

## SHANNON BURKE DRAUCKER

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### PROFESSIONAL APPOINTMENTS

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

### EDUCATION

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

### PUBLICATIONS

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

### PUBLICATIONS

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#### Book Project

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

#### Peer-Reviewed Journal Articles

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

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

“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

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

“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

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### Research Fellowships and Grants

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)  
 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 Awards**

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)  
 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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Boston University English Department Job Search Forum (24 May 2021)  
 Boston University English Graduate Student Association Publication Panel (14 April 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)  
 North American Victorian Studies Association Professionalization Workshop: The Academic Job  
 Market & Tips for Online Interviews (1 October 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 (4-5  
 June 2020)  
 "Cross-Dressing Violinists and Musical Bodies in Victorian England." Siena College English  
 Department Colloquium (4 December 2020)  
 "Bodies on Stage: Classical Music, Gender, and Race in the Victorian Period and Today." Siena  
 College Faculty Spotlight (28 October 2020)  
 "Cross-Dressing Violinists and Music/Gender Performance." Panel on "New Work in Victorian  
 Studies." Mahindra Humanities Center, Harvard University (6 December 2020)

## **CONFERENCE ACTIVITY/PARTICIPATION**

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### **Panels Organized**

"'Teaching to Transgress' in the Online Classroom." North American Victorian Studies Association  
 (NAVSA), virtual conference (September 2020)  
 "Teaching Gender in the Victorian Studies Classroom." 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

“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)

“Music, Erotics, and Queer Reading Practices in *Teleny*.” NAVSA, Vancouver, BC (November 2020)\*

\*Postponed 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 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)

## TEACHING

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### Siena College

ENGL 384: Pandemic Literature (Fall 2021)

ENGL 490: Honors: Pandemic Literature (Spring 2021)

ENGL 384: From *Tess* to #MeToo: Narratives of Sexual Violence (Fall 2020)

ENGL 256: Honors: The Novel (Fall 2020)

ENGL 384: Representing AIDS in Literature and Pop Culture (Spring 2020)

ENGL 210: Women in Literature (Spring 2020, Spring 2021)

ENGL 325: Victorian Literature (Spring 2020)

ENGL 499: Independent Study, The History of Feminist Theory (Spring 2020)

ENGL 101: Introduction to Literature (Fall 2019, Spring 2021, Fall 2021)  
 ENGL 256: The Novel (Fall 2019)  
 ENGL 215: Sexuality in Literature (Fall 2019, Fall 2020, Fall 2021)

**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)

**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**

Chair-elect, NAVSA Gender Caucus (2019-present)

**Select University Service**

*Siena College*

Search Committee Member, Visiting Assistant Professor of English (Summer 2021)  
 Substitute member, Academic Integrity Committee (June 2021)  
 Co-organizer, faculty and student book study of *Letting Go of Literary Whiteness* by Carlin Borsheim-Black and Sophia Tatiana Sarigianides (Spring 2021)  
 Co-author and co-organizer, English Department Diversity Grant "Diversity in Pedagogy" Speaker Series (2020-present)  
 Member, Faculty Development of Diversity Issues Task Force (2020-present)  
 Member, Committee on Teaching and Faculty Development (2020-present)  
 -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)  
 -Member, COTFD Book Club subcommittee  
 English Department Social Media Manager (2020-present)  
 Member, English Department Social Events Committee (2020-present)  
 English Department Graduate School Advisor (2019-present)

**Boston University**

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

### **Related Experience**

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

### **PROFESSIONAL DEVELOPMENT**

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Community Engaged Classes: Launching your spring course, Winter Faculty Development Workshop, Council for Teaching and Learning, Siena College (2020)  
Ally 101 & Ally 201 Training, Damietta Cross-Cultural Center, Siena College (2020)  
Trans 101 & Trans 201 Ally Training, Damietta Cross-Cultural Center, Siena College (2019)  
“Breaking the Chain” Training, Damietta Cross-Cultural Center, Siena College (2019)  
Tutoring in ESL training (WR 598), Boston University (2016)

### **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