

OFFICE OF THE PROVOST

APPLICATION FOR SABBATICAL LEAVE
(Refer to Section 15.4 of the Faculty Association Agreement)

I. Name Chad Barbour Date 11-13-13
Department English Ext. No. 2553
Home Address [REDACTED] Home Phone [REDACTED]

II. Application for leave during the following (indicate semester and/or year):
 Fall Spring Full Year

III. Number of years of faculty service (minimum of 5 years required) 7

IV. Year your tenure at LSSU was earned (tenure required) 2010

V. Semester or year of last sabbatical (if applicable) N/A
(minimum of 5 years since last sabbatical required)

VI. I agree to return to the University and to provide a complete written report (electronic) to the Provost upon the completion of my sabbatical semester(s) as denoted in section 15.4 of the Faculty Associate Contract.

Provost Office

[Signature] 11-13-13
Signature of Faculty Applicant Date

NOV 14 2013

Lake Superior State University

VII. Signature of your Dean indicating his/her awareness of the application:

[Signature] 11/13/13
Signature of Dean Date

- VIII. Attachments:
a. Title and Description of Sabbatical Project (Required and described on the next page)
b. Support Documents (Optional but strongly suggested)
c. Curriculum Vitae (Required)

Title and Description of Sabbatical Project.

Provide a document that describes your proposed sabbatical activities. The document should include at a minimum the following components:

- *Project Abstract/Executive Summary:* A summary of the sabbatical project and outcome (150 word maximum).
- *Project Description:* A detailed description of the sabbatical project with the following sections:
 - *Introduction:* Provide an introduction to the topic/field of study.
 - *Background:* Provide information regarding previous work/activities related to the project.
 - *Outcome:* Describe the work to be completed and state the specific outcome(s) of the project. This section must address at least one of the following.
 - i. The strength of the relationship between the sabbatical leave proposal involving applied or theoretical research related to professional activities and the advancement of knowledge within disciplinary areas.
 - ii. The strength of the relationship between the sabbatical leave proposal involving an external, professionally-related experience/study in a business, industrial, health care, scientific or educational setting and the improvement of instructional/professional activities at the University.
 - iii. The strength of the relationship between the sabbatical leave proposal involving travel or advanced study and its yield in improving the quality of instruction at the University.
 - *Timeline:* Provide a timeline for the proposed project activities.



Proposal for Sabbatical to Assist in Completion of Book Manuscript:

"White Blood Turns Red": The Frontier, Playing Indian, and American Culture

Dr. Chad A. Barbour

November 15, 2013

Abstract

In this proposal, I am requesting a sabbatical for fall semester of 2014 in order to complete a book manuscript. This book is under contract with the University Press of Mississippi and the final version is due on January 15, 2015. The final manuscript is contracted to be 75,000 words. A sabbatical next fall would be of significant assistance in completing the manuscript, especially given the time-intensive work required of revising, fact-checking, proofreading, and copy-editing a manuscript of this length. As well, this sabbatical would help make possible travel to library collections relevant to my research. This manuscript has obtained vital momentum during this past year and a sabbatical would be highly beneficial toward applying the rigor and attention necessary for revising and finishing a manuscript of this scope.

Project Background

This book, *"White Blood Turns Red": The Frontier, Playing Indian, and American Culture*, studies the transmission of the frontier myth and playing Indian trope in American culture from the nineteenth century to the twentieth century and after. Through examination of a

variety of texts from literature, art, and popular culture, this book illustrates the power and persistence of the formulas and conventions of the frontier myth and perceptions and depictions of "Indians" in American culture. Furthermore, this book examines the functions of these phenomena within constructions of race, gender, and national identity in the United States.

This book grows out over a decade of work on this research. In 2002, I began my dissertation, and completed and defended it in 2004. This dissertation examined the appropriation and depiction of Native cultures by American writers of the early nineteenth century, positioning that appropriation within the dynamics of national selfhood and the construction of white masculinity. The current book derives and updates some of the research from this dissertation. In 2006, I joined L.S.S.U.'s faculty and since then have been developing this project through conference presentations and, within the last year, journal articles. Two articles based on research from this manuscript have been accepted for publication: one due to appear in the *International Journal of Comic Art* in November 2013 and another forthcoming in *The Journal of Popular Culture* in 2014.

