

## SHANNON BURKE DRAUCKER

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### PROFESSIONAL APPOINTMENTS

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2019-present Assistant Professor of English, Siena College  
-Affiliated Faculty, Women's, Gender, and Sexuality Studies Program

### EDUCATION

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2019 PhD in English Literature, Boston University  
-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  
-Graduate Certificate in Teaching Writing (2019)  
-Graduate Certificate in Women's, Gender, and Sexuality Studies (2017)

2014 M.A. in English Literature, Boston University

2013 A.B. in English and Music, Dartmouth College  
-*summa cum laude*, Phi Beta Kappa, High Honors in English

### PUBLICATIONS

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#### Book Manuscript (in progress)

*Sounding Bodies: Music Physiology and Queer Politics in Victorian Literature* (in preparation)

#### Refereed Journal Articles

2021 "Introduction: 'Teaching to Transgress' in the Emergency Remote Classroom." With Kimberly Cox and Doreen Thierauf. *Nineteenth-Century Gender Studies*. Forthcoming.

"Google Jamboard and a Pedagogy of Play in the Emergency Remote Classroom." *Nineteenth-Century Gender Studies*. Forthcoming.

"Music Physiology, Erotic Encounters, and Queer Reading Practices in *Teleny*." *Victorian Literature and Culture*. Forthcoming.

2020 "Audible Networks: Podcasts and Collaborative Learning in the Women's, Gender, and Sexuality Studies Classroom." *Hybrid Pedagogy* (July 2020). [\[here\]](#)

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

"'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*

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

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

“Alternative Corporealities in ‘June Recital.’ Eudora Welty’s Queering of Virgie Rainey and Miss Eckhart.” *Eudora Welty Review* 10 (Spring 2018): 69-87. [\[here\]](#)

2013 “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. [\[here\]](#)

### Edited Journal Issues

2021 With Doreen Thierauf and Kimberly Cox, “‘Teaching to Transgress’ in the Emergency Remote Classroom.” Special issue of *Nineteenth-Century Gender Studies* (Forthcoming Spring 2021).

### Web-Based Writing

2020 “Hard Times and Radical Collectivity in the Era of COVID-19.” *Journal of Victorian Culture Online* (16 July 2020). [\[here\]](#)

2019 “Visiting the Kelvingrove after ‘Experimenting in the Galleries.’” *Experimenting with Vernon Lee: A Collaborative Performance Project*, edited by Carolyn Burdett (Birkbeck, University of London) (November 2019). [\[here\]](#)

2018 “Livable Art: Classical Music in *The Ensemble* and *The Incendiaries*.” *BLARB Blog, Los Angeles Review of Books* (1 October 2018). [\[here\]](#)

2017 “*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). [\[here\]](#)

2016 “Curtis Sittenfeld’s *Eligible*: Mary Bennet and the Difficulties of Narrating Spinsterhood.” *Streaky Bacon: A Guide to Victorian Adaptation* (22 June 2016). [\[here\]](#)

### Book Reviews

2021 Reflection on Abigail Joseph, *Exquisite Materials: Episodes in the Queer History of Victorian Style*. V21 Collective “Collations” Book Forum. Solicited. (Forthcoming).

- 2018 “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]
- 2017 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]

## AWARDS AND HONORS

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### Research Fellowships and Grants

- 2020 Diversity Action Committee Research Fellowship, Siena College
- Fr. Peter Fiore Excellence in English Fellowship, Siena College
- 2018 Graduate Research Abroad Fellowship, Boston University Graduate School of Arts and Sciences
- 2017 Short-Term Research Fellowship, Huntington Library
- Graduate Research Abroad Fellowship, Boston University Graduate School of Arts and Sciences
- 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

### Teaching Awards

- 2018 Outstanding Teaching Fellow, Boston University Graduate School of Arts and Sciences
- 2017 Senior Teaching Fellowship, Boston University Department of Women's, Gender, and Sexuality Studies

### Prizes

- 2019 Boston University nomination, Council of Graduate Schools/ProQuest Distinguished Dissertation Award in the Humanities and Fine Arts
- 2018 Rosemary T. VanArsdel Prize. For the best graduate student paper investigating Victorian periodicals and newspapers, Research Society for Victorian Periodicals
- 2018 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 outstanding presentation by a graduate student. Midwest Victorian Studies Association (2015)

