

Jorge J. Santos

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| Education | Conferred Degrees Ph.D., University of Connecticut, Storrs, CT. Department of English, May 2014. M.A., Texas Southern University, Houston, TX., Department of English, May 2008. B.A., Sam Houston State University, Huntsville, TX. Department of English, May 2003. |
| Research | Book Project <i>Graphic Memories of the Civil Rights Movement: Reframing History with Comics</i> Contract with the <i>University of Texas Press</i> (Scheduled for publication in April 2019) <i>Graphic Memories of the Civil Rights Movement</i> explicates how graphic narrative theoretical approaches interrogate and illuminate the narrative strategies employed by graphic novels and memoirs pushing against the confines of our “consensus memory” of the movement. Of specific interest to my first book is the growing corpus of graphic novels and memoirs that reflect on what Jacquelyn Dowd Hall refers to as the “classical era” of the Civil Rights movement (the mid-1950s to 1968). <i>Graphic Memories</i> specifically investigates graphic novels and memoirs published in the mid-1990s to the present moment that challenge or expand this consensus narrative in order to include sites, actors, or people groups normally not included in the popular narrative of Civil Rights. Dissertation “Race, Religion, and Rupture: Re-Reading the Civil Rights Era” Committee: Martha J. Cutter (chair), Cathy Schlund-Vials, Lisa Sánchez González, Christopher Vials “Race, Religion, and Rupture” investigates the relationship between religious institutions and racial formation in the context of Civil Rights era activism in the work of writers as diverse as John Okada, Jeanne Wakatsuki Houston, James Baldwin, Malcolm X, Nicholasa Mohr, Piri Thomas, Edward Rivera, Rudolfo Anaya and Nash Candelaria. My work addresses a new imperative in ethnic studies by exploring the role of religion in the formation of racial and ethnic identities. Essentially, my work seeks to illuminate the variety of ways religion articulates race while also offering a mode for the authors the study undertakes to meditate on their own racial experiences. My dissertation insists that race and religion cannot be treated as bounded, immutable categories. Rather, my work treats them as co-constitutive, so inextricably linked that they necessarily must be read through each other. Fields Latina/o/x, Ethnic American literature, immigrant/migrant literature, Ethnic Studies, American Cultural Studies, Composition and Rhetoric (particularly English Language Learners), Graphic Narrative. |

Professional Experience

Publications in Print

- “To Look – Really Look.’ Photo-Graphic Narrative in Lila Quintero Weaver’s *Darkroom*,” *Revisionary Graphic Histories: Multi-Ethnic Graphic Narrative and the Idea of the Historical “Past,”* edited collection. 2018.
- “Let’s take these multi-hyphenated identities on the road”: An Interview with Cristina García. *MELUS*, Vol. 41, No 2: Summer 2016.
- “Ambulatory Identities: Montijo’s Revision of Chicano/a Hybridity in *Pablo’s Inferno*.” *ImageText*, Vol. 8, No. 3, 2015.

Submissions Forth Coming or Under Review

- “Tchiro Yamada’s Christian Conversion from *No-No Boy* to Model Minority.” **Accepted and Forthcoming in 2019**, *College Literature*.
- “LatinX-Men: *Logan*’s Undocumented Voices Speak.” **Accepted and forthcoming**, *Latinx Ciné: Filmmaking, Production, and Consumption in the 21st Century*, edited collection.
- “Critical Impulses in Daniel Parada’s *Zotz*: A Case Study in Indigenous Comics.” **Accepted and forthcoming**, *Graphing TransIndigenous Comics*, edited collection.
- “Seeing Race in Religion in *Farewell to Manzanar*.” **Under Review**, *MOSAIC*.

Awards and Honors, Assistant Professor

- Best Online Comics Studies Scholarship (BOCSS) Finalist, “Movement through the Borderlands and Graphic Revisions in Rhode Montijo’s *Pablo’s Inferno*,” October 2016.

Awards and Honors, Graduate School

- First Place, Aetna Critical Writing Prize, “Movement through the Borderlands and Graphic Revisions in Rhode Montijo’s *Pablo’s Inferno*,” October 2013.
- Representing the University of Connecticut Graduate School the Compact for Faculty Diversity Conference, September, 2013.
- Non-Teaching Dissertation Fellowship, University of Connecticut English Department, Spring 2013.
- Doctoral Dissertation Fellowship. University of Connecticut Graduate School, Summer 2011.
- Provost Diversity Fellowship, Outstanding Multicultural Scholars Program. University of Connecticut Graduate School, Fall 2008 to present.

Invited Lectures

- “Slivers of Grey’ -- *Darkroom* and the Politics of Participation.” Sankofa Lecture Series, Quinsigamond Community College (QCC), Worcester, MA. November 2017.