This research greatly informs and develops my teaching of American literature and Native American literature here at L.S.S.U. Many texts in American Literature I and II possess thematic connections to this research, especially in considering the preeminence of constructions of race, and how they have developed, in American literary works. In my Native American literature course, an understanding of the dominant cultural discourse on and perception of Native Americans is an important aspect. This is not to say that we only read these Native authors through the lens of an external cultural perspective, but we cannot ignore the ubiquitous presence of those cultural representations that have long shaped a broader popular perception of

Native peoples. My teaching of graphic novels and comics has also benefited from developing a stronger academic rigor in addressing these texts. On the historical level, my research has improved my understanding and knowledge of comics and their place in American history and culture. On the aesthetic or literary level, I have become more familiar with the scholarship regarding comics form and technique, and so my teaching of comics continues to develop toward a profounder sophistication in analysis and criticism. In perhaps a more elementary way, my engagement in the writing process of this project enriches my composition instruction. The ongoing involvement in my own writing translates into a richer instruction of writing.

Beyond the classroom, this project possesses potential to be an important contribution to the fields of American studies, cultural studies, and comics scholarship. My presentations at various conferences on topics from this research have been met with enthusiasm and interest. The acceptance of journal articles based on this research also testifies to the significance and relevance of this research. Furthermore, the book proposal received positive recommendations for publication. For example, one reader, in responding to a question on the book's potential contribution to the field of study, answers, "I think the idea of the continued imagery of playing Indian from the 19th century forward into comics and the way that playing Indian parallels the superhero genre could be a significant contribution to both American studies and comics studies." The second reader affirms the need for this study, stating, "Barbour's work fills a gap in the study of the invented image of the Indian in comic books. To my knowledge, no other book-length work is published with this specific theme." The editor-in-chief of the press, with whom I have been communicating on the book proposal, has expressed his enthusiasm for the project, as well. Furthermore, this manuscript addresses an area of study that has received little attention (specifically in regard to the role of comics in circulating and evolving tropes of the frontier and

playing Indian) and so would provide an examination of this largely unstudied facet of American culture, allowing us a further understanding of the way U.S. culture transmits and modifies notions of national identity, masculinity, and racial identity.

Travel

This sabbatical would afford the opportunity to visit key special collections in order to further my research and access materials that are currently unavailable to me in this location. The Comic Art Collection at Michigan State University is the largest such collection with public access. The Cartoon Research Library at Ohio State University possesses an important collection of comic strips on the original pages. The Browne Popular Culture Library at Bowling Green State University provides access to American popular culture materials in general from the late nineteenth century on. All three of these collections would provide hands-on access to original documents, as well as to texts simply unavailable otherwise. One other collection would also be useful: the Newberry Library in Chicago contains extensive materials on the West, the frontier, and Native American cultures. Fellowships are also available to aid in visiting and working in this library. Given that I will most likely be teaching both sessions next summer, this kind of travel will not be possible during that time, but a sabbatical in the fall would provide the opportunity and means in order to visit these libraries.

Outcome

The outcome of this sabbatical will be a finished book manuscript, copy-edited and ready for submission to the press in order to meet the contractual deadline of January 15, 2015. The final manuscript will be approximately 75,000 words.

Manuscript Overview

The opening chapters of the book survey the dominant expressions of the frontier myth in the nineteenth century that produce much originating imagery and symbolism for later productions in the twentieth century and after. This overview of nineteenth century literature and art establishes the precursors for the representations and imagery present in texts of the twentieth century. Chapter one examines the figure of the noble Indian and its implications for constructions of white masculinity. Tecumseh as a heroic figure is a prominent example found in various literary and artistic pieces; for example, Pettrich's sculpture *Dying Tecumseh*. Such art demonstrates significant instances of visualized Indianness in the nineteenth century. In literature, James Fenimore Cooper and Francis Parkman emphasize the physical and visual qualities of Indians in *The Last of the Mohicans* and *The Oregon Trail*, respectively. In these examples, a clear opposition of racial difference is maintained between "white" and "Indian" yet this opposition creates a contradiction between the fact that white expansion requires the disappearance of Native Americans, yet white ideals of nation and manhood need Indian male bodies to act as symbols or embodiments of masculine strength and power.

