

# Jennifer L. Larson

jl Larson@email.unc.edu

## ***Education***

Ph.D., English; University of North Carolina at Chapel Hill, May 2008

M.A., English; University of North Carolina at Charlotte, May 2003

B.A., English; University of North Carolina at Charlotte, May 1999

A.A.S., Business Administration, Wake Tech Community College, December 2020

A.A.S., Criminal Justice Technology, Wake Tech Community College, May 2021

## ***Certification/Training***

Quality Matters Master Review

Quality Matters Peer Reviewer

Applying the Quality Matters Rubric

## ***Professional Experience***

### ***UNC Chapel Hill***

#### **Digital and Lifelong Learning**

Director of Credit Programs and Summer School, summer 2022-present

Interim Director of Credit Programs and Summer School, spring 2022

Interim Director of Credit Programs, spring 2021-spring 2022

#### **Department of English & Comparative Literature**

Teaching Professor (adjunct), summer 2022-present

Teaching Professor, fall 2021-summer 2022

Teaching Associate Professor, fall 2016-spring 2021

Teaching Assistant Professor, fall 2008-spring 2016

Teaching Fellow, fall 2003-spring 2008

### ***UNC System***

Faculty Fellow, summer 2021

### ***UNC Charlotte***

Graduate Teaching Assistant, summer 2002-summer 2003

## **Scholarship**

### **Books**

*Understanding Walter Mosley*. University of South Carolina Press, 2016.

*Understanding Suzan-Lori Parks*. University of South Carolina Press, 2012.  
2013 College Language Association Creative Scholarship Award

### **Edited Collections**

*The Sentimental Mode: Essays in Literature, Film, and Television*. Jennifer Williamson, Jennifer Larson, and Ashley Reed, editors. McFarland, 2014.

*Reading Contemporary African American Drama: Fragments of History, Fragments of Self*. Trudier Harris, editor. Jennifer Larson, assistant editor. Peter Lang, 2007.

### **Chapters in Collections**

“How Can I Say Things that are Pictures?': Foregrounding in *Beloved*.” In *The Bloomsbury Handbook to Toni Morrison*. Linda Wagner-Martin, editor. Bloomsbury, 2022.

“All Spooked Out: *Topdog/Underdog*'s Ghosts.” In *Dramatic Apparitions and Theatrical Ghosts*. Ann Hall and Alan Nadal, editors. Palgrave, 2022.

“How a Mama on the Couch Becomes a Man with Watermelon: George C. Wolfe, Suzan-Lori Parks, and the Drama of 'Colored Contradictions.’” In *Post-Soul Satire: An Interdisciplinary Critical Overview*. Derek Maus and Jim Donahue, editors. University Press of Mississippi, 2014. 189-200.

“Madea's Middle Class: Sentimental Spaces in Tyler Perry's *Madea's Family Reunion* and *Why Did I get Married?*” With co-author Ashley Reed. In *The Sentimental Mode: Essays in Literature, Film, and Television*. Jennifer Williamson, Jennifer Larson, and Ashley Reed, editors. McFarland, 2014. 190-210.

“365 Days/365 Plays: A (W)hole New Approach to Theatre.” In *Suzan-Lori Parks: Essays on the Plays and Other Works*. Philip Kolin, editor. McFarland, 2010. 124-139.

“A More Perfect Union”: Constituting Black National Identity, Re-Constituting America in David Walker's *Appeal*.” With co-author Sarah Clere. In *Loopholes and Retreats: African American Writing and The Nineteenth Century*. John Gruesser and Hannah Wallinger, editors. Lit Verlag, 2009. 17-30.

“Folding and Unfolding History: Identity Fabrication in Suzan-Lori Parks's *Topdog/Underdog*.” In *Reading Contemporary African American Drama: Fragments of History, Fragments of Self*. Trudier Harris, editor. Jennifer Larson, assistant editor. Peter Lang, 2007. 183-202.

“‘With Deliberate Calculation’: Money, Sex, and the Black Playwright in Suzan-Lori Parks's *Venus*.” In *Reading Contemporary African American Drama: Fragments of History, Fragments of Self*. Trudier Harris, editor. Jennifer Larson, assistant editor. Peter Lang, 2007. 203-217.

## **Refereed Articles**

“Seeing the opportunity in tomorrow’: An Interview with Jason Mott.” *North Carolina Literary Review* 28 (2019): 36-42.

“Renovating Domesticity in *Ruth Hall*, *Incidents in the Life of a Slave Girl*, and *Our Nig*.” *Women’s Studies* 39 (2009): 1-21.