Selected Conference Presentations and Panels

- “De Que Te Escondes?": *Logan*’s Undocumented Agency.” New England Council for Latin American Studies (NECLAS). Worcester, Massachusetts. November 2018.
- “Breaking the Postracial Frame: New Approaches to New Histories in John Lewis’s *March*.” Modern Language Association (MLA). New York City, New York. January 2018.
- “Tropes and Transfer: *Stuck Rubber Baby* and a Politically Useful Civil Rights Past.”

- Canadian Society for the Study of Comics (CSSC). Toronto, Canada. May 2017.
- “Harboring Tropes: *Stuck Rubber Baby* and a Politically Useful Civil Rights Past.” *Multi-Ethnic Literatures of the United States* (MELUS). Boston, Massachusetts. April 2017.
 - “Preparing for the Job Market: A Professionalism Workshop for Grad Students,” Panelist. *Multi-Ethnic Literatures of the United States* (MELUS). Boston, Massachusetts. April 2017.
 - “Redrawing the Past: Multi-Ethnic Graphic Narrative and History,” Panelist. *Multi-Ethnic Literatures of the United States* (MELUS). Charleston, South Carolina. March 2016.
 - “Preparing for the Job Market: A Professionalism Workshop for Grad Students,” Panelist. *Multi-Ethnic Literatures of the United States* (MELUS). Charleston, South Carolina. March 2016.
 - “‘To Look – Really Look.’ Photo-Graphic narratives in Lila Quintero Weaver’s *Darkroom*,” Presenter (updated version). *Word and Image Conference*, Université Paris Diderot, Paris, France, June 2015.
 - “Becoming the Other: Post-Colonial visions of Native Christianity in Nash Candelaria’s *Memories of the Alhambra*,” Presenter, *American Literature Association*. Boston, May 2015.
 - “‘To Look – Really Look.’ Photo-Graphic narratives in Lila Quintero Weaver’s *Darkroom*,” Presenter and Panel Organizer. *Multi-Ethnic Literatures of the United States* (MELUS). University of Georgia, Athens Georgia, March 2015.
 - “Fly Girls or Blackface? The Racial and Gender politics of Lupe Fiasco.” *Modern Language Association*, Chicago, January 2014.
 - “*Donald Duk* and Double-Dissonance: Rescuing History from the History Books.” *Multi-Ethnic Literatures of the United States* (MELUS). Santa Clara University, April 2012.
 - “The Politics of Identifying L2 Students.” *Northeast Writing Centers Association* (NEWCA). St. John’s University, April 2012.
 - “Peter Parker: The Amazing Everyman and Marvel Comics’ Resistance to Patriot Act Ideologies.” Presenter and Panel organizer, *American Literature Association*. Boston, May 2011.
 - “God Left Out of the Details: The Role of Religious Assimilation in Mary Antin’s *The Promised Land*.” *Multi-Ethnic Literatures of the United States* (MELUS). Scranton University, April 2010.

Selected Courses Taught as Instructor of Record

College of the Holy Cross (2014 – Present)

- *ENG 399-01: American Immigrant Narratives, Spring 2018*. “Immigrant Narratives” traces the development of the genre across the 20th century. While outlining and theorizing the tropes, settings, and expectations of this genre, we will keep an eye towards how particular authors make use of the genre to respond or explore U.S. racial and social discourses concerning immigration at play at the time. We will focus on authors from both literary traditions, such as Mary Antin, Cristina García, and Jhumpa Lahiri, while blending in work from popular culture, such as Mark Waid’s *Superman: Birthright*, Lin Manuel-Miranda’s *Hamilton*, and James Mangold’s 2017 film *Logan*.
- *MONT 113: 01: Who Sees? Symbolic Witness in Graphic Narrative, Spring 2018*. “Who Sees?” explores the use of a symbolic witness across a variety of graphic texts. Making use of theorists Scott McCloud, Hillary Chute, and Michael Chaney, this course theorizes the use of graphic narrative formalism to induce symbolic forms of action out of its readership. Focusing on such authors as John Lewis, Lila Quintero Weaver, Joe Sacco, and Marjane Satrapi, among others, this course will come to terms with graphic novels that invoke the trials and tribulations of civil rights, war, and genocide, always in the context of the ethical duties of its viewers.
- *ENG 231-01: American Touchstones, Junot Diaz, Fall 2017/Fall 2018*. American