## INVITED TALKS

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- 2021 “Sounding Bodies: Music and Physiology in Victorian Literature.” Durham University Literature and Medical Humanities Seminar: Sensory Experiments in Nineteenth-Century Britain and America. 20 January 2021.
- 2020 “Narratives of HIV/AIDS in Literature and Pop Culture: A Community Partnership between Siena College and the Albany Damien Center.” Bonner Online Summer Leadership Institute. June 4-5, 2020.
- 2019 “Cross-Dressing Violinists and Musical Bodies in Victorian England.” Siena College English Department Colloquium. December 4, 2019.
- “Bodies on Stage: Classical Music, Gender, and Race in the Victorian Period and Today.” Siena College Faculty Spotlight. October 28, 2019.
- 2018 “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

- 2020 “‘Teaching to Transgress’ in the Online Classroom.” North American Victorian Studies Association (NAVSA), virtual conference, September 5.
- 2019 “Teaching Gender in the Victorian Studies Classroom.” NAVSA, Columbus, OH, October 17-19.
- 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.” NAVSA, Banff, Canada, November 16-18.

### Papers Presented

- 2020 “Music, Erotics, and Queer Reading Practices in *Teleny*.” NAVSA, Vancouver, BC, November 12-14.\*

*\*Postponed due to COVID-19.*

“Narratives of HIV/AIDS: A partnership between Siena College English students and the Albany Damien Center.” Engage for Change Conference, Loudonville, NY, May 28.\*

\**Canceled due to COVID-19.*

“From ‘Dead White Men in Wigs’ to ‘Half-naked Wom(e)n in Sadistic High-Heels’: Transgressive Embodiments on the Classical Music Stage.” Capital District Feminist Studies Conference, Union College, Schenectady, NY, February 7.

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

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

“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.

## TEACHING

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Honors: Pandemic Literature (ENGL 490) (Spring 2021)  
 From *Tess* to #MeToo: Narratives of Sexual Violence (ENGL 384) (Fall 2020)  
 Honors: The Novel (ENGL 256) (Fall 2020)  
 Representing AIDS in Literature and Pop Culture (ENGL 384) (Spring 2020)  
 Women in Literature (ENGL 210) (Spring 2020, Spring 2021)  
 Victorian Literature (ENGL 325) (Spring 2020)  
 History of Feminist Theory (ENGL 499 – Independent Study) (Spring 2020)  
 Introduction to Literature (ENGL 101) (Fall 2019, Spring 2021)  
 The Novel (ENGL 256) (Fall 2019)  
 Sexuality in Literature (ENGL 215) (Fall 2019, Fall 2020)

### **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)

### **Rosie's Place Women's Education Center (Boston, MA)**

ESOL Level 3/4 (Summer 2019)  
 Computer Class (Spring 2019)  
 ESOL Level 3 (Fall 2017, Winter 2018)  
 ESOL Level 1 (Spring 2017)  
 ESOL Writing Café (Winter 2017)

## **SERVICE**

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### **Service to the Field**

2019-present      Chair-elect, NAVSA Gender Caucus

### **Select University Service**

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

2020-present      Co-author, English Department Diversity Grant

Member, Faculty Development on Diversity Issues Task Force Committee

Member, Committee on Teaching and Faculty Development

- Speaker and workshop facilitator, "Mixed Classroom Session" (talk title: "Split Classrooms / Split Classes") (1 February 2021)
- Workshop facilitator, "Getting to Know Students Virtually and Building Community" (15 July 2020)
- Member, COTFD Book Club subcommittee

English Department Social Media Manager

Member, English Department Social Events Committee

2019-present English Department Graduate School Advisor

### ***Boston University***

2017-2019 Co-organizer, English Graduate Writing Workshop

### **Related Experience**

2016-2019 Graduate Writing Consultant (ESL), Boston University Writing Program

2014 Archival Assistant, Howard Gotlieb Archival Research Center

### **PROFESSIONAL DEVELOPMENT**

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2020 Community Engaged Classes: Launching your spring course, Winter Faculty Development Workshop, Council for Teaching and Learning, Siena College

Ally 101 & Ally 201 Training, Damietta Cross-Cultural Center, Siena College

2019 Trans 101 & Trans 201 Ally Training, Damietta Cross-Cultural Center, Siena College

“Breaking the Chain” Training, Damietta Cross-Cultural Center, Siena College

2016 WR 598: Tutoring in ESL, Boston University

### **MUSICAL EXPERIENCE**

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Clarinetist, Music Company Orchestra (January 2020-present); Clarinetist, Union College and Community Orchestra (January 2020-present); Clarinetist, Harvard University Dudley House Orchestra (2013-2019); 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)

### **PROFESSIONAL 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