

## SHANNON DRAUCKER

Department of English / Siena University  
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### PROFESSIONAL APPOINTMENTS

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Associate Professor of English, Siena University (2024-present)

Assistant Professor of English, Siena University (2019-2024)

### EDUCATION

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

-Graduate Certificate in Teaching Writing (2018)

-Graduate Certificate in Women's, Gender, and Sexuality Studies (2018)

M.A. in English and American Literature, Boston University (2014)

A.B. in English and Music, Dartmouth College (2013)

-*summa cum laude*, Phi Beta Kappa, High Honors in English

-Foreign Study Program in Clarinet Performance, Vienna, Austria (2011)

### RESEARCH INTERESTS

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Music and literature studies, gender and sexuality studies, nineteenth-century British literature, musicology, critical pedagogy

### PUBLICATIONS

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#### Books

*The New Classical Music: How Writers, Filmmakers, and Influencers are Reimagining the "Most Conservative Performing Art."* In progress.

Classical music is having a moment. Todd Field's *Tár* (2022) made Mahler's Fifth Symphony go viral. Bradley Cooper took years of conducting lessons to play Leonard Bernstein in *Maestro* (2023). Orchestral covers of songs by Pitbull and Taylor Swift continue to steal the show in Netflix's *Bridgerton* (2020-). Classical music is also trending in the literary world. Over the last decade, at least two dozen novels have taken classical music as their central focus, from frothy and fun family dramedies like Amy Poeppel's *Musical Chairs* (2020), to archival mystery sagas like Brendan Slocumb's *The Violin Conspiracy* (2022), to surrealist works of social critique like Deborah Levy's *August Blue* (2023) and Ling Ling Huang's *Natural Beauty* (2023). *The New Classical Music* explores representations of classical music in fiction, film, television, and social media from the 2010s and 2020s and argues that many of these texts share a common impulse: to critique Western classical music's violent histories and exclusionary traditions and, in some cases, to imagine new, more liberatory possibilities for the field.

*Sounding Bodies: Acoustical Science and Musical Erotics in Victorian Literature* (SUNY Press, July 2024)  
[\[here\]](#)

Can the concert hall be as erotic as the bedroom? Many Victorian writers believed so. In the mid-nineteenth century, acoustical scientists such as Hermann von Helmholtz and John Tyndall

described music as a set of physical vibrations that tickled the ear, excited the nerves, and precipitated muscular convulsions. In turn, writers—from canonical figures such as George Eliot and Thomas Hardy, to New Women novelists like Sarah Grand and Bertha Thomas, to anonymous authors of underground pornography—depicted bodily sensations and experiences in unusually explicit ways. These writers used scenes of music listening and performance to intervene in urgent conversations about gender and sexuality and explore issues of agency, pleasure, violence, desire, and kinship. *Sounding Bodies* shows how both classical music and Victorian literature, while often considered bastions of conservatism and repression, represented powerful sites for feminist and queer politics.

\*Recipient of National Endowment for the Humanities Summer Stipend

\*Recipient of National Endowment for the Humanities Fellowships Open Book Program grant for open access publication

\*Reviewed [here](#).

### Book Chapters

Chapter 16, “Music.” *The Oxford Handbook of George Eliot*, edited by Juliette Atkinson and Elisha Cohn (March 2025): 265-282. [\[here\]](#)

### Peer-Reviewed Journal Articles

“Death of the Essay? Generative AI, Literature Teachers’ Five Stages of Grief, and Alternative Assignment Design in Victorian Studies.” Co-authored with Kimberly Cox, Riya Das, Ashley Nadeau, Kate Nesbit, and Doreen Thierauf. *Victorian Network* 12 (Summer 2025): 21-49. [\[here\]](#)

“Sex Work and the Syllabus: Prostitution, Pedagogy, and the Failures of Feminism.” *Victorian Review* 50:2 (Fall 2024). [\[here\]](#)

“Women.” Co-authored with Kimberly Cox, Doreen Thierauf, and Victoria Wiet. *Victorian Literature and Culture* 51:3 (2023): 543-547. [\[here\]](#)

“Prioritizing Pedagogy in Victorian Studies.” Co-authored with Kimberly Cox, Riya Das, Ashley Nadeau, Kate Nesbit, and Doreen Thierauf. *Victorian Literature and Culture* 51:2 (Summer 2023): 307-325. [\[here\]](#)