Chapter two examines the frontiersman figure with particular focus on Daniel Boone. Boone's adoption by the Shawnee is an often referenced incident of his life and ties into the fascination with playing Indian and anxieties about racial identity that are important aspects of this study. Nineteenth-century depictions often pose him as the rugged frontiersman or leader of civilization expanding into the wilderness. As time goes by, Boone takes on mythical qualities. As well, various critics (Smith, Cawelti, and Slotkin) view Boone as the model for Cooper's Leatherstocking and an early prototype for the Western hero as it would develop in late-nineteenth-century dime novels and various media of the twentieth century. In the twentieth century, Boone's popularity is evident in comics with such titles as *Exploits of Daniel Boone* and *Fighting Daniel Boone*. Fess Parker's turn as Boone in the 1960s television show also suggests the popularity of the figure during this time (a popularity that complements the Crockett craze of the 1950s). Boone's existence as a comic book hero, though, will be a particular focus in the next chapter. In addition, as the previous chapter shows an antithesis between the heroic and the villainous Indian, so, too, does such a dichotomy exist for the white frontiersman. The white renegade, such as Simon Girty, acts as an "anti-Boone" and this figure also receives attention.

Chapter three examines direct adaptations of nineteenth-century texts by comics, and thus the transmission of the frontier myth via popular culture of the twentieth century. Comic books follow a distinct line of mass-produced texts that we can trace back through pulp magazines, dime novels, and to the novels of the early nineteenth century. Examining the propagation of the frontier myth and playing Indian in comic books is an important step in witnessing the pervasive reach of these tropes in American culture. This chapter surveys those direct adaptations in comics of works like *Last of the Mohicans* and *The Oregon Trail* (the original texts having been studied in the opening chapters). *Last of the Mohicans* is a particularly interesting example given

the number of its comic book adaptations; this study examines seven adaptations published between 1940 and 2007. As well, adaptations of Boone biography and the reimagining of Boone as a comic book hero come under scrutiny in this chapter. Boone's antitype, Simon Girty, also makes appearances in comics, and so offers a further demonstration of how the dominant types and myths of the frontier remain active in twentieth century popular culture.

Chapter four follows from the examination of adaptations and Boone comics with a study of comics devoted to the trope of playing Indian, examining such characters as Firehair (1945-1952), Tomahawk (1947-1972), White Indian (1949-1952), and Manzar the White Indian (1950-1953) (the article in the *International Journal of Comic Art* is based on this research). Throughout these examples, the utilization of playing Indian performs a transformation from weakness to strength. In this logic, so-called "civilized" living weakens men, or they are unable to fully exercise their strength, so they play Indian in order to reconnect with their masculine power (Firehair, as a female, puts an interesting twist on this trope). While this particular notion is nothing new (think of Hawkeye in *Last of the Mohicans*), seeing it translated into comics provides a further amplification of the playing Indian trope, while also supplementing and transforming it within the superhero dynamic. Especially significant here is the secret identity device and its interaction with the split identity of these white men playing Indian or men who have been adopted into an Indian tribe. Furthermore, this chapter seeks to understand the relationship between playing Indian as it appears in these mid-century comics and their Cold War context. Concerns about national security and loyalty, along with anxieties about the integrity of American manhood, were prominent in the post-war United States. As well, these stories of racial passing and crossing also indicate a concern or fascination with constructions of race. These concerns tie directly into the question of what constitutes an "American."

Chapter five continues the examination of playing Indian in comics by focusing on the phenomenon of the superhero who plays Indian (the article forthcoming in *The Journal of Popular Culture* is based on material appearing in this chapter). This chapter explores the transmission of imagined Indian qualities via the comic book hero. The previous chapter focused on comic books of the Western genre, but within the superhero comics, playing Indian also finds rhetorical purchase. In the late 1940s and early 1950s, Captain Marvel, Superman, and Batman play Indian. This chapter then examines Green Arrow's Indian masquerade and its interaction with the social consciousness of Dennis O'Neil's *Green Lantern* and Robert Kanigher's *Tomahawk* of the early 1970s. Then this chapter considers Captain America as Indian and the repercussions of playing Indian for his role as national superhero and representative of U.S. identity. In Neil Gaiman's *1602* (2003-04) and Tony Bedard's one-shot story, *What If? Featuring Captain America* (2006), these reimagined visions portray a Captain America who appropriates and performs Indianness in order to possess virile masculinity and physical strength. Furthermore, that appropriation of Indianness to produce heroic masculinity accompanies the comics conventions of superheroism. In particular, for Captain America, playing Indian emphasizes his physical vigor, drawing attention to male physicality as the embodiment of heroic masculinity, as well as attempting to negotiate the Captain as an ideal representative of national identity. Moreover, in this negotiation of the Captain's representative status, these stories follow a typical pattern of performing Indianness (while marginalizing Native peoples) in order to establish and perpetuate an authentic white American identity.

