

Marc Singer

Department of English
Howard University
Washington, DC 20059
(202) 806-6773
msinger@howard.edu

Education

Ph.D., English, University of Maryland, College Park, 2001.
M.A., English, University of Maryland, College Park, 1996.
B.A., English, University of Maryland, College Park, 1994, *summa cum laude*.

Faculty Appointments

Professor, Department of English, Howard University, 2020-present.
Associate Professor, Department of English, Howard University, 2012-2020.
Assistant Professor, Department of English, Howard University, 2006-2012.

Assistant Professor, Department of Languages, Literature, and Philosophy, Tennessee State University, 2003-2006.

Visiting Lecturer, Department of English, Linguistics, and Speech, University of Maryland, Washington, 2001.

Lecturer, Department of English, University of Maryland, College Park, 1996-2003.

Research and Teaching Interests

American literature, modernism and postmodernism, comics and graphic novels, popular culture, and critical theory.

Books

Breaking the Frames: Populism and Prestige in Comics Studies. Austin: University of Texas Press, 2018. Named a *Choice* Outstanding Academic Title, 2019.
Nominated for a Will Eisner Award for Best Academic/Scholarly Work, 2019.

Grant Morrison: Combining the Worlds of Contemporary Comics. Jackson: University Press of Mississippi, 2012.

Detective Fiction in a Postcolonial and Transnational World. Co-edited with Nels Pearson. Farnham, UK: Ashgate, 2009.

Articles and Book Chapters

“Superheroes in Graphic Novels.” *The Cambridge Companion to the American Graphic Novel*. Ed. Jan Baetens, Hugo Frey, and Fabrice Leroy. Cambridge University Press, 2023. 122-38.

“The Future that Failed: Speculation and Nostalgia in Francis Spufford’s *Red Plenty*.” *Contemporary Literature* 61.4 (Winter 2020): 483-504.

“George Pérez and the Classical Narrative Style.” *Inks: The Journal of the Comics Studies Society* 4.3 (Fall 2020): 288-308.

“Superheroes.” *Comics Studies: A Guidebook*. Ed. Bart Beaty and Charles Hatfield. Rutgers University Press, 2020. 213-26.

“Views from Nowhere: Journalistic Detachment in *Palestine*.” *The Comics of Joe Sacco: Journalism in a Visual World*. Ed. Daniel Worden. Jackson: University Press of Mississippi, 2015. 67-81.

“The Myth of Eco: Cultural Populism and Comics Studies.” *Studies in Comics* 4.2 (Fall 2013): 355-66. Rpt. in Madeline Gangnes, Christopher Murray, and Julia Round, eds., *Multimodal Comics: The Evolution of Comics Studies*. Intellect, 2024. 37-49.

“Time and Narrative: Unity and Discontinuity in *The Invisibles*.” *Critical Approaches to Comics: Theories and Methods*. Ed. Matthew J. Smith and Randy Duncan. New York: Routledge, 2012. 55-70.

“Dark Genesis: Falls from Language and Returns to Eden from ‘Pog’ to *Promethea*.” *Studies in Comics* 2.1 (Spring 2011): 93-104.

“Recursion, Supplemmentarity, and the Limits of Subjectivity in John Barth’s ‘Menelaiad.’” *KronoScope* 10.1-2 (2010): 35-48.

“The Limits of Realism: Alternative Comics and Middlebrow Aesthetics in the Anthologies of Chris Ware.” *The Comics of Chris Ware: Drawing Is a Way of Thinking*. Ed. Martha Kuhlman and David Ball. Jackson: University Press of Mississippi, 2010. 28-44.

“Making History: Cinematic Time and the Powers of Retrospection in *Citizen Kane* and *Nixon*.” *JNT: Journal of Narrative Theory* 38.2 (Summer 2008): 177-97.

“Embodiments of the Real: The Counterlinguistic Turn in the Comic-Book Novel.” *Critique: Studies in Contemporary Fiction* 49.3 (Spring 2008): 273-89. Excerpted in *Contemporary Literary Criticism* 295 (2010): 185-89.