“Ladies’ Orchestras and Music-as-Performance in *Fin-de-siècle* Britain.” *Nineteenth-Century Contexts* 45:1 (2023): 7-22. [\[here\]](#)

“Music Physiology, Erotic Encounters, and Queer Reading Practices in *Teleny*.” *Victorian Literature and Culture* 50:1 (Spring 2022): 141-172. [\[here\]](#)

“Introduction: ‘Teaching to Transgress’ in the Emergency Remote Classroom.” Co-authored 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

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

### Bibliographies

“Prostitution and Sex Work.” *Oxford Bibliographies in Victorian Literature*, edited by Lisa Rodensky, Oxford University Press. Forthcoming in 2025.

### Public Writing

“The Conservatory-to-Cult Pipeline.” *Alternative Classical* (23 September 2025). [\[here\]](#)

“An interview with violinist and classical music mystery author Brendan Slocumb.” *VAN Magazine* (3 April 2025). [\[here\]](#)

“Climax in the Concert Hall: The Erotics of Classical Music.” *SUNY Press Blog* (12 August 2024). [\[here\]](#)

“What Educators Can Learn from Jessica Fletcher’s Critical Pedagogy.” *Literary Hub* (28 April 2023). [\[here\]](#)

“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

- “Paper Clips and Lunch Breaks: Tiny Tweaks and a Pedagogy of Kindness.” Author-Meets-Critic Forum on Catherine Denial, *A Pedagogy of Kindness. Zeal: A Journal for the Liberal Arts* 3:2 (2025): 189-193. [\[here\]](#)
- Review of Francesca Mackenny, *Birdsong, Speech and Poetry: The Art of Composition in the Long Nineteenth Century*. *Victorian Studies* 66:3 (Spring 2024): 502-504. [\[here\]](#)
- Review of Meg Dobbins, *Queer Economic Dissonance and Victorian Literature*. *Victoriographies* 14:1 (2024): 83-84. [\[here\]](#)
- Review of Fraser Riddell, *Music and the Queer Body in English Literature at the Fin de Siècle*. *Nineteenth-Century Gender Studies* 19:1 (Spring 2023). [\[here\]](#)
- Reflection on Abigail Joseph, *Exquisite Materials: Episodes in the Queer History of Victorian Style*. V21 Collective “Collations” Book Forum. (Spring 2021). [\[here\]](#)
- “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). [\[here\]](#)
- 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. [\[here\]](#)

## Program Notes

### *Union College and Community Orchestra*

- Sergei Rachmaninoff, Symphony No. 2, 3<sup>rd</sup> movement, op. 27 (May 2025)
- Jean Sibelius, *Finlandia*, op. 26 (May 2025)
- Antonio Vivaldi, Concerto for Two Cellos, RV 531 (May 2025)
- Joe Hisaishi, “Merry-Go-Round of Life,” from *Howl’s Moving Castle* (May 2025)
- Léo Delibes, “Flower Duet,” from *Lakmé* (May 2025)
- Antonín Dvořák, Symphony No. 9, op. 95 (March 2025)
- Gabriel Fauré, *Pavane*, op. 50 (March 2025)
- Samuel Coleridge-Taylor, *Ballade in A minor*, op. 33 (October 2024)

## AWARDS AND HONORS

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### Research Fellowships

#### *National*

- New York Public Library Short-Term Research Fellowship (2026)
- Huntington Library Short-Term Research Fellowship (2026)
- National Endowment for the Humanities Summer Stipend (2022)

Huntington Library Short-Term Research Fellowship (2018)

### ***Campus***

Fr. Peter Fiore Excellence in English Fellowship, Siena University (2025, 2023, 2020)

Diversity Action Committee Research Fellowship, Siena University (2025, 2020)

Graduate Research Abroad Fellowship, Boston University Graduate School of Arts and Sciences (2018 & 2017)

## **Research Awards and Prizes**

### ***National***

National Endowment for the Humanities Fellowships Open Book Program (2024)

Rosemary T. VanArsdel Prize. For best graduate student paper investigating Victorian periodicals and newspapers, Research Society for Victorian Periodicals (2018)

Honorable Mention, Walter L. Arnstein Prize. For dissertation in Victorian Studies, Midwest Victorian Studies Association (2018)

