

VINCENT HADDAD
CENTRAL STATE UNIVERSITY

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EDUCATION

Ph.D., Literary and Cultural Studies, Wayne State University, October 2016.
M.A., Literary and Cultural Studies, Wayne State University, December 2015.
B.A., Education, English & Chemistry, University of Michigan at Ann Arbor, December 2009.

PROFESSIONAL APPOINTMENT

Associate Professor of English, Central State University, 2017-Present.
Coordinator of Interdisciplinary Studies in the Humanities, 2022-Present.

RESEARCH FIELDS

American literature since 1865; African American literature since 1865; contemporary multiethnic fiction; graphic novels and comics

ACADEMIC PUBLICATIONS

Monographs

The Detroit Genre: Race, Dispossession, and Resilience in American Literature and Film (1967-2023)
(Lever Press, November 2024, 90,000 words)

Dragon Ball Z: An Anime Franchise Plays Across the Americas (Under contract with the University of Minnesota Press; Out for peer review; 75,000 words)

Edited Collections

Detroit: A Literary and Cultural Response, 1960-2025, edited by Vincent Haddad (Under advance contract, Michigan State University Press)

Peer-Reviewed Articles

“The Eager Arab Astronaut: Fantasies of Space and Flight in the Lebanese Diasporic Imagination,” *College Literature*, vol. 50 no. 2, 2023, p. 268-294. [doi:10.1353/lit.2023.a902219](https://doi.org/10.1353/lit.2023.a902219).

“Detroit vs. Everybody (Including Superheroes): Representing Race through Setting in DC Comics.” *Inks: The Journal of the Comics Studies Society*, vol. 5 no. 3, 2021, p. 278-301. Project MUSE, <https://muse.jhu.edu/article/839585/>

Winner: 2021 Comics Studies Society Article Prize

“Nobody’s Protest Novel: Novelistic Strategies of the Black Lives Matter Movement,” *The Comparatist*. 42.1 (2018): 40-59. <https://muse.jhu.edu/article/708856>

“Conjuring David Foster Wallace’s Ghost: Prosopopoeia, Whitmanian Intimacy, and the Queer Potential of *Infinite Jest* and *The Pale King*,” *Orbit: A Journal of American Literature*. 5(1). <https://orbit.openlibhums.org/article/id/447/>

“Chris Ware's Building Stories as Deleuzian Fabulation, Or Why and How to Read Comics Affectively,” *ImageText* 8.4 (2016). http://www.english.ufl.edu/imagetext/archives/v8_4/

Book Chapters in Edited Collections

“Queering Wallace: On the Queer History of Addiction Fiction,” *David Foster Wallace in Context*, ed. Clare Hayes-Brady. (Cambridge University Press, 2022).
<https://doi.org/10.1017/9781009064545>

“After Milestone/Milestone Returns: The Precarity and Excellence of Black Storytelling in Comics,” *African American Literature in Transition*, Vol. 17, ed. Maria Bellamy. Cambridge University Press, forthcoming 2024. Mss. accepted.

“Cartooning Racial Violence and the BLM Movement,” *BOOM! Splat!: Comics and Violence*, eds. Jim Coby and Joanna Davis-McElligatt. University of Mississippi Press, 2024.

“The Hip-Hop Comics of Ronald Wimberly,” *Hip-Hop in American Literature and Culture*, ed. Rob Turner. Cambridge University Press. Invited contribution. Mss. accepted.

“She’s Like the Zelig of Comic Books”: Mat Johnson on Karen Berger,” *The Comics of Karen Berger: Portrait of the Editor as an Artist*, ed. Colin Beineke. University of Mississippi Press. Book forthcoming 2022. Mss. accepted.

“From Awareness to Alternatives: Introducing Students to Police Reform and Police Abolition,” *Approaches to Teaching Thomas’s The Hate U Give*, ed. Brigitte Fielder. *MLA’s Approaches to Teaching African American Studies*. Invited contribution. Mss. submitted.