“‘Trapped By Their Pasts’: Noir and Nostalgia in *The Big Lebowski*.” *Post Script* 27.2 (Winter/Spring 2008): 84-96.

“‘A Serious House on Serious Earth’: Rehabilitating *Arkham Asylum*.” *International Journal of Comic Art* 8.2 (Fall 2006): 269-82.

“Unwrapping *The Birth Caul*: Word, Performance, and Image in the Comics Text.” *International Journal of Comic Art* 6.1 (Spring 2004): 236-49.

“‘A Slightly Different Sense of Time’: Palimpsestic Time in *Invisible Man*.” *Twentieth-Century Literature* 49.3 (Fall 2003): 388-419.

“‘Black Skins’ and White Masks: Comic Books and the Secret of Race.” *African American Review* 36.1 (Spring 2002): 107-19. Rpt. in David M. Haugen, ed., *Comic Books*. Detroit: Greenhaven Press-Thomson Gale, 2005. 122-35.

“Moving Forward to Reach the Past: The Dialogics of Time in Amy Tan’s *The Joy Luck Club*.” *JNT: Journal of Narrative Theory* 31.3 (Fall 2001): 324-52.

“Invisible Order: Comics, Time and Narrative.” *International Journal of Comic Art* 1.2 (Fall 1999): 29-40.

Fiction

“Projections Do Not Guarantee Future Returns.” *Abyss & Apex* 69 (2019).

“Johnny Come Lately.” *Adventure* vol. 1. Ed. Chris Roberson. MonkeyBrain Books, 2005.

Book Reviews and Other Publications

Review of *Frank Miller’s Daredevil and the Ends of Heroism* by Paul Young (Rutgers UP, 2016). *The Journal of Comics & Culture* 2 (Fall 2017): 67-69.

Review of *The New Mutants: Superheroes and the Radical Imagination of American Comics* by Ramzi Fawaz (New York UP, 2016). *Inks: The Journal of the Comics Studies Society* 1.1 (Spring 2017): 111-17.

Review of *Critical Inquiry* special issue on “Comics & Media,” ed. Hillary Chute and Patrick Jagoda (U of Chicago P, 2014). *European Comic Art* 8.2 (Autumn 2015): 106-10.

Review of *Building Stories* by Chris Ware (Pantheon, 2012). *The Cincinnati Review* 10.1 (Summer 2013): 183-87.

Review of *Making Comics* by Scott McCloud (HarperCollins, 2006). *International Journal of Comic Art* 10.1 (Spring 2008): 570-74.

Review of *Matters of Gravity: Special Effects and Supermen in the 20th Century* by Scott Bukatman (Duke UP, 2003). *International Journal of Comic Art* 8.1 (Spring 2006): 576-78.

Review of *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames*, edited by Brian Richardson (Ohio State UP, 2002). *symplokē* 11.1-2 (2003): 260-61.

“Two Unpublished Letters from F. Scott and Zelda Fitzgerald to Thornton Wilder.” *Resources for American Literary Study* 28 (2003): 153-57.

Review of *Comics and Ideology*, edited by Matthew P. McAllister, Edward H. Sewell, Jr., and Ian Gordon (Peter Lang, 2001). *International Journal of Comic Art* 5.1 (Spring 2003): 391-93.

“*Underworld: A Bibliography.*” With Jackson R. Bryer. *Underwords: Perspectives on Don DeLillo’s Underworld*. Ed. Joseph Dewey, Steven G. Kellman, and Irving Malin. Newark: U of Delaware P, 2002. 204-11.

Review of *Narrative Innovation and Cultural Rewriting in the Cold War Era and After* by Marcel Cornis-Pope (Palgrave, 2001). *symplokē* 10.1-2 (2002): 225-27.

Review of *Batman Unmasked* by Will Brooker (Continuum, 2000). *International Journal of Comic Art* 4.2 (Fall 2002): 330-36.

Review of *Comic Book Culture* by Matthew J. Pustz (UP of Mississippi, 1999). *International Journal of Comic Art* 2.2 (Fall 2000): 312-14.

