

SHANNON BURKE DRAUCKER

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PROFESSIONAL APPOINTMENTS

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

EDUCATION

PhD in English Literature, Boston University (2019)
-Graduate Certificate in Teaching Writing (2018)
-Graduate Certificate in Women's, Gender, and Sexuality Studies (2018)
M.A. in English Literature, Boston University (2014)
A.B. in English and Music, Dartmouth College (2013)
-*summa cum laude*, Phi Beta Kappa, High Honors in English

RESEARCH INTERESTS

Victorian literature, musicology, gender and sexuality studies, feminist and queer theory, history of science, critical pedagogy

PUBLICATIONS

Book Project

Sounding Bodies: Acoustical Science and Musical Erotics in Victorian Literature (MS under review)

Peer-Reviewed Journal Articles

"Ladies' Orchestras and Music-as-Performance in *Fin-de-siècle* Britain." Forthcoming in *Nineteenth-Century Contexts* (2022).

"Music Physiology, Erotic Encounters, and Queer Reading Practices in *Teleny*." *Victorian Literature and Culture*, 1-32 (October 2021). [\[here\]](#)

"Introduction: 'Teaching to Transgress' in the Emergency Remote Classroom." With Kimberly Cox and Doreen Thierauf. *Nineteenth-Century Gender Studies* 17:1 (Spring 2021). [\[here\]](#)

"Google Jamboard and Playful Pedagogy in the Emergency Remote Classroom." *Nineteenth-Century Gender Studies* 17:1 (Spring 2021). [\[here\]](#)

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

"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. [\[here\]](#)

Edited Journal Issues

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

Web-Based Writing

“The Virtuosa is the Villain: How Hulu’s *Only Murders in the Building* Rehearses Victorian Ideas about Female Musicians.” *Journal of Victorian Culture Online* (11 March 2022). [\[here\]](#)

“‘Lupin’ and the Limits of Haute Culture.” *Public Books* (25 January 2022). [\[here\]](#)

“What About Lila? English Grad School and Emotional Labor in Netflix’s *The Chair*.” *BLARB Blog, Los Angeles Review of Books* (16 September 2021). [\[here\]](#)

“Food for the Soul, Art of the Flesh: Classical Music, COVID-19, and the Body.” *BLARB Blog, Los Angeles Review of Books* (2 September 2021). [\[here\]](#)

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

“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). [\[here\]](#)

“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). [\[here\]](#)

Book Reviews

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

“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. [\[here\]](#)

AWARDS AND HONORS

Research Fellowships and Grants

National Endowment for the Humanities Summer Stipend (2022)
 Diversity Action Committee Research Fellowship, Siena College (2020)
 Fr. Peter Fiore Excellence in English Fellowship, Siena College (2020)
 Short-Term Research Fellowship, Huntington Library (2018)
 Graduate Research Abroad Fellowship, Boston University Graduate School of Arts
 and Sciences (2017, 2018)

Teaching Awards

Outstanding Tenure-Track Teacher-Scholar, School of Liberal Arts, Siena College (2021)
 Outstanding Teaching Fellow, Boston University Graduate School of Arts and Sciences (2018)
 Senior Teaching Fellowship, Boston University Department of Women's, Gender, and Sexuality
 Studies (2017)

Prizes

Boston University nomination, Council of Graduate Schools/ProQuest Distinguished Dissertation
 Award in the Humanities and Fine Arts (2019)
 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 (2018)
 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)
 Honorable Mention, William and Mary Burgan Prize. For outstanding presentation by a graduate
 student. Midwest Victorian Studies Association (2015)

INVITED TALKS

"Cross-Dressing Violinists and Music/Gender Performance in Late-Victorian Fiction." The Valerie
 J. Hoffman ('75) Lecture Series in Feminist & Queer Studies. Union College (3 February
 2022*)
**Postponed due to COVID-19*
 "Late Work and Attendance Policies: Towards a Pedagogy of Care." Diversity Action Committee
 "Diversity and Inclusion in the Curriculum" series. Siena College (18 December 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)
 "Cross-Dressing Violinists and Music/Gender Performance." Panel on "New Work in Victorian
 Studies." Mahindra Humanities Center, Harvard University (6 December 2019)