- Touchstones focuses on key, or “touchstone,” texts central to the development of “American Literature” as a discernible category. More specifically, this course focuses on the work of Dominican-American fiction writer Junot Diaz, who has emerged as one of the most important and provocative voices of contemporary American Literature; therefore, this course closely examines Diaz’s most influential novels, *Drown* and *The Brief and Wondrous Life of Oscar Wao*, alongside authors that influenced his work. Drawing from a variety of sources, this course investigates just a few of the touchstones texts, genres, and traditions that have shaped Diaz’s work.
- *ENG 401-03: The Graphic Novel, History and Form. Fall 2016.* This course traces the development of the graphic novel as a literary medium, keeping an eye to how contemporary cultural and societal politics has shaped this emerging literature. Further, as the medium has become increasingly interested in the telling of histories the course examines how the techniques of the medium narrate and represent such histories. The course embraces the medium’s fluidity, experimental nature, and multiplicity of both form and content.
 - *ENG 399-03: Confrontations with Christianity. Spring 2015/Fall 2017.* This course explores a variety of American Ethnic author’s engagement with religion in the context of racial strife, uplift, and hierarchy in the United States. As we shall see, many of these authors will be drawn to the power of Christianity for a variety of reasons, not all of them spiritual. Some will seek the potential for cross-ethnic communities brought together by mutual circumstance, as a strategy for assimilating in to the larger body politic, or simply as a way to sculpt their own racial identities.
 - *ENG 375-01: Asian American Literature. Fall 2015/Fall 2018.* This course class theorizes how to read the literature, history, and culture of Asian America, by bringing together both traditional novels and graphic novels by prominent Asian American writers and illustrators with an eye to the heterogeneity of Asian American experience and literary production.
 - *MONT 1082-01: Superheroes, the Self, and Society. Fall 2015/Spring 2016.* This course will examine classic Marvel and DC superheroes and villains as allegories for self-discovery, difference, and coming of age. We will examine such characters as Spiderman, the X-Men, Batman, Ms. Marvel and many others and consider what these characters teach us about the human condition. Superhero stories are also often read as morality tales, yet these morals often (if not always) correspond with sociopolitical imperatives directly tied to U.S. politics. Whether battling slumlords or punching Nazis, superhero stories are either shaped by the politics of the times or offer complex commentaries on those forces (usually both).
 - *ENG 299-04: Touchstones in American Literature. Spring 2015.* The premise of this course is that our past survives very vividly into the present and one of the richest and most traceable ways it does so is through our national literature. To test this idea we will make an intensive study of six great American authors.
 - *ENG 399-01: Latino Literature. Fall 2014/Spring 2016.* Focusing on work published in the last 50 years, this course examines how each author struggles with their own sense of cultural identity while locating themselves in a fraught U.S. racial landscape. We closely examine the narrative content of each text, as well as consider how the role of genre shapes each story. Furthermore, we also consider the role of the specific national histories and their incumbent relationships to gender, race, class, religion, war, and diaspora for each individual text.
 - *ENG 121: Crawl Fiction. Fall 2014/Spring 2015/Spring 2016.* Critical Reading and Writing (CRAW) is an introductory course designed to empower the individual student to both read fiction and write about fiction, and to do so) critically. Now, what this means exactly is a question we will return to repeatedly – sometimes directly, sometimes not –

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| <p>Service and Administrative Experience</p> | <p>throughout the semester. One of the tasks of this class is to help the student develop their own voice within the general conventions of academic writing.</p> <p>College of the Holy Cross</p> <ul style="list-style-type: none"> • Academic Governance Council, Fall 2018 – Present. • Graphic Narrative Database Board of Advisors, Fall 2018 – Present. • Study Abroad Liaison, Fall 2018 – Present. • Student Life Council, Faculty Advisor, Fall 2018 – Present. • MeCHa Faculty Advisor, Fall 2018 – Present. • First Year Advising Mentor, Fall 2018 – Present. • Teacher Education Program Liaison, Fall 2017 – Present. • English Department: Assessment Committee, 2015 – Present. • Latin American and Latino Studies, Member, 2014 – Present • Asian Studies, Member 2016 – Present • English Department Liaison to the Center for Writing, 2014 – Present. • ALANA Mentor, Fall 2017 • CHAS Black and Latino Male Conference, Faculty Mentor, 2016 and 2018. <p>The University of Connecticut Writing Center</p> <ul style="list-style-type: none"> • Assistant Director of the University of Connecticut Writing Center (Graduate Assistant), August 2010 – May 2012. • Workshop Coordinator for the University of Connecticut Writing Center, August 2010 – May 2012. • Practicum Instructor for the University of Connecticut Writing Center, Fall 2011. • Graduate Tutor, University of Connecticut Writing Center, August 2010 – present. <p>Neighborhood Centers INC, English as a Second Language Adult Educator</p> <ul style="list-style-type: none"> • ESL Instructor Supervisor. Neighborhood Centers, INC. Houston, TX. 2008. • ESL Instructor, Mixed Level Classroom. Neighborhood Centers, INC. Houston, TX. 2007-2008, Summer 2009. |
| <p>Miscellaneous</p> | <p>Language Skills</p> <ul style="list-style-type: none"> • Fluent in Spanish (first language) <p>Professional Affiliations</p> <ul style="list-style-type: none"> • Multi-Ethnic Literature of the United States Association (MELUS) • Modern Language Association |