Review of *Reinventing Comics* by Scott McCloud (Paradox, 2000). *International Journal of Comic Art* 2.2 (Fall 2000): 314-16.

Grants and Awards

Ph.D. Career Pathways program grant, Council of Graduate Schools, 2021-2024.

Research sabbatical, Howard University, 2013, 2022.

Fund for Academic Excellence course development grant, Howard University, 2009-2010.

Reginald Lewis Travel Fund award, Howard University, 2007-2019.

Conference Travel Fund award, Department of English, University of Maryland, 1998, 2000, 2003.

Jacob K. Goldhaber travel grant, Graduate Studies and Research, University of Maryland, 2000.

Graduate fellowship, Department of English, University of Maryland, 1994-1996.

Honors and Recognition

M. Thomas Inge Award for Comics Scholarship. Comic Art and Comics Area, Popular Culture Association, 2003.

M. Thomas Inge Award for Comics Scholarship. Comic Art and Comics Area, Popular Culture Association, 1999.

Member of Phi Beta Kappa honor society.

Courses Taught

Howard University

Studies in American Literature (ENGG 243) – graduate seminar
 American Literature II (ENGG 234) – graduate readings course
 American Literature I (ENGG 233) – graduate readings course
 Special Topics (ENGG 206) – graduate seminar
 Genres in American Literature (ENGL 233)
 Twentieth and Twenty-First Century American Literature (ENGL 232)
 American Realism and Naturalism (ENGL 231)
 Early American Writing to Romanticism (ENGL 230)
 Major American Author: Ishmael Reed (ENGL 201)
 Fiction Across Cultures (ENGL 142)
 American Literary Foundations (ENGL 112)
 Sophomore Seminar II: Theories of Interpretation (ENGL 105)
 Sophomore Seminar I: Introduction to Literature (ENGL 104)
 Honors Directed Readings—Senior Thesis (ENGL 093)
 Composition for Honors II (ENGL 076)
 Introduction to Humanities I (ENGL 014)
 Freshman Writing I (ENGL 002)
 Classic Films in English (HUMA 111)

Tennessee State University

Studies in American Literary Thought (ENGL 662) – graduate seminar
 The English Novel: Twentieth Century (ENGL 4510)
 Twentieth-Century British Literature (ENGL 3510)
 Contemporary American Fiction (ENGL 3690)
 Critical Approaches to Literature (ENGL 3010)
 World Literature II, 1650-Present (ENGL 2320)
 American Literature I, Beginnings to the Civil War (ENGL 2010)
 Freshman Writing II (ENGL 1020)
 Freshman Writing I (ENGL 1010)

University of Mary Washington

African American Literature (ENGL 351)

University of Maryland, College Park

Introduction to the Novel (ENGL 241)
 Introduction to African American Literature (ENGL 234)
 Introduction to American Literature, 1865-Present (ENGL 222)
 Introduction to Western World Literature, Renaissance to the Present (ENGL 202)
 Introduction to Academic Writing (ENGL 101)
 Introduction to Academic Writing, Honors version (ENGL 101H)
 Introduction to Academic Writing, First Year Focus cluster (ENGL 101U)

Conference Papers

“Kim Stanley Robinson’s *The Ministry for the Future*: Climate Change, Cryptocurrencies, and the Limits of Populism.” Association for the Study of the Arts of the Present. University of Washington, Seattle, WA: Oct. 5-7, 2023.

“Shadowboxing: Critique and the Postcritical Turn in Comics Studies.” International Comic Arts Forum. University of British Columbia, Vancouver, Canada: April 20-22, 2023.

“‘What Can One Man Do?’ The Limits of Relevance.” Comics Studies Society Conference. St. Ambrose University, online conference: August 6-7, 2021.

“From Red Plenty to the Gray Wastes: The Stylistics of Fantasy as Cultural Critique.” Association for the Study of the Arts of the Present Conference. University of Maryland, College Park: October 10-12, 2019.

“Framing the Bronze Age: George Pérez and the Mediated Image.” Comics Studies Society Conference. Ryerson University, Toronto, Canada: July 25-27, 2019.