CONFERENCE ACTIVITY/PARTICIPATION

Panels Organized

"Not Just Victorianists: NAVSA, Teaching-Intensive Institutions, and the State of the Field. With
 Doreen Thierauf. North American Victorian Studies Association (NAVSA), Bethlehem, PA
 (September 2022).
 "'Teaching to 'Transgress' in the Online Classroom." With Kimberly Cox and Doreen Thierauf.
 NAVSA, virtual conference (September 2020)

- “Teaching Gender in the Victorian Studies Classroom.” With Gretchen Braun. NAVSA, Columbus, OH (October 2020)
- “Is Kinship Always Already Queer? Counternormative Communities in the Nineteenth Century.” Modern Language Association (MLA), New York, NY (January 2018)
- “Preserving Sound, Innovating Forms.” NAVSA, Banff, Canada (November 2017)

Papers Presented

- “Not Just Victorianists: NAVSA, Teaching-Intensive Institutions, and the State of the Field.” NAVSA, Bethlehem, PA (September 2022)
- “Ladies’ Orchestras and Music-as-Performance in Victorian Britain.” Capital District Feminist Studies Conference, Loudonville, NY (April 2022)
- “Music, Erotics, and Queer Reading Practices in *Teleny*.” North American Victorian Studies Association, virtual (March 2022)
- “Narratives of HIV/AIDS: A partnership between Siena College English students and the Albany Damien Center.” Engage for Change Conference, Loudonville, NY (June 2021)
- “Portable Strategies for the Antiracist Classroom.” Engage for Change Conference, Loudonville, NY (June 2021)
- “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 2020)
- “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 2020)
- “Performance, Protest, Pedagogy: Classical Music and Intersectional Politics.” National Women’s Studies Association (NWSA), San Francisco, CA (November 2019)
- “Feminist Science Theory in the Victorian Studies Classroom.” NAVSA, Columbus, OH (October 2019)
- “Audible Collaborations: Podcasts and Peer Review in the Undergraduate Classroom.” MLA, Chicago, IL (January 2019)
- “Ghostly Music and Hearing Outward in John Meade Falkner and Vernon Lee.” NAVSA, St. Petersburg, Florida (October 2018)
- “Preserving Sound, Preserving Desire: Music, Homoeroticism, and the ‘Earworm’ in *Teleny* and ‘A Wicked Voice.’” NAVSA, Banff, Canada (November 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 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 2017)
- “Sounding Bodies: Music, Corporeality, and Female Performance in Mary Augusta Ward’s *Robert Elsmere*.” Interdisciplinary Nineteenth-Century Studies Association Conference, Philadelphia, PA (March 2017)
- “‘Regardless of the visible world:’ Thomas Hardy, Acoustical Theory, and Queer Sonic Communities.” NAVSA, Phoenix, AZ (November 2016)
- “Musicality and Corporeality in Vernon Lee’s ‘A Wicked Voice.’” British Women Writers Conference (BWWC), New York, NY (June 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 2015)

COURSES TAUGHT

Siena College

ENGL 499: Independent Study, The History of Feminist Theory
 ENGL 490: Honors: Pandemic Literature
 ENGL 490: Honors: Narratives of Sexual Violence
 ENGL 400: Honors Thesis I & II
 ENGL 384: Narratives of Sexual Violence
 ENGL 384: Pandemic Literature
 ENGL 384: Representing AIDS in Literature and Pop Culture
 ENGL 325: Victorian Literature
 ENGL 256: Honors: The Novel
 ENGL 256: The Novel
 ENGL 215: Sexuality in Literature
 ENGL 210: Women in Literature
 ENGL 101: Introduction to Literature

