

## JENNIFER A. MYERS

### EDUCATION

Ph.D., Department of Comparative Literature, Cinema and Media Studies,  
University of Washington, 2011.

Graduate Certificate in Cinema and Media Studies, 2011.

Committee: Albert Sbragia (Chair), Jennifer Bean, and James Tweedie.

Dissertation Title: "Everybody's Woman: Gender, Genre, and Transnational  
Intermediality in Inter-War Italy."

Examination Fields: Critical Theories on Mass Media, Modernism,  
Transnationalism, Film, and Gender; Popular Film Genres; Italian Cinema.

M.A. in Romance Languages and Literature (Italian and French), University of  
Oregon, 2002.

Thesis Title: "Self-Imag(in)ing: the Autobiography of Angela Veronese and the  
Self-Portraits of Rosabla Carriera."

B.A. in Art History, 1997, Portland State University.

### AWARDS

Nominated for Alvord Humanities Dissertation fellowship. Nominees chosen by  
Comparative Literature department, 2010.

Chester A. Fritz Grant for Doctoral Research, 2008.

Gerberding-Rome Studies Research Fellowship, 2007.

University of Pavia, Collegio Ghislieri, fellowship for an academic year abroad in  
Italy, 2000-2001.

Peggy Guggenheim Foundation, internship program, Venice, Italy, 1998.

Tuscany Association, language and culture fellowship, Viareggio, Italy, 1997.

## TEACHING EXPERIENCE

**University of Washington, Tacoma (UWT); University of Portland (UP); University of Washington, Seattle (UW); University of Oregon (UO);** Departments of Film (FILM), Comparative Literature (C LIT), English (ENG), Communication Studies (CST), Theatre and Film (TA), and Italian (ITAL).

### Instructor of Record:

**TFILM 483: *Great Directors: The Coen Brothers.*** Course examines the Coen Brothers' cinematic signatures, including recurring thematic interests, and reconfigurations of film genres. Instructor, UWT, Winter, '14.

**TFILM 488: *Gender, Sexuality, and Film.*** Upper-division course examines the complicated relationships between gender, sexuality, and film. Through readings, screenings, and discussions, explore the relationships between media images, cultural values, and social identities, paying particular attention to the ways that film can either reinforce or challenge traditional notions of both gender and sexuality. Lecturer, UWT, Fall, '13.

**TFILM 272: *Introduction to Film Studies.*** Introductory film course focuses on film narrative, form, style, and techniques as well as theoretical approaches to film analysis (auteur, genre studies, stardom, ideology). Students learn how to visually read and write about films. Lecturer, UWT, W '13 - W '14.

**TFILM 485: *Media Genres: the Western.*** Upper-division course explores the Western film genre and its relationship to the shifting cultural zeitgeist in the United States over the past six decades. We will also consider the genre's link to the construction of gender norms and cultural myths and legends. Lecturer, UWT, Winter, 2013.

**CST 301: *(New) Media and Society.*** Provides theory and analysis necessary to understand mass media processes and messages as they shape personal, cultural, political, economic, and civic life. History and contemporary development of media forms are investigated. Instructor, UP, AU, '12.

**C LIT 311: *History of Film: 1930-1959.*** Film history from the introduction of sound through the late 1950s. Focused on the golden age of Hollywood and alternative developments after World War II. Course considered the ways in which transformations in technology, genres, institutions, and (inter)national movements define this period. Films examined within their cultural context. Instructor, UW, Spring, 2012.

**C LIT 240: *Writing about Film Genres: The Melodrama and the Western.*** Course explored issues of identity, gender, race, and sexuality in the melodrama and the Western along with their various iterations in the United States, Europe, and Asia. Provided students the tools needed to analyze, discuss, and write about popular films. Instructor, UW, Winter, 2012.

**C LIT 270: Introduction to Film Analysis.** Team-taught this introductory course on film form, style, and techniques. Students learned how to visually read and write about films. Also led two discussion sections. Instructor/Senior TA, UW, Spring, 2011.

**ENG 297: Introduction to Interdisciplinary Writing and Literature.** Offered through the Interdisciplinary Writing Program (IWP). Introductory writing course that focuses on the basic components of short essay writing and the integration of critical analysis, theoretical readings, and cultural context. Students learned close reading skills and writing techniques while examining poetry (Wordsworth and Shakespeare) and novels (*The Heart of Darkness*, Conrad; *Things Fall Apart*, Achebe). Instructor, UW, Spring, 2011.