Significance of this Project

The question may still remain: Why is this important? I will approach this question from two points of inquiry: the question of studying comics and the question of studying the frontier and playing Indian.

Why comics?

Comics are fertile examples for understanding American culture. Comics provide an immediate reflection of the dominant values and ideologies that exist in our culture. Although some comics are ephemeral and have little lasting aesthetic or social value, other comics stand with the best artistic productions our culture has to offer. Engaging in a study of comics, and popular culture in general, always carries with it a certain defensiveness, or an urge to convey an apologetic for undertaking the endeavor to seriously research and critically analyze texts that many people might consider "low" culture or unworthy of close scrutiny and attention. Regardless of the potential suspicion that might be cast upon this line of scholarship due to the popular nature of the subject matter, these texts deserve our attention because they are popular. If a text is being consumed by a wide swath of the public, if a television show or a comic book is part of the regular life of people, then it should be an object of study to understand what values and ideas it may be transmitting or affirming.

Why the frontier and playing Indian?

The frontier and playing Indian have been, and continue to be, integral rhetorical devices in American culture. The myth of the frontier is omnipresent, transcending genre and media,

found widely across American culture from political campaign speeches to advertising to literature. Playing Indian, as well, is a consistent rhetorical and mythical device in American culture. The cultural appropriation of Native cultures is found all around us even today: whether it be Washington, D.C.'s NFL team, Johnny Depp as Tonto, or dressing up like an Indian for Halloween. The fact of their persistence and existence in American culture makes the frontier and playing Indian important subjects to study.

Beyond the argument from ubiquity of the subject, this project seeks to understand the meaning of how these devices are utilized. What does the frontier myth mean? What does playing Indian mean? In short, my argument builds upon and synthesizes various perspectives on these subjects to identify how the frontier and playing Indian acts as vehicles for constructing a dynamic of national identity, racial identity, and masculinity.

Timeline

While the various tasks of research, composing, and revising are recursive, continually occurring throughout the entire writing process, this timeline provides concrete deadlines for completing these tasks.

Summer, 2014: Working draft of complete manuscript

September-October, 2014: Final revisions for global issues of argument, structure, and research

Travel to research collections

November-December, 2014: Final copy-editing and proofreading

January, 2015: Submission of final manuscript to press

Selected Bibliography

The manuscript bibliography currently numbers over twenty pages. This selected bibliography provides a representation of the critical works related to my research, as well as providing a glimpse of the scholarly dialogue that my manuscript aims to join.

Barker, Martin and Roger Sabin. *The Lasting of the Mohicans: History of an American Myth.*

Jackson: University Press of Mississippi, 1995. Print.

Brown, Jeffrey A. *Black Superheroes, Milestone Comics, and Their Fans.* Jackson: University

Press of Mississippi, 2001. Print.

Costello, Matthew J. *Secret Identity Crisis: Comic Books and the Unmasking of Cold War*

America. New York: Continuum, 2009. Print.

Cawelti, John G. *The Six-Gun Mystique.* 2nd ed. Bowling Green, OH: Bowling Green State

University Popular Press, 1984. Print.

Deloria, Philip J. *Playing Indian.* New Haven: Yale University Press, 1998. Print.

Harvey, Robert C. *The Art of the Comic Book: An Aesthetic History.* Jackson: University Press of

Mississippi, 1996. Print.

Hatfield, Charles. *Alternative Comics: An Emerging Literature.* Jackson: University Press

of Mississippi, 2005. Print.

Horn, Maurice. *Comics of the American West.* New York: Winchester Press, 1977. Print.

Nelson, Dana D. *National Manhood: Capitalist Citizenship and the Imagined Fraternity of Men.*

Durham: Duke University Press, 1998. Print.

Prats, Armando José. *Invisible Natives: Myth and Identity in the American Western.* Ithaca:

Cornell University Press, 2002. Print.