Honorable Mention, William and Mary Burgan Prize. For outstanding presentation by a graduate student. Midwest Victorian Studies Association (2015)

### ***Campus***

Boston University nomination, Council of Graduate Schools/ProQuest Distinguished Dissertation Award in the Humanities and Fine Arts (2019)

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)

## **Teaching and Service Awards**

Curriculum Diversification Fellowship, Diversity Action Committee, Siena University (2024)

Tenure-Track Award for Outstanding Service, School of Liberal Arts, Siena University (2023)

Outstanding Tenure-Track Teacher-Scholar, School of Liberal Arts, Siena University (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)

## **CONFERENCES & TALKS**

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### **Invited Talks**

"Lady Violinists and Acoustical Vibrations: Music, Gender, and Sexuality in Nineteenth-Century British Literature." Van Burd Memorial Lecture, Distinguished Voices in Literature Series, SUNY Cortland. (April 2025)

"Imagining Queer Identities in Nineteenth-Century Music and Literature" (online roundtable). Music, Medicine and History Network, Durham University. (February 2024)

"Sounding Bodies: Music and Physiology in Victorian Literature." Durham University Literature and Medical Humanities Seminar: Sensory Experiments in Nineteenth-Century Britain and America (January 2021)

"Tips for Online Interviews." North American Victorian Studies Association Professionalization Workshop: The Academic Job Market & Tips for Online Interviews (October 2020)

"Cross-Dressing Violinists and Music/Gender Performance." Panel on "New Work in Victorian Studies." Mahindra Humanities Center, Harvard University (December 2019)

### Panels Organized

- “Teaching Victorian Literature in the Aftermaths.” North American Victorian Studies Association, Washington D.C. (November 2025)
- “Beyond the Essay: Creative Assignments in the Victorian Literature Classroom.” North American Victorian Studies Association, Bloomington, IN. (November 2023)
- “Not Just Victorianists: NAVSA, Teaching-Intensive Institutions, and the State of the Field. With Doreen Thierauf. North American Victorian Studies Association, Bethlehem, PA. (September 2022)
- “‘Teaching to Transgress’ in the Online Classroom.” With Kimberly Cox and Doreen Thierauf. North American Victorian Studies Association, virtual conference. (September 2020)
- “Teaching Gender in the Victorian Studies Classroom.” With Gretchen Braun. North American Victorian Studies Association, Columbus, OH. (October 2019)
- “Is Kinship Always Already Queer? Counternormative Communities in the Nineteenth Century.” Modern Language Association, New York, NY. (January 2018)
- “Preserving Sound, Innovating Forms.” North American Victorian Studies Association, Banff, Canada. (November 2017)

### Papers Presented

- “The Conservatory-to-Cult Pipeline in Literary Fiction and Social Media.” American Musicological Society, Minneapolis, MN. (November 2025)
- “Brain Dumps and Hot Takes: Making Writing Messy in the Aftermath of AI.” North American Victorian Studies Association, Washington D.C. (November 2025)
- “The Classical Music ‘Influencer’: Social Media, Activism, and the Gen-Z Performer.” American Musicological Society, Chicago, IL. (November 2024)
- “Prioritizing Pedagogy in Victorian Studies.” North American Victorian Studies Association EVENT 2024 Virtual Conference. (July 2024)
- “Virtual Whiteboards and Playful Pedagogy in the College Literature Classroom.” Modern Language Association, Philadelphia, PA (January 2024)
- “Serial Reading: Not It.” North American Victorian Studies Association, Bloomington, IN. (November 2023)
- “Dangerous Vibrations: Musical Rape in George Eliot and Thomas Hardy.” North American Victorian Studies Association, Bloomington, IN. (November 2023)
- “The New Classical Music: Performing Feminist Activism on the Stage of Social Media.” National Women’s Studies Association, Baltimore, MD. (October 2023)
- “Victorian Musical Science and Varieties of Erotic Experience.” Northeast Victorian Studies Association, New York, NY. (March 2023)
- “Not Just Victorianists: NAVSA, Teaching-Intensive Institutions, and the State of the Field.” North American Victorian Studies Association, 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 in Literature and Pop Culture: A Community Partnership between Siena College and the Albany Damien Center.” Bonner Online Summer Leadership Institute (virtual). (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, San Francisco, CA. (November 2019)
- “Feminist Science Theory in the Victorian Studies Classroom.” North American Victorian Studies Association, Columbus, OH. (October 2019)
- “Audible Collaborations: Podcasts and Peer Review in the Undergraduate Classroom.” Modern Language Association, Chicago, IL. (January 2019)
- “Ghostly Music and Hearing Outward in John Meade Falkner and Vernon Lee.” North American Victorian Studies Association, St. Petersburg, Florida. (October 2018)
- “Preserving Sound, Preserving Desire: Music, Homoeroticism, and the ‘Earworm’ in *Teleny* and ‘A Wicked Voice.’” North American Victorian Studies Association, 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.” North American Victorian Studies Association, Phoenix, AZ. (November 2016)
- “Musicality and Corporeality in Vernon Lee’s ‘A Wicked Voice.’” British Women Writers Conference, 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*.” Midwest Victorian Studies Association, Iowa City, IA. (May 2015)\*
- \*Honorable Mention: William and Mary Burgan Prize for outstanding presentation by a graduate student