**ENG 297: Introduction to Interdisciplinary Writing and Literature.** Students learned close reading skills and writing techniques while examining *Frankenstein*, Shelley; *As I Lay Dying*, Faulkner; and *Sherlock Holmes*, Doyle. Instructor, UW, Winter, 2011.

**C LIT 240: Writing About Film: The Western and the Melodrama.** Course explored issues of identity, gender, race, and sexuality in film genres (the Western, Melodrama, and its various iterations). Provided students the tools needed to analyze, discuss, and write about popular films. Instructor, UW, Fall, 2010.

**ENG 197: Introduction to Interdisciplinary Writing and Literature.** Writing assignments focused on a variety of primary and secondary texts: Plato, Aristotle, Romantic poets, Melville, Colson Whitehead, Barthes, Foucault, Freud, Lacan, Dubois, bell hooks. Instructor, UW, Spring 2008.

**ENG 197: Introduction to Interdisciplinary Writing and Literature.** Writing assignments and discussions examined texts by William Wordsworth, Shakespeare, and Jane Austen along with the various critical/contextual discourses surrounding each author. Instructor, UW, Winter, 2008.

**ENG 197: Introduction to Interdisciplinary Writing and Literature.** Analyzed Hannah W. Foster's *Coquette*, various poets, and Henry James's *Turn of the Screw*, while incorporating various critical/contextual discourses. Instructor, UW, Fall, 2007.

**ITAL 227: Italian Culture, Mass Media, and Cinema.** Developed Italian culture course in which discussions on mass media, popular culture, and cinema were centered on around weekly films. Instructor, UW, Fall, 2006.

### Teaching Assistant (TA):

**C LIT 272: Great Directors: David Cronenberg.** Course examined Cronenberg's oeuvre through the lens of media theory, genre analysis, cultural studies, and feminism. Taught how to critically read and write about films. Led two discussion sections. Senior TA, UW, Spring, 2010.

**C LIT 270: Introduction to Film Analysis.** Introductory course on film form, style, and techniques. Students learned how to visually read and write about films. Taught two discussion sections. Senior TA, UW, Winter, 2010.

**C LIT 350: Comics Cultures.** Led two discussion sections. Focused on thematic and formal issues of international graphic novels (*Palestine*, Sacco; *Exit Wounds*, Modan; *Epileptic*, David B.; *From Hell*, Moore; *Ode to Kirihito*, Tezuka; *Jimmy Corrigan*, Ware; *Yukiko's Spinach*, Boilet). Students learned how to visually read and write about visual texts. Senior TA, UW, Fall, 2009.

**C LIT 490: Italian Cinema, Neo-Realism and Beyond.** Course considered the critical and contextual discourses surrounding films spanning the post-World War II era to the present. Instructor, UW, Fall, 2006.

**C LIT 272: Great Directors: Francis Ford Coppola and Bernardo Bertolucci.** Students learned to read and write about films by Coppola and Bertolucci. TA, UW, Spring, 2006.

**C LIT 271: Cinematic Genres: Asian Martial Arts Films.** Led two discussion sections. Explored genre theory, cultural context, and film analysis workshops on ways in which to read and write about this popular film genre. TA, UW, Winter, 2006.

**C LIT 270: Introduction to Film Analysis.** Led two discussion sections. Introductory course on film form, style, and techniques. Along with Film History, students learned how to visually read and write about films. TA, UW, Fall, 2005.

**ITAL/ART H/HST 250: Introduction to Rome.** Interdisciplinary class (cross-listed in three departments) focused on Rome as an historical, intellectual, and artistic world center. Literary and historic documents, visual arts, architecture, film, and opera were used to explore the changing paradigms of the Eternal City. Taught two discussion sections. TA, UW, Winter 2011, Winter 2007, Winter 2005, Winter 2004.

## PRESENTATIONS

Forthcoming: "‘I’ve Grown Old’: Inability and Disability in the New Western," Society of Cinema and Media Studies. March, 2014. Seattle, WA.

"In too Deep: the Impact of Aesthetics on Gender and Genre in Michelangelo Antonioni's *Chronicle of Love*." American Association of Italian Studies Conference. April 13, 2013. Eugene, OR.

"Is the West Still One?: Defining and Revising Genre in *The Searchers* and *No Country for Old Men*." Presentation for Moving Images Research Group. University of Washington. May 25, 2011.