Boston University

As instructor of record

WR 150 (Writing, Research, and Inquiry): Dissecting the Nineteenth Century: Science in Victorian Literature and Culture (Spring 2019)
 WS 305 (Topics in Women's, Gender, and Sexuality Studies): Music, Gender, and Intersectional Social Change (Fall 2017)
 EN 121 (Readings in World Literature): Subversive Voices: Protest and Resistance in Global Fiction (Spring 2017)
 WR 100 (Introduction to College Writing): "*La vie bohème*:" Art and Counterculture from the Latin Quarter to the Lower East Side (Fall 2016)

As teaching assistant

EN/WS 326: Arts of Gender: Performing Gender in Drama, Dance, Film, and Theory with Professor Carrie Preston (Fall 2015)

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

Service to the Field

Co-chair, NAVSA Gender and Sexuality Caucus (2021-present)
 Panelist, North American Victorian Studies Association Professionalization Workshop: The Academic Job Market & Tips for Online Interviews (October 2020)

University Service

Siena College

Committee membership:

Carnegie Reclassification Committee (Spring 2022-present)
 Visiting Assistant Professor of English Search Committee (Summer 2021)
 Academic Integrity Committee (substitute member) (June 2021)
 Faculty Development of Diversity Issues Task Force (2020-2021)
 Committee on Teaching and Faculty Development (2020-present)
 -Co-organizer, Open Classroom Week (November 2022)
 -Moderator, Keynote and Q&A by Dr. Kevin Gannon, “A Pedagogy of Hope for Post-Pandemic Higher Education” (June 2021)
 -Speaker and workshop facilitator, “Mixed Classroom Session” (talk title: “Split Classrooms/Split Classes”) (February 2021)
 -Workshop facilitator, “Getting to Know Students Virtually and Building Community” (July 2020)
 English Department Social Events Committee (2020-present)

Undergraduate advising:

Casey Summer Fellowship Advisor
 -Corinna Hofler (Summer 2022)
 Honors Thesis Committee Member
 -Nodias DiTonno (first reader (Fall 2022-Spring 2023)
 -Alan Koppschall (first reader) (Fall 2021-Spring 2022)
 -Claire Christiana (second reader) (Spring 2022)

Other service to Siena College:

English Department liaison, Community-Engaged Department Initiative with the Center for Academic Community Engagement (Summer 2022-present)
 Panelist, Departmental Diversity Grants Panel (October 2022)
 Workshop facilitator, “10 Tiny Tweaks to Make Your Classes More Inclusive.” With James Belflower and Stacey Dearing. Engage for Change Conference, Loudonville, NY (June 2022)
 Panelist, “Academic Work and Leisure” event (May 2022)
 -Paper title: “Caring for our students, caring for ourselves, and resisting capitalist productivity culture: when feminism is...exhausting.”
 Co-organizer, “Honoring bell hooks” speaker event (February 2022)
 Departmental representative, “Exploring Liberal Arts” Gateway class (Fall 2021, Fall 2020)
 Co-organizer, faculty and student antiracist book study (Spring 2021)
 Co-author and co-organizer, English Department Diversity Grant “Diversity in Pedagogy” Speaker Series (2020-2021)
 English Department Social Media Manager (2020-present)
 English Department Graduate School Advisor (2019-present)

Boston University

Panelist, Boston University English Department Job Search Forum (May 2021)
 Panelist, Boston University English Graduate Student Association Publication Panel (April 2021)
 Co-organizer, English Graduate Writing Workshop (2017-2019)

RELATED EXPERIENCE

Graduate Writing Consultant (ESL), Boston University Writing Program (2016-2019)
 Archives Assistant, Howard Gotlieb Archival Research Center (2014)
 Tutoring in ESL training (WR 598), Boston University (2016)

MUSICAL EXPERIENCE

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

French (proficient in reading, writing, and speaking)

PROFESSIONAL AFFILIATIONS

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