

# Jennifer L. Larson

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## 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

## Publications

### Books

*Understanding Nikky Finney*. University of South Carolina Press, 2019.  
Under contract

*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.

### Essays in Collections

"How a Mama on the Couch Becomes a Man with Watermelon: George C. Wolfe, Suzan-Lori Parks, and the Drama of 'Colored Contradictions.'" *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. *The Sentimental Mode: Essays in Literature, Film, and Television*. McFarland, 2014. 190-210.

"365 Days/365 Plays: A (W)hole New Approach to Theatre." *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. *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*.” *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*.” *Reading Contemporary African American Drama: Fragments of History, Fragments of Self*. Trudier Harris, editor. Jennifer Larson, assistant editor. Peter Lang, 2007. 203-217.

### **Articles**

“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.

### **Reference Entries & Reviews**

Review of *Improving Passions: Sentimental Aesthetics in American Film* by Charles Burnetts. In *New Review of Film & Television Studies*. Forthcoming.

“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.

### **Conference Presentations**

“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

## Teaching

### **UNC at Chapel Hill**

*Teaching Associate Professor (Senior Lecturer), fall 2016-present*

*Lecturer, fall 2008-spring 2016*

*Teaching Fellow, fall 2003-spring 2008*

Courses taught:

- **Advanced Expository Writing for Law** (spring 2018-present)  
*A course of my own design focused on legal-writing genres. This course includes units on merits briefs, amicus briefs, oral arguments, and law review articles.*
- **Film and Culture** (spring 2007-present)  
*A course of my own design focused on race in American cinema. This course includes units on Blaxploitation, Spike Lee, The Oscars, and film adaptations of African American literature.*
- **Major American Authors** (spring 2010-fall 2015)  
*A course of my own design that examined questions of American citizenship and identity in texts such as The Federalist, The Heroic Slave, Life in the Iron Mills, and Topdog/Underdog.*
- **Writing in Law** (fall 2014-present)  
*An interdisciplinary component of UNC’s first-year writing sequence focused on understanding the rhetorical significance of the genres legal scholars produce as well as how these genres influence and are influenced by professional legal writing.*
- **English Composition & Rhetoric** (fall 2003-fall 2014)  
*Introduces students to discourse communities and academic writing fundamentals; course design is flexible within Writing Program guidelines and included work in business writing and archival research.*
- **Contemporary Literature** (fall 2009 & spring 2012)  
*A course of my own design that examined formal and thematic innovations in American and world literatures (poetry, prose, and drama) from 1945-the present. Works studied included A Street in Bronzeville, The God of Small Things, and The Burial at Thebes.*
- **Introduction to Fiction** (spring 2006)  
*A course of my own design focused on a sampling of canonical 19<sup>th</sup>- and 20<sup>th</sup>-century British and American texts and their “adaptations.” Pairings included Benito Cereno/Middle Passage and Mrs. Dalloway/The Hours.*
- **English Grammar & Composition** (2004)  
*A correspondence course on writing fundamentals led through UNC’s Friday Center for Continuing Education. Most students in the course were incarcerated at North Carolina institutions.*

### **UNC at Charlotte**

Graduate Assistant, summer 2002-summer 2003

Courses taught:

- Major American Authors
- English Composition
- Writing about Literature

### **Awards for Research & Scholarship**

Creative Scholarship Award, College Language Association, 2013

*This award recognizes the most outstanding book-length scholarship published by a CLA member in the previous year.*

William D. McMillan Dissertation Award, Department of English & Comparative Literature, UNC at Chapel Hill, 2009

*This award recognizes the best dissertation in American literature completed in the department in the previous year.*

C. Hugh Holman Dissertation Award, Department of English & Comparative Literature, UNC at Chapel Hill, 2007

*This award recognizes the work of a graduate student who is writing a dissertation in American literature and has an outstanding graduate record.*

Summer Research Grants, UNC Center for the Study of the American South, 2004 & 2005

### **Awards for Teaching**

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

*This award recognizes excellence in undergraduate teaching and service by a department teaching professor*

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

*This award recognizes excellence in inspirational teaching of undergraduate students, particularly first- and second-year students*

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

*This award recognizes excellence in undergraduate teaching and service by a department lecturer*

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

*This award recognizes creativity in multi-modal assignments for undergraduate courses*

## **Service**

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

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

Faculty Executive Committee, UNC at Chapel Hill, 2017-present

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

Student Grievance Committee, UNC at Chapel Hill, 2014-present

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

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

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

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

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

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

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

Invited Reader/Referee, Broadview Press, 2013

Invited Reader/Referee, *PMLA*, 2012

Invited Reader/Referee, *American Studies*, 2010

Honors Thesis Committee for Andrew Daub, UNC at Chapel Hill, 2009

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

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

Writing Program Peer Review Committee, UNC at Chapel Hill, 2006-08

Department of English Faculty Search Committee, UNC at Chapel Hill, 2005-06  
Association of Graduate English Students, UNC at Chapel Hill, 2005-06 & 2007-08

Southern Archival Sources Graduate Advisory Board, 2005-06

Provost Search Committee Student Interview Panel, UNC at Charlotte, April 2003

President, English Graduate Student Association, UNC at Charlotte, 2002-03

Senator, Graduate & Professional Student Government, UNC at Charlotte, 2002-03

Vice President, English Graduate Student Association, UNC at Charlotte, 2001-02