Savage, William W. *Commies, Cowboys, and Jungle Queens: Comic Books and America, 1945-*

1954. Middletown, Connecticut: Wesleyan University Press, 1990. Print.

Slotkin, Richard. *Gunfighter Nation: The Myth of the Frontier in Twentieth-Century*

America. 1992. Norman: University of Oklahoma Press, 1998. Print.

-----, *Regeneration through Violence: The Mythology of the American Frontier 1600-*

1860. Norman: University of Oklahoma Press, 1973. Print.

Smith, Henry Nash. *Virgin Land: The American West as Symbol and Myth.* Cambridge:

Harvard University Press, 1950.

Witek, Joseph. *Comic Books as History: The Narrative Art of Jack Johnson, Art*

Spiegelman, and Harvey Pekar. Jackson: University Press of Mississippi, 1989. Print.

Wright, Bradford W. *Comic Book Nation: The Transformation of Youth Culture in*

America. Baltimore: The Johns Hopkins University Press, 2001. Print.

Curriculum Vitae

Dr. Chad A. Barbour

ACADEMIC EMPLOYMENT

Associate Professor, Lake Superior State University, 2012-present

Assistant Professor, Lake Superior State University, 2006-2012

Instructor, University of Kentucky, 2005-2006

Teaching Assistant, University of Kentucky, 1999-2005

Teaching Assistant, University of North Carolina at Greensboro, 1997-1999

EDUCATION

Ph.D. in English, University of Kentucky, December 2004.

Dissertation: "Republican Fatherhood: Imagined Indians, Democracy, and White Manhood in the Antebellum United States."

M.A. in English, University of North Carolina at Greensboro, August 1996.

Thesis: "Hart Crane, the Divided Self, and Imperialism."

PUBLICATIONS

Articles

"Playing Indian, Gender Performance, and Racial Masquerade in 1940s and 1950s United States Comics." Forthcoming in the *International Journal of Comic Art*, November 2013.

"When Captain America Was an Indian: Heroic Masculinity, National Identity, and Playing Indian." Forthcoming in *The Journal of Popular Culture*, 2014.

Book Manuscript

"White Blood Turns Red": The Frontier, Playing Indian, and American Culture.

Manuscript under contract at the University Press of Mississippi.

CONFERENCE PRESENTATIONS

"Playing Indian, Heroic Masculinity, and National Identity in 1950s United States Comics."

Popular Culture Association Annual Meeting, Washington, D.C., March 27-30, 2013.

"Using Peer Review in the Classroom" (Roundtable). Writing Across the Peninsula, Lake

Superiors State University, Sault Ste. Marie, MI. October 18, 2012.

"*The Invention of Hugo Cabret* and Its Multiple Media." Children's Literature Association

Annual Meeting, Ann Arbor, MI. June 10-12, 2010.

"Captain America as Indian: Reimagining American History." Popular Culture Association

Annual Meeting, St. Louis, MO. March 31-April 3, 2010.

"Captain America as Indian: Reimagining American History." Southwest/Texas Popular Culture

and America Culture Association Conference, Albuquerque, NM, February 10-13, 2010.

"World of Warcraft, the Tauren, and Native American Imagery." Southwest/Texas Popular

Culture and America Culture Association Conference, Albuquerque, NM, February 25-28, 2009.

"The Marble Indian: Native Americans and Race in U.S. Art and Literature of the Early-

Nineteenth Century." Nineteenth Century Studies Association Conference, Susquehanna University, Selinsgrove, Pennsylvania, March 2007.

"Francis Parkman's Search for Masculinity among the Sioux." American Studies Association

Annual Meeting, Atlanta, Georgia. November 2004.

“National Identity and Democracy in Daniel Boone Biographies and Robert Montgomery Bird’s *Nick of the Woods*.” American Studies Association Annual Meeting, Houston, Texas, November 2002.

REVIEWS

Review of proposal for *The Oxford Anthology of American Literature*, at request of Oxford University Press. 2013.

Review of *Through the Eyes of a Child* by Donna E. Norton, at request of Pearson. 2012.