“Editing an Anthology, Writing a Book, and Timetables for Book Publication.” Best Practices in Comics Scholarly Publishing Roundtable, Comics Studies Society Conference. Ryerson University, Toronto, Canada: July 25-27, 2019.

“Maps and Legends: Empiricism and the Humanities in Comics Studies.” Comics Studies Society Conference. University of Illinois, Urbana, IL: August 9-11, 2018.

“Selective Essentialism and Dual Address in *Between the World and Me* .” Modern Language Association Annual Convention. Philadelphia, PA: January 5-8, 2017.

“Partners in Crime: Text and Image in Kyle Baker’s *Nat Turner*.” International Comic Arts Forum. University of South Carolina, Columbia, SC: April 14-16, 2016.

“*Persepolis* and the Neoliberal Self.” Joint International Graphic Novel and International Bande Dessinée Society Conference. University of London Institute in Paris: June 22-27, 2015.

“*Persepolis Without Comics: Satrapi in Critical Context.*” International Comic Arts Forum. Ohio State University, Columbus, OH: November 13-15, 2014.

“Morrison in Glasgow: Local Color for a Global Audience.” Joint International Graphic Novel and International Bande Dessinée Society Conference. University of Glasgow, UK: June 24-28, 2013.

“The Myth of Eco: Comics Scholarship and Cultural Studies.” Popular Culture Association Conference. Washington, DC: March 27-30, 2013.

“Views from Nowhere: Journalistic Detachment in Joe Sacco’s *Palestine*.” Modern Language Association Annual Convention. Boston, MA: January 3-6, 2013.

“Morrison, Incorporated.” Comics Arts Conference. San Diego, CA: July 12-15, 2012.

“Deus ex Machina: Grant Morrison and the Ethics of Metafiction.” International Conference on Narrative. Washington University, St. Louis, MO: April 7-10, 2011.

“Dark Genesis: Falls from Language and Returns to Eden in the Comics of Alan Moore.” *Magus: Transdisciplinary Approaches to the Work of Alan Moore*. University of Northampton, Northampton, UK: May 28-29, 2010.

“Missing Faces and Replacement Heads: Embodied Meaning in Grant Morrison’s *Doom Patrol*.” Popular Culture Association Conference. New Orleans, LA: April 8-11, 2009.

“Menelaus, More or Less: Recursion, Supplementarity, and the Limits of Subjectivity.” International Society for the Study of Time, Thirteenth Triennial Conference. Monterey, CA: July 28-August 3, 2007.

“Motionless, Imperceptible Time: Metonymy and Continuity in *The Ice Storm*.” University of Florida Conference on Comics. Gainesville, FL: March 3-4, 2007.

“The Unmaking of the President: Narrative Discontinuity, Historical Revisionism, and the Films of Oliver Stone.” Modern Language Association Annual Convention. Philadelphia, PA: December 27-30, 2006.

“‘A Serious House on Serious Earth’: *Arkham Asylum* Reconsidered.” Popular Culture Association Conference. Atlanta, GA: April 12-15, 2006.

“Patterns of Compulsion: Repetition and Labor in the Modernist Short Story Sequence.” Narrative: An International Conference. Louisville, KY: April 7-10, 2005.

“Open Cases: Postcoloniality, Detective Fiction, and the Epistemologies of Form.” Panel organizer and chair. Narrative: An International Conference. Louisville, KY: April 7-10, 2005.

“Anomalous Eyes: Postcoloniality and the Detective.” Panel organizer and chair. Modern Language Association Annual Convention. Philadelphia, PA: December 27-30, 2004.

“Unwrapping *The Birth Caul*: Word, Speech, and Image in the Comics Form.” Popular Culture Association Conference. New Orleans, LA: April 16-19, 2003.

“‘Men Out of Time’: History as Palimpsest in ‘Harlem Is Nowhere’ and *Invisible Man*.” Washington Area Modernists Symposium. University of Maryland, College Park, MD: October 19, 2002.

“‘Trapped by Their Pasts’: *The Big Sleep* from Chandler to the Coen Brothers.” American Literature Association Conference. Long Beach, CA, May 30-June 2, 2002.