“Plotting the Benefit of the Human Race’: The Freedmen’s Bureau in John William De Forest’s *Miss Ravenel’s Conversion* and *A Union Officer in the Reconstruction*.” *The South Carolina Review* 40.2 (2008): 117-129.

“Converting Passive Womanhood to Active Sisterhood: Agency, Power, and Subversion in Harriet Jacobs’s *Incidents in the Life of a Slave Girl*.” *Women’s Studies* 35 (2006): 739-56.

## **Conference Presentations**

“Preserving The Pedagogy Of Compassion: Moving Toward an Evidence-based, Whole-learner Approach.” Poster session. With Leslie Rowen. *UPCEA Regions Week*; October 2021.

“All Spooked Out:” The Ghosts of Suzan-Lori Parks’s *Topdog/Underdog*. Modern Drama Virtual Conference; April 2021.

“Free Expression and Constructive Dialogue at University of North Carolina at Chapel Hill.” Foundation for Individual Rights in Education Conference; November 2019.

“American Law on Stage: Same-Sex Marriage.” British Association of American Studies Conference; April 2019.

“Creating Course Based Undergraduate Research Experiences (CUREs) in the Humanities.” UNC System-Wide Undergraduate Research Development Summit; March 2018.

“Walter Mosley’s Non-Fiction: Stories Come to Life.” College Language Association; March 2015

“Why Easy is so Big: Understanding the Popular Success of Walter Mosley and His Hero.” College Language Association; April 2014

“‘We on the Battlefield Now’: Drawing Lines in August Wilson’s *Radio Golf*.” College Language Association; April 2013

“The Freedmen’s Bureau in African American Literature.” College Language Association; March 2012

“‘May Hurston Haunt You Until You Know Better’: *Their Eyes Were Watching God* on the Small Screen.” Sixth African-American Literature Symposium. North Carolina Central University; November 2011

“The Soundtracks of New Blaxploitation.” College Language Association; April 2011

“Creating Editorial Entry Points at *Documenting the American South*.” Modern Language Association; December 2007

“The ‘A’ *In the Blood*: Religion, Literacy, and Black Motherhood in Suzan-Lori Parks’s

Revision of *The Scarlet Letter*." College Language Association; April 2007

"From Page to Screen to Improvisational Triptych: DJ Spooky's *Rebirth of a Nation*." College Language Association; April 2006

"From Orature to Popular Culture: Colson Whitehead's Vision of the John Henry Myth." College Language Association; April 2005

"The Evolution of Double Consciousness: David Walker's Primordial Role." College Language Association; April 2004

"'A More Perfect Union': Constituting Black National Identity, Re-Constituting America in David Walker's *Appeal*." Society for the Study of Southern Literature; March 2004

"Converging/Diverging Dialectics: Hightower's Central Role in Faulkner's *Light in August*." Southern Writers/Southern Writing (Oxford, Mississippi); July 2003

"Behind the Masks: Decoding Invisibility in Ralph Ellison's *Invisible Man*." 20<sup>th</sup> Century Literature; February 2003

### **Reference Entries & Reviews**

[Review of \*In Search of Our Warrior Mothers: Women Dramatists of the Black Arts Movement\*](#) by La Donna L. Forsgren. In *Modern Drama*, 62.2 (2019): 242-244.

[Review of \*Improving Passions: Sentimental Aesthetics in American Film\*](#) by Charles Burnetts. In *New Review of Film & Television Studies*, 16.3 (2018): 355-356.

"The Literary Legacy of John Smith's *Generall Historie of Virginia*" and "John Smith and Early Writings about New England." In *Gale Researcher*, 2018.

[Review of \*Coloring Whiteness: Acts of Critique in Black Performance\*](#) by Faedra Chatard Carpenter. In *Modern Drama*, 59.1 (2016): 115-117.

"Pauline Hopkins" (428-430) and "Contending Forces" (214-16). *Writing African American Women: An Encyclopedia of Literature by and about Women of Color*. Elizabeth Ann Beaulieu, general editor. Greenwood Press, 2006.

"John Willis Menard" and "George Lewis Ruffin." *African American National Biography*. Oxford University Press, 2008.

Introduction and notes, David Walker section. *The North Carolina Roots of African American Literature*. William L. Andrews, editor. University of North Carolina Press, 2006. 69-88.