TEACHING AND RESEARCH INTERESTS

American Literature and Culture

Native American Literature

Children’s Literature

Comics and Graphic Novels

COURSES TAUGHT

First-Year Composition I

First-Year Composition II

First Year Composition I-Business

First-Year Composition I-Honors

First-Year Composition II-Honors

Introduction to Literature

American Literature I

American Literature II

Children's Literature

Fantasy in Children's Literature

Survey of Native Literature

Genre Studies: Comics and Graphic Novels

Literature before 1800: Early American Literature

Literature after 1800: Alternative Literatures

Nineteenth Century Literature

History of Literary Criticism

Honors Seminar: Representations of Native Americans in U.S. Popular Culture

Honors Seminar: The Superhero and American Culture

UNIVERSITY SERVICE

Current Service

Writing Assessment Coordinator, 2012-present

Faculty Association Scholarship Committee, 2013-present

Curriculum Committee, 2012-present

University Policies and Procedures Committee, 2011-present

Advisor, Comic Book Club, 2013-present

Past Service

Chair, School of English and Language Studies, 2011-2012

Library Director Search Committee, 2011, Ruth Neveu, chair

Sabbatical Replacement Search, Fall 2011

Chair, Search Committee for two English faculty positions, Spring 2011

Advisor, English Club, 2008-2012

Developmental Education Committee, 2007-present; Chair, 2008-2012

Participant, Assessment of First-Year Composition essays, 2009, 2010

First-Year Composition II coordinator, 2009-2010

Authored course description changes for Children's Literature and for Survey of Native Literatures, 2009

Editorial assistance: *Blurb*, 2008, student journal

Judge, Stellanova Osborn Poetry Contest and Short Story Contest, 2007, 2008, 2009

Composed writing course outcomes with Dr. Mary Been, 2007

Faculty Search Committee, Dr. Mary Been, chair, 2007

PROFESSIONAL TRAINING AND PRESENTATIONS

Presentation: "Graphic Novels." Superior Children's Book Festival, Sault Ste, Marie, MI. July 21, 2012.

Attended Writing Across the Peninsula, Northern Michigan University, Marquette, MI. October 2011.

Attended Writing Across the Peninsula, Michigan Technological University, Houghton, MI. September 24, 2010.

Presentation: "Real People/Imagined Indians: Negotiating Authenticity and Fantasy in Native American Literature." EUP Fall Educators' Conference. Sault Ste. Marie, MI. October 16, 2009.

Attended Native Writers' Conference, Michigan State University, Lansing, MI. March 12-15, 2008.

PROFESSIONAL ASSOCIATIONS

Association for the Study of American Indian Literatures

Modern Language Association

Popular Culture Association



August 28, 2013

Chad A. Barbour
[REDACTED]

Sault Ste. Marie, MI, 49783

Dear Chad:

Here are two copies of the contract for your work now entitled '*White Blood Turns Red: The Frontier, Playing Indian, and American Culture*'. Please read through the contract and let me know if you have any questions regarding the terms. Assuming everything is acceptable, please sign both copies of the contract, and return one signed copy along with the enclosed tax form, which is required for royalty payments.

I am very pleased to be working with you and look forward to publishing this book.

With best regards,

A handwritten signature in black ink, appearing to read 'Craig Gill', written over a horizontal line.

Craig Gill
Assistant Director/
Editor-in-Chief
cgill@mississippi.edu

Enclosures

The Author shall make such changes in the Work as the Press or its legal representatives recommend in order to lessen the risk of the Press's liability to third parties or of governmental action against the Press and/or the Work.

The Author and the Press will promptly notify each other of any claim, demand, or suit hereunder, and pending the disposition thereof the Press may withhold any payments due the Author. If a joint defense is not agreeable, each will be entitled to his or her own counsel. These warrants and indemnities will survive in the event this Agreement is terminated.

3. Agreement to Publish

The Press agrees to publish the Work at its own expense (unless otherwise specifically provided in this Agreement) in such manner and form as it deems most suitable within a reasonable period after receipt by the Press of a final manuscript that is acceptable to the Press in form and content. Publication is also contingent upon approval of the complete final manuscript of the Work and of a publishing budget for it by the Board of Directors of the University Press of Mississippi. All details of publishing the Work in any form, including but not limited to format, design, quantity, price, and marketing strategy, shall be determined by the Press.

However, if the Press determines that the Work is in substantially incomplete form or in need of revision at the time of the Agreement, the Press's commitment to publish shall be contingent upon its decision when the complete manuscript is submitted that the final complete manuscript is in form and content worthy of scholarly publication in accordance with the recommendations of the Press. Further, if the Press determines that the Work as submitted is not economically viable, the Press's commitment to publish shall be contingent upon the Author revising and resubmitting the Work in such a manner so as to make the Work economically viable in accordance with the recommendations of the Press.