“The Velvet Rope: Mass Media, Mass Culture, and Fashion in Interwar Italy and America.” American Comparative Literature Association Conference. April 1-4, 2010.

“Alan Moore’s *From Hell*: Gender in Victorian England.” Comics Cultures Guest Lecture. University of Washington. November 9, 2009.

“Italy’s Modern Girl: Gender, Genre, and (Trans)National Mass Culture in the Inter-War Era.” Graduate Student Conference for Interdisciplinary Studies. University of Washington. May 8, 2008.

“Wives and Oxen from Your Own Village: The Interface between Fascism, The Church, and Cinema.” Graduate Student Conference for Interdisciplinary Studies  
“Faith, Knowledge, and the Interface of Epistemologies.” University of Washington. May 4, 2006.

## WORK IN PROGRESS

Myers, Jennifer and Jonathan Morrow. *Witnesses of History: Anthology of Short Stories Written by Women and Adapted into Popular Genre Films*. Currently writing the introduction and working on getting copyright approval.

Myers, Jennifer. “Everybody’s Woman: Transnational Stardom, Genre, and Gender in Inter-War Italy.” Submitted to *Camera Obscura*.

Myers, Jennifer. “Glossy Glamour Girls: Pre- and Post-War Advertisements and Glossy Magazines.” Submitted to *Italian Studies: Culture Issue*.

Production Assistant. “Hidden in Plain Sight: Cold War Oregon.” Ned Howard, Producer and Director.

## SELECTED PROFESSIONAL EXPERIENCE

2009 – 2011: *Senior Teaching Assistant*. As a Senior Teaching Assistant, I helped train incoming and junior Graduate Teaching Assistants/Instructors while also serving as their informal mentor. My duties included: demonstrated effective ways to present new material, shared pedagogy and lesson plans, organized the collaborative creation of quizzes and tests, and acted as a mediator between Professors and junior Teaching Assistants.

Spring 2007: *Director's Assistant, Rome Program, University of Washington*. During this Study Abroad program, sponsored by the Italian department, I not only taught ITAL 103 but also mentored students on strategies to successfully integrate into quotidian Italian culture and counseled individuals when problems arose living with Italian families. I also coordinated program events and extracurricular activities in collaboration with the director of the program.

## **PROFESSIONAL AFFILIATIONS AND RESEARCH GROUPS**

Moving Image Research Group, University of Washington  
Modern Language Association  
Society for Cinema and Media Studies

## **TEACHING AND RESEARCH INTERESTS**

Film genre studies (the Western, Melodrama, Film Noir and Detective Genre, Courtroom Dramas, Gangster Films)  
Disability in Film  
Slow Cinema  
The Coen Brothers  
Documentary film, realism, and investigative cinema  
Film and Media Theory  
Early/Silent Cinema  
Stars and Stardom  
Cold-War Cinema and Culture  
Reception Studies  
Transnationalism and Intermediality  
Cultural studies  
Cultural Politics of the Emotions  
Gender studies  
Studies of Modernism and Modernization  
Nineteenth and Twentieth-century literature and art  
Historiography  
Tourism and travel (narratives and theory)  
(Cultural) History of Food  
Online Learning Pedagogy

## REFERENCES

Albert Sbragia (Dissertation Supervisor), Associate Professor of Italian, Division of French and Italian Studies (Chair), Box 354361, University of Washington, Seattle, WA 98195; email: [sbragia@u.washington.edu](mailto:sbragia@u.washington.edu); phone: (206) 543-4337.

Jennifer Bean (Co-Dissertation Supervisor), Associate Professor of Comparative Literature, Program in Cinema Studies, Box 354338, University of Washington, Seattle, WA 98195; email: [jmbean@u.washington.edu](mailto:jmbean@u.washington.edu); phone: (206) 850-9843.

James Tweedie, Associate Professor of Comparative Literature, Program in Cinema Studies, Box 354338, University of Washington, Seattle, WA 98195; email: [jtweedie@u.washington.edu](mailto:jtweedie@u.washington.edu); phone: (206) 543-5603.

Sudhir Mahadevan, Assistant Professor of Comparative Literature, Program in Cinema Studies, Box 354338, University of Washington, Seattle, WA 98195; email: [sudhirm@u.washington.edu](mailto:sudhirm@u.washington.edu); phone: (206) 616-6773.