Book Reviews

“Run Home If You Don’t Want to Be Killed: The Detroit Uprising of 1943, by Rachel Marie-Crane Williams.” *Journal of American Ethnic History*. 1 October 2022; 42 (1): 108–110.
doi: <https://doi-org/10.5406/19364695.42.1.07>

“Unstable Masks: Whiteness and American Superhero Comics edited by Sean Guynes and Martin Lund,” *Studies in Comics*. Vol. 13, Issue 1-2. November 2022, p. 174-178.
https://doi.org/10.1386/stic_00081_5

“The Literariness and Materiality of Word Processing: A Review of Matthew Kirschenbaum’s *Track Changes*.” *Criticism: A Quarterly for Literature and the Arts*. *Criticism*, 59.4 (2017), p. 675-680. muse.jhu.edu/article/710761.

“Narrative Structure in Comics, by Barbara Postema,” *Journal of Graphic Novels and Comics* 7.1 (2016): 102-103. <http://dx.doi.org/10.1080/21504857.2015.1009924>

“The Myth of the Superhero, by Marco Arnaudo,” *Journal of Graphic Novels and Comics* 6.4 (2015): 431-433. <http://dx.doi.org/10.1080/21504857.2014.984872>

“The Visual Language of Comics, by Neil Cohn,” *Journal of Graphic Novels and Comics* 6.3 (2015): 294-296. <http://dx.doi.org/10.1080/21504857.2015.1039145>

“The Power of Trash: A Review of Paul S. Hirsch’s *Pulp Empire: The Secret History of Comic Book Imperialism*.” *Criticism: A Quarterly for Literature and the Arts*. *Criticism*. Forthcoming.

Encyclopedia Entries

“Du Bois, W.E.B.,” with Paul Moore (Ryerson University) and Andrew Paravantes (York University), *Routledge Encyclopedia of Modernism*. 9 May 2016.

<https://www.rem.routledge.com/articles/du-bois-william-edward-burghardt-1868-1963>

“Hughes, Langston,” *Routledge Encyclopedia of Modernism*. 18 April 2019.

<https://www.rem.routledge.com/articles/hughes-langston-1902-1967>

PUBLIC WRITING

“The Question’ of Revision; Or the Difficult Case of Renee Montoya,” *The Middle Spaces*. 14 September 2021.

<https://themiddlespaces.com/2021/09/14/the-question-of-revision/>

“That Wingnut is Insane’: Reality vs. Fictionality in Conspiracy Comics,” *The Middle Spaces*. 27 April 2021. <https://themiddlespaces.com/2021/04/27/conspiracycomics/>

Honorable Mention: 2021 Comics Studies Society Gilbert Seldes Prize for Public Writing

“Don’t Wait for a White Knight to Abolish the Police,” *The Middle Spaces*. 21 July 2020.

<https://themiddlespaces.com/2020/07/21/bmwk/>

“The De-Colonization of Miles Morales,” *Los Angeles Review of Books*. 4 January 2020.

<https://lareviewofbooks.org/article/de-colonization-miles-morales/>

“*A.P. Bio* is the Sitcom Higher Ed Needs,” *The Rambling*. 27 April 2020. <https://the-rambling.com/2020/04/27/issue8-haddad/>

“‘Ain’t It Funny:’ Danny Brown and Detroit Horror,” *Contemporaries at Post45*, in “Global Horror” Special Issue, ed. Sheri-Marie Harrison. 4 April 2019.

<http://post45.research.yale.edu/2019/04/aint-it-funny-danny-brown-and-detroit-horror/>

“Masculinity on the Mat,” *Public Books*. 11 February 2019.

<https://www.publicbooks.org/masculinity-on-the-mat/>

“My Bookish Upbringing,” *Los Angeles Review of Books*. 6 July 2019.

<https://lareviewofbooks.org/article/my-bookish-upbringing/>

“African Americans in Comics,” *Oxford African American Studies Center*. Spring 2019.

“Destroy: Frankenstein for the BLM Movement,” *The Rambling*. 16 July 2018.

<https://the-rambling.com/2018/07/16/destroy-frankenstein-for-the-blm-movement/>

“Can Superheroes Be Woke?: Black Liberation and the Black Panther,” *Black Perspectives*. African American Intellectual History Society. 24 Feb. 2018.

<https://www.aaihs.org/can-superheroes-be-woke-black-liberation-and-the-black-panther/>

SERIES EDITOR

“Beyond the Comics Pantheon” Series on the Cultural and Print History of Superheroes, *University Press of Mississippi*.

CONFERENCE PRESENTATIONS

“*The Detroit Genre*,” Triomphe, chute et renaissance: les représentations de la ville de Détroit (Michigan) et leurs sous-textes idéologiques, politiques et éthiques, Université Jean Monnet et Cité du Design de Saint Etienne, June 2025.