4. Copyright Registration and Infringement

The Press agrees to copyright the Work in the name of the Press in the United States and to take all responsible steps to protect the rights of the Author and the Press under the copyright law of the United States, including registering the copyright of the published Work, but not including the registration of the copyright in advance of the publication. The Author agrees to obtain a written document from any persons hired by the Author to make illustrations, maps, charts, index, or other supporting material stating that such material was "work made for hire" and to transmit such documents to the Press before publication of the Work. If the copyright in the Work is infringed, or other property right violated, the Press and the Author may jointly sue or otherwise take steps to protect the right, sharing both expenses of the action and the recovered royalties and damages equally; or, if one party does not join the action, the other may proceed at its own expense and retain all recovered royalties and damages.

5. Delivery of Manuscript

The Author agrees to deliver one complete copy of the manuscript, one hard copy and one copy of the same in electronic format, of approximately **75,000 words** together with camera-ready copy or appropriate digital versions of all illustrations, maps, charts, drawings, and other material (except index) to be included in the Work, not later than **January 15, 2015**, in form and content satisfactory to the Press. Any extension of the delivery date of the manuscript or any related materials shall be subject to mutual agreement of the Author and the Press.

10. Revised Editions

The Author agrees to supply any new matter necessary from time to time to keep the Work up to date and to revise the first and subsequent editions of the Work at the written request of the Press. If for any reason the Author is unable or unwilling to supply such new matter or revise the Work, or fails to do so after a reasonable time has been given, the Press may engage some other person or persons for this purpose and deduct the expense thereof from royalties accruing to the Author on such revised or enlarged editions.

11. Author's Property

The Press agrees to take the same care of the Author's property in its hands under this Agreement as it does of its own property and assumes no further responsibility for the safety of such property. The Author agrees to secure, and pay all costs of, any and all insurance desired by the Author for the protection of such property. In the absence of a written request from the Author to the contrary, the Press, after publication of the Work, may dispose of the manuscript, illustrations, and the like as it sees fit.

12. Author's Copies

The Press agrees to furnish the Author on publication 10 copies of the Work free of charge and any further copies of the Work desired by the Author, for personal use and not for resale, at a discount from the current list price of 40 percent, plus postage. The Author may purchase additional copies at the 40 percent discount, plus postage, for resale at specific events or locales, provided that the Author alerts the Press prior to these sales efforts and the Author and Press mutually agree upon them. Such sales shall not interfere with the normal retail and wholesale distribution efforts of the Press.

13. Royalties

The Press shall furnish the Author annually by August 31 with royalty statements and pay royalties and other amounts due the Author, for the twelve-month period ending June 30 prior, as set forth in such statements (after deducting all expenses chargeable to the Author), except that, if the amount due the Author is less than \$50, no payment shall be required of the Press until a subsequent period ending June 30 when the amount due has reached \$50. The amount of royalty shall be calculated as follows:

Regular domestic sales. On book sales in the United States of hardbound editions by the Press (except for special cases listed below), the following stipulated percentage of net sales:

No royalties on first 200 copies, 6% (six percent) on all copies thereafter

Paperback edition. On book sales in the United States of paperback editions in any and all formats by the Press (except for special cases listed below) the following stipulated percentage of net sales:

5% (five percent) on all copies sold

Foreign sales. On book sales outside the United States, one-half the above-stipulated royalties.

Special agency plans and promotional arrangement. On special agency plans and promotional arrangements for the Work, the royalty will be calculated on net sales minus agency commissions.

the Press and/or Work, the Press shall have the right to terminate this Agreement; and the Author shall thereupon return to the Press any and all sums paid to the Author pursuant to this Agreement, provided however that if the Press terminates this Agreement because of the Author's failure to deliver the manuscript as set forth in Section 5 above and the Author thereafter completes the Work, the Press shall have the option to publish the completed Work on the terms set forth in this Agreement.

When, in the judgment of the Press, the demand for the Work is no longer sufficient to warrant its continued manufacture and sale in any form through normal retail and wholesale channels, including short-run editions, on-demand copies, single-copy licensing, electronic versions, blanket licensing, display devices, or other means of producing either permanent or ephemeral copies, the Press may terminate this Agreement by written notice to the Author's last known address.