## Campus Talks

### ***Siena University***

- “Attendance Policies.” Faculty development workshop (March 2024)
- “Community-Engaged Rubrics.” Faculty development workshop (December 2023)
- “Community-Engaged Classes.” Faculty development workshop (October 2023)
- “Community-Engaged Teaching.” Association of Franciscan Colleges and Universities (June 2023)
- “10 Tiny Tweaks to Make Your Classes More Inclusive.” With James Belflower and Stacey Dearing. Engage for Change conference (May 2022)
- “Caring for our students, caring for ourselves, and resisting capitalist productivity culture: when feminism is...exhausting.” “Academic Work and Leisure” event (May 2022)
- “Introduction: honoring bell hooks.” “Honoring bell hooks” event (February 2022)
- “Late Work and Attendance Policies: Towards a Pedagogy of Care.” Diversity Action Committee “Diversity and Inclusion in the Curriculum” speaker series (December 2021)
- “Narratives of HIV/AIDS: A partnership between Siena University English students and the Albany Damien Center.” Engage for Change conference (June 2021)
- “Portable Strategies for the Antiracist Classroom.” Engage for Change conference (June 2021)
- “Split Classrooms/Split Classes.” Committee on Teaching and Faculty Development “Mixed Classrooms” session (February 2021)

“Cross-Dressing Violinists and Musical Bodies in Nineteenth-Century England.” English Department Research Colloquium (December 2019)  
 “Sounding Bodies: Music and Physiology in Victorian Literature.” School of Liberal Arts “Faculty Spotlight” series (October 2019)

***Boston University***

“Applying for Academic Jobs.” Boston University English Department Job Search Forum (May 2021)  
 “Publishing about Teaching.” Boston University English Graduate Student Association Publication Panel (April 2021)

**COURSES TAUGHT**

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**Siena University**

ENGL 499: Independent Study: Contemporary Convalescence: Tracing Victorian Narratives of Illness (Spring 2025)  
 ENGL 499: Independent Study: The History of Feminist Theory (Spring 2020)  
 ENGL 498: English in the World Capstone (Fall 2023, Fall 2024)  
 ENGL 490: Honors: Narratives of Sexual Violence (Spring 2023, Spring 2025)  
 ENGL 490: Honors: Pandemic Literature (Spring 2021)  
 ENGL 400: Honors Thesis I & II (Fall 2021-present)  
 ENGL 384: Literature of Sex Work (Spring 2024)  
 ENGL 384: Marriage Plots (Fall 2023, Spring 2025)  
 ENGL 384: Narratives of Sexual Violence (Fall 2020, Spring 2022)  
 ENGL 384: Pandemic Literature (Fall 2021)  
 ENGL 384: Representing AIDS in Literature and Pop Culture (Spring 2020)  
 ENGL 325: Victorian Literature (Spring 2020, Fall 2022)  
 ENGL 285: Queer Literature (Fall 2024)  
 ENGL 256: Honors: The Novel (Fall 2020)  
 ENGL 256: The Novel (Fall 2019, Fall 2022, Fall 2024)  
 ENGL 215: Sexuality in Literature (Fall 2019, Fall 2020, Fall 2021, Fall 2022, Fall 2023, Spring 2025)  
 ENGL 210: Women in Literature (Spring 2020, Spring 2021, Spring 2022, Spring 2023, Spring 2024)  
 ENGL 190: Honors: Great Books (Spring 2024)  
 ENGL 101: Introduction to Literature (Fall 2019, Spring 2021, Fall 2021, Spring 2022, Spring 2023)