“You Still Thinking About Rapping When You’re Fifty??: Glitching Time in Danny Brown and Boldy James’s Music Videos,” Society for Cinema and Media Studies (SCMS), Chicago, April, 2025.

“Race, *Dragon Ball*, and the Soft Power of Anime,” Association of Asian Studies Conference (AAS), Ohio State University, March 2025.

“On the Franchise Forms of *Dragon Ball Z*,” ASAP/15, Graduate Center of New York. October 2024.

“Wishful Glitching in the Petro-Present,” *Comics Studies Society*, Virtual Conference. July 2024.

“*Dragon Ball Z* and the Forgotten Form of Anachronistic Playtime,” ACLA, Palais de congrès, Montreal, March 2024.

“Static: Then and Now,” *Comics Studies Society*, University of North Texas. Panel developer, “Milestone Returns,” July 2023.

“The house was sacred now”: *Grievers* and the Pleasure of Self-Determination in a Black Apocalypse,” 2022 Meeting of the Society for Comparative Literature and the Arts, Xavier University, October 2022.

“Detroit at the Edge of Genre,” *ASAP 13: The Arts of the Present*, UCLA, September 2022.

“Detroit Horror: Sex Work and the Impossible Reciprocity between Detroit and its Suburbs in *It Follows*,” *ASAP/12: The Arts of the Present*. Panel developer and chair, “The Suburbs, the City, and the (Im)Possibility of Reciprocity,” Virtual. October 2021.

“Something I Can Handle’: The Politics of Revising *The Question*,” *Comics Studies Society*. Panel developer and chair, “The Works of Dennis O’Neil,” Virtual. August 2021.

“From Investigation to Invention: Conspiracy Theorizing in *Right State*, *American Carnage*, and *The Department of Truth*,” *ACLA: American Comparative Literature Association*, Virtual. April 2021.

“#DuneBookClub: A Virtual Discussion on Frank Herbert’s *Dune*.” *ASAP/J*,

<https://asapjournal.com/dunebookclub/>

“‘A Certain Urban Ghetto’: Representing Detroit in DC Comics,” *The Flyover Comics Symposium*, University of North Texas, Michigan State University, and Harvard University, September 2020.

“Sexual Conservatism and Novelizing Virtual Intimacy,” *ASAP/11: The Arts of the Present*, University of Maryland, October 2019.

“Demanding the Impossible: Black Lives Matter and *The Broken Earth* Trilogy,” *ASAP/11: The Arts of the Present*, University of Maryland, October 2019.

“The Negative of Novelistic Intimacy,” *ACLA: American Comparative Literature Association*, Georgetown University, March 2019.

“Cartooning Racial Violence,” *ASAP/10: The Arts of the Present*, Tulane University, October 2018.

“BLM Comics Experimenting in the Public Domain,” 1st Inaugural *Comics Studies Society*, University of Illinois at Urbana Champaign, August 2018.

“The Social Function of Novelistic Realism in the Black Lives Matter Movement,” *ASAP/9: The Arts of the Present*, UC Berkeley, October 2017.

“‘Can You Use That Word in a Sentence?’: Kiese Laymon and a Contemporary Black Print Counterpublic” *ASAP/7: Arts & The Public*, Clemson University, October 2015.

“Conjuring David’s Ghost: (Queer) Intimacy from Whitman to Wallace,” Featured Panelist, 2nd *Annual David Foster Wallace Conference*, Illinois State, June 2015.

“Audience, Affect, Celebrity: The Specter of David Foster Wallace” *Midwest MLA*, Detroit, MI, November 2014.

“How Stories Affect Us: *Building Stories* as Deleuzian Fabulation,” 40th *Annual SCLA Conference*, Eckerd College, September 2014.

“What We Talk About When We Talk About Jonathan Franzen,” *The Louisville Conference on Literature and Culture Since 1900*, U of Louisville, February, 2014.

“*Building Stories* Navigating the Pages of Our Affective Map” *ASAP/5: Arts of the City*, Wayne State University, October, 2013.

“Edit This Not That: How *The Pale King* Exposed the Cruelty of Serious Fiction,” *Scholarly Editing Symposium*, Wayne State University, September, 2013.

“A Story of our Own: *Tree of Codes*, Bookish Feelings, and Americanizing the Holocaust,” *Bavarian American Summer Academy*, Munich, May, 2013.