If the Press fails to keep the Work in print in any form, the Author may in writing request that the Press reissue the Work in a print format, and if the Press within 60 days does not notify the Author in writing that it will do so, or having so agreed does not issue such an edition within twelve months (unless prevented from doing so by circumstances beyond its control), this Agreement shall terminate and all rights granted to the Press, including the copyright, shall thereupon automatically revert to the Author, except that the Press shall continue to receive its share of the proceeds of licenses that have heretofore been granted.

16. Other Provisions

All terms and stipulations are contingent upon the approval of the completed manuscript by the University Press of Mississippi.

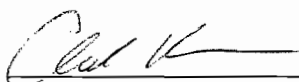
17. Successors and Assignments of Agreement

This Agreement shall be binding upon and inure to the benefit of the heirs, executors, administrators, successors, and assigns of the parties thereto. Neither party may assign its interest therein except as a whole and with advance written consent of the other.

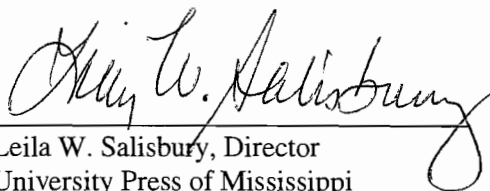
18. Governing Law

This agreement shall be interpreted under the laws of the United States of America and of the State of Mississippi.

IN WITNESS WHEREOF, the parties hereto have executed this instrument as the day and year first written above.



Chad A. Barbour, Author



Leila W. Salisbury, Director
University Press of Mississippi

The Journal of Popular Culture

November 15, 2012

Gary Hoppenstand
Editor

The Journal of Popular Culture
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Chad A. Barbour
Lake Superior State University
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Sault Ste Marie, MI 49783

Dear Dr. Barbour:

I am pleased to report the acceptance of your submission, entitled "When Captain America was an Indian: Heroic Masculinity, National Identity, and Playing Indian," to *The Journal of Popular Culture*. Please note that the reviewers have requested some minor revisions that you may make if you wish.

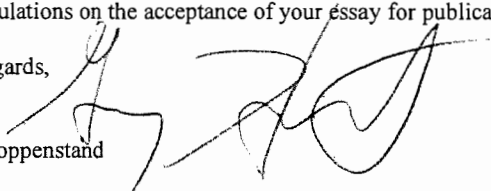
We are sending you a "Copyright Transfer Agreement" form to complete and return (please fill out front and back). When you return the form, if you have not already done so, please include a brief autobiographical statement to accompany your article. In addition, you are required to subscribe to the *JPC* (which includes membership with the Popular Culture Association) the year in which your essay will appear.

If you have included any images or song lyrics in your essay, please be aware that it is your responsibility to obtain permission to reprint this material. Blackwell Publishing **will not** publish your essay unless all copyright issues have been resolved. For your information, Blackwell has a website that addresses this issue: <http://www.blackwellpublishing.com/authors/permission.asp>

Please be advised that we are currently experiencing approximately a two-year delay between the date of acceptance and the date of publication. This is due in part to a backlog of essays accepted by the previous editing office at Bowling Green State University. But as the leading journal in the field, we are also experiencing a high submission rate that has also contributed to the delay. We are working to speed up the publication schedule, but currently we are experiencing this wait period. If you have any concerns about this delay, please contact us.

Thank you again for your interest in *The Journal of Popular Culture*, and congratulations on the acceptance of your essay for publication.

Best regards,


Gary Hoppenstand
Editor
The Journal of Popular Culture
4C Morrill Hall
Michigan State University
East Lansing, MI 48824



LAKE SUPERIOR
UNIVERSITY

Chad Barbour <cbarbour@lssu.edu>

(no subject)

JOHN A. LENT <jlent@temple.edu>

Wed, Jul 24, 2013 at 11:57 AM

Dear *IJOCA* Contributor,

I am sorry to have to send a form letter, but I want to let you know that your submission to the *International Journal of Comic Art* has been accepted to be published in the Fall 2013 issue, due out in November. Congratulations!

It is a huge issue with a rich selection of articles concerning all types of comic art in 15 countries.

What I need from you at this time is the best postal address I can mail your copy when the issue appears. Please take the time to send me the address now, even if you may have sent it sometimes in the past.

Thank you for the support you have given *IJOCA*.

Best wishes to you, John

--
669 Ferne Blvd.
Drexel Hill, PA