Falkner and Vernon Lee.” NAVSA, St. Petersburg, Florida, October 11-14.
- 2017 “Preserving Sound, Preserving Desire: Music, Homoeroticism, and the ‘Earworm’ in *Teleny* and ‘A Wicked Voice.’” NAVSA, Banff, Canada, November 16-18.
- “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.
- “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.
- “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.
- 2016 “‘Regardless of the visible world:’ Thomas Hardy, Acoustical Theory, and Queer Sonic Communities.” NAVSA, Phoenix, AZ, November 2-5.
- 2015 “Musicality and Corporeality in Vernon Lee’s ‘A Wicked Voice.’” British Women Writers Conference (BWWC), New York, NY, June 25-27.
- “‘[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.

## Conference Participation and Service

- 2018 Graduate Workshop Participant, Society for Novel Studies Novel Theory Conference, Ithaca, NY, May 31-June 2.
- Organizing Assistant, “Bleak House Everywhere,” Boston University Graduate Conference, Boston, MA, April 5.

- 2017 Participant, National Humanities Conference, Boston, MA (part of Public Humanities Initiative at Boston University), November 1-5.
- Seminar Participant, “Liberalism, Sociability, and Musical/Literary Taste” with Phyllis Weliver (Saint Louis University). Oberlin, OH, April 28-30.
- 2016 Panel moderator; participant, Graduate Professionalization Seminar, NAVSA, Phoenix, AZ, November 2-5.
- Participant, Dickens Universe 19<sup>th</sup>-Century Seminar, Santa Cruz, CA, July 31-August 5
- Panel moderator; conference assistant, Society for the Study of Southern Literature, Boston, MA, March 10-12.

## TEACHING

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### As Sole Instructor

- Spring 2019 **Dissecting the Nineteenth Century: Science in Victorian Literature and Culture**  
Boston University College of Arts and Sciences Writing Program
- Fall 2017 **Music, Gender, and Intersectional Social Change (Topics in Women’s, Gender, and Sexuality Studies)**  
Boston University Department of Women’s, Gender, and Sexuality Studies
- Spring 2017 **Subversive Voices: Protest and Resistance in Global Fiction (Readings in World Literature)**  
Boston University Department of English
- Fall 2016 **“*La vie bohème*: Art and Counterculture from the Latin Quarter to the Lower East Side” (Introduction to College Writing)**  
Boston University College of Arts and Sciences Writing Program

### As Teaching Assistant

- Spring 2016 **“Home and World” (Topics in Literature and Film) with Julia Brown**  
Boston University Department of English
- Fall 2015 **“Arts of Gender: Performing Gender in Drama, Dance, Film, and Theory” (Topics in Women’s, Gender, and Sexuality Studies) with Carrie Preston**

Boston University Departments of English and Women's, Gender,  
and Sexuality Studies

Summer 2012

**"Great Books, Great Reading" with Lundy Smith**  
Phillips Exeter Academy Summer School

### **Volunteer Teaching**

January 2017-present

**Solo Instructor, Writing/ESOL**  
Women's Education Center, Rosie's Place Women's Shelter, Boston,  
MA

### **Guest Lectures**

August 2018

Outstanding Teaching Fellow Panel. New Teaching Fellow  
Orientation. Boston University Graduate School of Arts and Sciences.

November 2017

Experienced Consultant Panel. In "Tutoring for ESL Students" with  
Professor Maria Zlateva, Boston University Writing Program.

February 2017

"Music, Affect, and Intersubjectivity in *Bleak House*." In graduate  
seminar "Dickens and Eliot" with Julia Brown, Boston University  
Department of English.

### **Pedagogical Training**

2016

Teaching College Writing, Boston University Writing Program

2016

Tutoring for ESL Students, Boston University Writing Program

### **SERVICE**

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Summer 2018

Summer Writing Tutor (primarily ESL), Boston University CAS  
Center for Writing

January 2018-present

Volunteer, NAVSA Gender Caucus

2017-present

Research Assistant to Anna Henschman, Boston University  
Department of English

2017-present

Co-organizer, Boston University Graduate Writing Workshop

2017-present

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

2016-present	Graduate Writing Tutor, Boston University CAS Center for Writing
Summer 2014	Archives Assistant, Howard Gotlieb Archival Research Center, Boston University Boston University

## **MUSICAL EXPERIENCE**

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2013-present	Clarinetist, Dudley House Orchestra at Harvard University
2015-present	Clarinetist, New England Conservatory Chamber Music Program
2013-present	Substitute Clarinetist, Boston Civic Symphony
2009-2013	Principal clarinetist & concerto soloist, Dartmouth Symphony Orchestra
2012 & 2013	Macdonald-Smith Prize for Excellence in Music Performance, Dartmouth College
2011	Foreign Study Program in Music, IES Abroad, Vienna, Austria

## **LANGUAGES**

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French (proficient in reading, writing, and speaking)

## **AFFILIATIONS**

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Modern Language Association, North American Victorian Studies Association, Society for Novel Studies, Midwest Victorian Studies Association, Research Society for Victorian Periodicals, Phi Beta Kappa

## **REFERENCES**

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### **Julia Prewitt Brown**

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

### **Anna Henschman**

Associate Professor of English; Director of Undergraduate Studies, Boston University  
[henschman@bu.edu](mailto:henschman@bu.edu)  
236 Bay State Road, Office 321  
Boston, MA 02215

### **Carrie Preston**

Professor of English; Director of Kilachand Honors College, Boston University

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