**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**

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### **Service to the Profession**

Co-chair, NAVSA Gender and Sexuality Caucus (2021-present)

Program Committee member, Capital District Feminist Studies Conference (2024)

Book reviewer, SUNY Press (2024)

Article reviewer, *Journal of Musicological Research* (2024)

Book proposal reviewer, Routledge (2023)

### **University Service**

#### ***Siena University***

#### **Committee membership:**

Committee on Teaching and Faculty Development (2020-2025)

-Co-chair (Fall 2023-Spring 2025)

-Co-organizer, Final Faculty Fridays "lunch and learn" series (Spring 2023)

-Co-organizer, Open Classroom Week (November 2022-October 2025)

-Moderator, Keynote address and Q&A by Dr. Kevin Gannon (June 2021)

-Workshop facilitator, "Mixed Classrooms" (February 2021)

-Workshop facilitator, "Getting to Know Students Virtually and Building Community" (July 2020)

Faculty Development Advisory Committee (2023-2025)

Fulbright Campus Committee (2023)

Assistant Professor of Philosophy Search Committee (Winter 2023)

Carnegie Reclassification Committee (2022-2023)

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)

English Department Social Events Committee (2020-present)

#### **Other service to Siena University:**

Co-founder and co-organizer, "Surviving Through Stories" (annual campus-wide event for sexual assault awareness) (Spring 2023-present)

English Department liaison, Community-Engaged Department initiative with the Center for Academic Community Engagement (2022-2023)

Co-organizer, "Honoring bell hooks" event (February 2022)

English Department representative, "Exploring Liberal Arts" Gateway class (Fall 2021, Fall 2020)

Co-organizer, campus-wide 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)

### **Undergraduate research advising:**

Center for Undergraduate Research and Creative Activity (CURCA) Summer Scholars Mentor

- Juliana Catania (2024)
- Lindsay Perrillo (2023)
- Sofia Bock (2023)

Casey Summer Research Fellowship Advisor

- Juliana Catania (2025)
- Sofia Bock (2023)
- Corinna Hofler (2022)

Honors Thesis Committee Member

- Amanda Kleva (first reader) (2024-2025)
- Noelle LeBlanc (second reader) (2024-2025)
- Kilah Tabatsky (third reader) (2024-2025)
- Rihana Fraser (first reader) (2023-2024)
- Melina Ortiz (third reader) (2023-2024)
- Alyssa Catania (third reader) (2023-2024)
- Nodius DiTonno (first reader) (2022-2023)
- Alan Koppschall (first reader) (2021-2022)
- Claire Christiana (second reader) (2021-2022)

### ***Boston University***

Co-organizer, English Graduate Writing Workshop (2017-2019)

## **RELATED PROFESSIONAL EXPERIENCE**

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Graduate Writing Consultant (ESL-trained), Boston University Writing Program (2016-2019)  
 Archives Assistant, Howard Gotlieb Archival Research Center (2014)

## **MUSICAL EXPERIENCE**

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Clarinetist, The Etude Club of Schenectady (2025-present)  
 Clarinetist, Union College and Community Orchestra, Schenectady, NY (January 2020-present)  
 Clarinetist, Harvard University Dudley House Orchestra (2013-2019)  
 Clarinetist, New England Conservatory Chamber Music Program (2015-2016)  
 Substitute Clarinetist, Boston Civic Symphony (2013-2019)  
 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)  
 Communications Intern, Indianapolis Symphony Orchestra (2011)  
 Communications and Education Intern, The Cleveland Orchestra (2010)

## **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, National Women's Studies Association, Phi Beta Kappa

### **COMMUNITY INVOLVEMENT**

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Board member, Empire State Youth Orchestra (ESYO) (2025-present)

Social chair, Union College and Community Orchestra (2024-present)

Program note writer, Union College and Community Orchestra (2024-present)

Certified Therapy Dog handler, Alliance of Therapy Dogs (2023-present)