“Redemption from High to Low: Modernism and Popular Culture in the Poetry of Langston Hughes.” Modernist Studies Association Conference. Rice University, Houston, TX: October 12-15, 2001.

“Deconstructing ‘Reconstruction’: Challenging the Discourse of Contemporary Comics.” Popular Culture Association Conference. Philadelphia, PA: April 11-14, 2001.

“‘Black Skins’ and White Masks: Superhero Comics and the Secret of Race.” Popular Culture Association Conference. New Orleans, LA: April 19-22, 2000.

“On Byron Shelley and Crazy Jane: Romanticism and Modernity in the Comics of Grant Morrison.” International Comic Arts Festival. Bethesda, MD: September 16-18, 1999.

“Renaissance Representations: The Harlem Renaissance in *Invisible Man* and *Mumbo Jumbo*.” American Literature Association Conference. Baltimore, MD: May 27-30, 1999.

“Invisible Order: Comics, Time and Narrative.” Popular Culture Association Conference. San Diego, CA: March 31-April 3, 1999.

“Humbird’s Accident: Automobiles and Accidents in *This Side of Paradise*.” International F. Scott Fitzgerald Conference and Thomas Wolfe Festival. Asheville, NC: September 24-27, 1998.

Public Lectures, Panels, and Appearances

“*The Chameleon*: Creative Connections.” Invited speaker. Theater J, Washington, DC: October 22, 2023.

“Framing Comics Studies.” Invited speaker. RoCCET Lab Seminar, Carleton University, Ottawa, Canada: October 5, 2021.

“Shadows of the Past: Fictions of History in *Nat Turner*.” Howard University Bookstore, Washington, DC: April 3, 2019.

“From Hercules to Harry Potter and Venom to Vader: Exploring Heroes and Villains.” Invited guest speaker. District of Columbia Public Schools Summer Enrichment Program, Hardy Middle School, Washington, DC: July 19, 2016.

“Harlem’s Rattlers in Popular Literature.” Invited speaker. Harlem’s Rattlers and the Great War in Popular Culture and Historical Context. Institute of African American Affairs, New York University, New York, NY: November 10, 2014.

“Scottish Comics.” Respondent to keynote lecture by Grant Morrison. Joint International Graphic Novel and International Bande Dessinée Society Conference. University of Glasgow, UK: June 24-28, 2013.

“Secret Identities and Mutant Minorities.” Invited speaker. Black Comic Book Festival. Schomburg Center for Research in Black Culture, New York, NY: January 12, 2013.

“Mutation and Difference: Minority Cultures and Mutant Politics in *New X-Men*.” Department of English Graduate Colloquium Series, Howard University, Washington, DC: February 23, 2011.

White Scripts and Black Supermen: Black Masculinities in Comic Books. Interviewed for a documentary on black comic book characters. Dir. Jonathan Gayles, 2011.

“Teaching Comics.” Invited speaker. Small Press Expo. Bethesda, MD: September 12, 2010.

“Comics on Campus.” Organizer and moderator for lectures by Kyle Baker and William H. Foster III. Howard University, Washington, DC: March 4, 2010.

“Comic Strips: Online and in Print” and “Spotlight on Peter Kuper.” Invited moderator. Small Press Expo. Bethesda, MD: September 26, 2009.

“Drawing the Election.” Invited moderator. Small Press Expo. Bethesda, MD: October 5, 2008.

“The Word Made Flesh: Language, Iconography, and the State in Contemporary Literature.” Department of English Graduate Colloquium Series, Howard University, Washington, DC: April 23, 2008.

“Words on Will: Shakespeare + Manga.” Invited discussion moderator. Words on Will lecture series, Folger Shakespeare Library, Washington, DC: March 31, 2008.

“Comics and Graphic Novels in the Classroom.” Invited speaker. PEN/Faulkner Foundation, Washington, DC: November 8, 2007.

Words and Pictures in the Classroom: A Symposium.” Panel chair. MoCCA Art Festival, New York, NY: June 22, 2003. A transcript was subsequently published in *International Journal of Comic Art* 6.1 (Spring 2004): 316-28.