### **Teaching**

*Courses taught in previous three academic years:*

#### **Spring 2022**

ENGL 381: Literature & Cinema [remote synchronous] (20 students)

ENGL 105: English Composition & Rhetoric [remote synchronous] (2 sections, 19 students each)

#### **Fall 2021**

ENGL 385: CURE Literature & Law [hyFlex] (20 students)

ENGL 105: English Composition & Rhetoric [remote synchronous] (2 sections, 19 students each)

**Summer 2021**

ENGL 143: Film and Culture [remote synchronous] (2 sections, 20 students each)

**Spring 2021**

ENGL 143: Film and Culture [hyflex] (25 student)

ENGL 105: English Composition & Rhetoric [hybrid] (20 students)

**Fall 2020**

ENGL 385: CURE Literature & Law [remote synchronous] (19 students)

ENGL 675: Teaching Online [remote synchronous] (11 students)

**Summer 2020**

ENGL 143: Film and Culture [remote synchronous] (2 sections, 20 students each)

**Spring 2020**

ENGL 381: Literature & Cinema (19 students)

ENGL 143: Film and Culture (34 students)

**Fall 2019**

ENGL 385: CURE Literature & Law (19 students)

IDST 190: Death & Dying (Ideas, Information, & Inquiry) (214 students)

**Summer 2019**

ENGL 143: Film and Culture [remote asynchronous] (2 sections, 20 students each)

*Other courses taught in previous years:*

ENGL 123: Introduction to Fiction

ENGL 124: Contemporary Literature

ENGL 128: Major American Authors

***Awards for Research & Scholarship***

Creative Scholarship Award, College Language Association, 2013

***Awards for Teaching***

Joseph M. Flora Award, Department of English and Comparative Literature, UNC Chapel Hill, 2017

Tanner Award for Excellence in Undergraduate Teaching, UNC Chapel Hill, 2014

Joseph M. Flora Award, Department of English and Comparative Literature, UNC Chapel Hill, 2012

Teaching Innovation Award, Studio for Instructional Technology and English Studies, UNC Chapel Hill, 2006

## ***Service***

Academic Planning Working Group, College of Arts and Sciences, UNC Chapel Hill, 2021-present

Continuity of Teaching Working Group, UNC Chapel Hill, 2021-present

Co-facilitator, CURE Faculty Learning Community, 2020-2021

Advisory Board, Center for Faculty Excellence, 2019-present

Invited Reader/Referee, *Modern Drama*, 2019

Department of English & Comparative Literature Director of Undergraduate Studies, UNC Chapel Hill, 2018-present

Facilitator, UNC Mobile Institute for Scientific/College Teaching, Summers 2018 & 2019, 2021

Department of English & Comparative Literature Curriculum Committee, UNC Chapel Hill, 2017-present (chair)

Department of English & Comparative Literature Assistant Director of Undergraduate Studies, UNC Chapel Hill, 2017-2018

Administrative Boards, College of Arts and Sciences, UNC Chapel Hill, 2017-present

Faculty Executive Committee, UNC Chapel Hill, 2017-present

EOC Hearing Panel Committee, UNC Chapel Hill, 2015 (formation)-present

*Tar Heel Writing* Guide, Senior Managing Editor, UNC Chapel Hill, 2015-present

Dissertation defense committee for Dr. Kathleen Crosby, UNC Chapel Hill, 2015

Invited Reader/Referee, *South Atlantic Review*, 2015

*Tar Heel Writing* Guide drafting and revisions, UNC Chapel Hill, 2015-2017

Student Grievance Committee, UNC Chapel Hill, 2014-present

Committee on the Status of Women, UNC Chapel Hill, 2014-2020

Faculty Council, College of Arts & Sciences Fixed-term Faculty representative, UNC Chapel Hill, 2013-2016

Invited Reader/Referee, *Orbis*, 2013 & 2014

Invited Reader/Referee, Broadview Press, 2013

Invited Reader/Referee, *PMLA*, 2012

Department of English & Comparative Literature Teaching Professors' Advisory Committee, UNC Chapel Hill, 2011-2017 (committee chair, 2012-13)

Invited Reader/Referee, *American Studies*, 2010

Invited Reader/Referee, *African American Review*, 2009

Invited Reader/Referee, *Southern Literary Journal*, 2008

Interim Writing Center Director, UNC Charlotte, 2003

## **Grants**

Online Course Development Grant (\$5000), Digital and Lifelong Learning, UNC Chapel Hill, 2020

Teaching with Technology Mini Grant (\$750), Center for Faculty Excellence, UNC Chapel Hill, 2020.

Online Course Development Grant (\$3000), Summer School, UNC Chapel Hill, 2018

CURE Course Development Grant (\$5000), Quality Enhancement Plan (QEP) Program, UNC Chapel Hill College of Arts and Sciences, 2017