“Searching for Benjamin’s ‘Storyteller’ in Comics: Chris Ware’s *Building Stories*,” *Visual Culture Symposium*, Wayne State University, April, 2013.

“Consider the Author: Ethics of Editing and Publishing *The Pale King*,” *The Louisville Conference on Literature and Culture Since 1900*, U of Louisville, February, 2013.

TEACHING EXPERIENCE

Central State University

American Literary History: Detroit: Race, Labor, Culture (4000 Level)
American Literary History: Black Lives Matter and Literature (4000 Level)
African American Literature II: Time-Travel Narratives, Race, and Politics (3000 Level)
American Literature II: Anxiety in the 20/21 Century (3000 Level)
Introduction to Interdisciplinary Studies (2000 Level)
Comics and Graphic Novels (2000 Level)
Great Books, Great Films (2000 Level)
Vocabulary and Language Development (2000 Level)
Writing & Researching the Essay (1000 Level)
Introduction to College Writing (1000 Level)

Wayne State University

Survey of American Literature Since 1865, (3000 Level)
Introduction to Fiction (2000 Level)
African-American Literature, (2000 Level)
Major American Books, (2000 Level)
Popular Literature: Comics and Graphic Novels, (2000 Level)
Introduction to College Writing, (1000 Level)

Undergraduate Research Events Organized

Organizer, “Humanities Research Symposium,” Central State University, April, 2023.
Organizer, “Rep My City Virtual Symposium,” Central State University, April, 2021.
Organizer, “Celebrating Toni Morrison,” Central State University, March, 2020.
Co-Organizer, Rushton Undergraduate Research Conference, Wayne State University. 2013-2015

SERVICE TO THE PROFESSION

Professional Organizations:

Treasurer, Executive Board, Comics Studies Society 2022-Present

Editorial Board:

Lever Press, 2025-Present

Academic Peer Review:

Inks: Journal of the Comics Studies Society
American Literary History
Criticism: A Quarterly for Literature and the Arts
Women's Studies International Forum
ISLE: Interdisciplinary Studies in Literature and Environment
Orbit: A Journal of American Literature

Conference Panel Organizer and Chair:

“Milestone Returns,” *Comics Studies Society*, July 2023.

“The Suburbs, the City, and the (Im)possibility of Reciprocity,” *ASAP/12*, October 2021.

“The Works of Dennis O’Neil,” *Comics Studies Society*, August 2021.

“The Late Age of Print,” *Midwest MLA*, November 2015.

Mentorship:

Graduate Student Mentor, *Comics Studies Society*, 2021-Current

SERVICE TO THE UNIVERSITY**Central State University**

Chair, Promotion and Tenure Committee, 2022-Current

Coordinator of Interdisciplinary Studies, 2022-Current

Chair, Interdisciplinary Studies in the Humanities Committee, 2020-Current

Chair, CHAS Academic Program Review Committee, 2017-Current, 2019-Current

Just-in-Time Coordinator for IDS 2100, 2021

On-line Course Developer for ENG 1102, IDS 2100, ENG 2600, 2020-2023.

Writing Across the Curriculum/Gen Ed Committee; 2019-2021

Education Advisory Board, Faculty Advisor; 2020-2021

English Curriculum Review Committee, 2017-2018

English Recruitment and Retention Sub-Committee, Chair, 2017-2018

EDITORIAL EXPERIENCE**Series Editor**

“Beyond the Comics Pantheon” Series on the Cultural and Print History of Superheroes,
University Press of Mississippi.

Electric Literature

Read, reviewed, and advised on fiction submissions as part of the “Recommended Reading” editorial team at the popular online literary journal *Electric Literature*, 2015-2017

SELECTED ACADEMIC AWARDS

SOCHIE (Strategic Ohio Council of Higher Education) 2021 Award for Faculty Excellence in Research and Teaching

Comics Studies Society 2021 Article Prize

Comics Studies Society Honorable Mention for Gilbert Seldes Prize for Public Scholarship

PROFESSIONAL AFFILIATIONS

Association for the Study of Arts in the Present (ASAP)

Comics Studies Society (CSS)

American Comparative Literature Association (ACLA)

African American Intellectual History Society (AAIHS)

Society of Comparative Literature and Arts (SCLA)

Midwest Modern Language Association (MMLA)