Dissertation and Thesis Committees

Forrest Yerman, Ph.D. 2021-present.

Gadah Algarni, Ph.D. 2022.

Orrieann Florius, Ph.D. 2022.

Kendra Parker, Ph.D. 2014.

Whitney Edwards, Ph.D. 2009.

Simon Abramowitsch, MA. 2009.

Departmental and University Service

Associate Chair, Department of English, Howard University. 2020-2024. Responsibilities include scheduling classes, recruiting graduate and undergraduate students, welcoming new students, and responding to student and faculty concerns.

Chair of the Humanities Division, College of Arts and Sciences, Howard University. 2019-2021. Responsibilities included rewriting COAS bylaws as part of the Executive Committee.

Member, Graduate School task force on the GRE, Howard University. Spring 2020. Responsibilities included evaluating research and surveying programs to determine whether Howard should require prospective graduate students to take the GRE.

Acting Director of Undergraduate Studies, Department of English, Howard University. Fall 2019. Responsibilities included coordinating advising and registration for English majors, orienting new majors, maintaining communications with majors and minors, and responding to student concerns.

Chair, Appointments, Promotion & Tenure committee, Department of English, Howard University. 2014-2016. Responsibilities included supervising one promotion with tenure and three tenure-track job searches, as well as coordinating temporary appointments and peer evaluations for all English department faculty.

Coordinator, Undergraduate Program Curriculum Review, Department of English, Howard University. 2018. Responsibilities included supervising committees to review the faculty workload, timetable to graduation, and course offerings, including the development of a new internship practicum for course credit within the English major.

Creator and moderator, Professional Development Workshop on academic publishing, Department of English, Howard University. 2023. Responsibilities include compiling resources for academic publishing and conducting an annual workshop for graduate students.

Creator and moderator, Professional Development Workshop on graduate student fellowships, Department of English, Howard University. 2017-2022. Responsibilities included assembling fellowship application materials and conducting an annual workshop for graduate students.

Creator and moderator, Professional Development Workshop on the academic job search, Department of English, Howard University. 2008-2022. Responsibilities included assembling job search materials and conducting an annual workshop to introduce graduate students to the academic job search.

Internal Faculty Evaluator, Mellon Foundation New Directions Fellowship, 2020.

Faculty Evaluator, Ernest E. Just-Percy L. Julian Graduate Research Assistantship, 2017.

Service to the Profession

Associate Editor, *Inks: The Journal of the Comics Studies Society*, 2022-present.

Manuscript reviewer:

African American Review, 2023

MELUS, 2023, 2013

Kritika Kultura, 2021

LEAVES, 2020

Inks, 2019, 2016-2017

Routledge, 2019, 2016

Journal of Commonwealth Literature, 2019, 2011

Journal of Religion and Popular Culture, 2017

PMLA, 2016

ImageText, 2016, 2013

University of Texas Press, 2015-2017

Journal of Comics and Culture, 2015

Transformative Works and Cultures, 2012

Scandinavian Journal of Comic Art, 2011

Kronoscope: Journal for the Study of Time, 2010

Indiana University Press, 2008

External tenure and promotion reviewer, Department of English, Colorado State University, 2021.

Member of the Executive Committee, ICAF (International Comic Arts Forum). 2001-2007. Chair, 2006-2007. Responsibilities included organizing programming, securing funding, and overseeing public relations for an annual academic conference housed at the Library of Congress.

Editorial Associate, *Resources in American Literary Study*. Responsibilities included conducting research and editing articles for an annual journal in American literary criticism. 2002-2003.

Professional Affiliations

Modern Language Association

Association for the Study of the Arts of the Present

Comics Studies Society

References

Professor Dana Williams, Dean, Graduate School, Howard University.

Professor Jackson R. Bryer, Editor, *Resources for American Literary Study*; Emeritus Professor,
Department of English, University of Maryland, College Park.

Professor Nels Pearson, Department of English, Fairfield University.

Professor Charles Hatfield, Department of English, California State University Northridge.