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## Front Matter and Editor's Note

Matt Foy

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**Submission period for Fall 2014 issue:  
November 15, 2013 – January 15, 2014**

*Kaleidoscope* is a refereed, annually published print and electronic journal devoted to Communication Studies graduate students who work at the intersections of *philosophy, theory, and/or practical application of qualitative, interpretive, and critical/cultural communication research*. We especially encourage contributions that are both innovative and rigorous in their approach, and that expand understanding of a diverse range of communication phenomena.

In addition to print-based scholarship, *Kaleidoscope* welcomes scholarship forms such as video/audio/photo of staged performance, experimental performance art, or web-based artistic representations of scholarly research. Regardless of form, all submissions should represent a strong commitment to academic rigor and should contribute to and advance salient scholarly discussions. Web-based scholarship should be accompanied by a word-processed artist's statement of no more than five pages. We also invite web-based content that is supplemental to manuscript-based scholarship (e.g., a manuscript discussing a staged performance could be supplemented by video footage from said performance).

Each submission received during the submission period and deemed by the editor to be appropriate to the style and content of *Kaleidoscope* will receive a blind assessment by two outside reviewers: (1) a faculty member and (2) an advanced Ph.D. student. Blind review will always be employed for manuscripts: authors always remain anonymous and should remove all identifying references. For works presented in video/audio/photo form, however, we may not be able to guarantee author anonymity. The editors of *Kaleidoscope* will take reasonable action to ensure all authors receive an unbiased review. Reviewers have the option of remaining anonymous or disclosing their identities to the author via the editor.

Submissions must not be under review elsewhere or have appeared in any other published form. Manuscripts should be no longer than 25 pages (double-spaced) or 7,000 words (including notes and references) and can be prepared following MLA, APA, or Chicago style. All submissions should include an abstract of no more than 150 words and have a detached title page listing author name, institutional affiliation, and contact information. To be hosted and available for download on the *Kaleidoscope* website, media files should not exceed 220 MB in size. Larger video and audio files can be streamed within the *Kaleidoscope* website but must be hosted externally. Authors must hold rights to any content published in *Kaleidoscope*, and permission must be granted and documented from all participants in any performance or presentation.

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Kaleidoscope  
Department of Speech Communication  
Communications Building, Room 2202C - Mail Code 6605  
Southern Illinois University Carbondale  
1100 Communications Drive  
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## EDITOR'S NOTE

It is often said in the academy that the process is more important than the product. I am proud that *Kaleidoscope* remains a constructive, nurturing space for emerging voices to receive feedback and guide their scholarship closer to its potential. As editor, I privilege a holistic pedagogical process for our writers, reviewers, and editors over pursuing the product of “good scholarship”; though we cannot publish every article we receive, we strive to treat every article as if it will one day be published. That we lived up to this charge and are able to share such a quality collection of scholarship is why *Kaleidoscope* remains a unique and, I believe, vital entity in the world of scholarly research.

On behalf of associate editors Benny LeMaster, Nichole Nicholson, Kyle Rudick, and Diana Woodhouse, whose rigorous and thoughtful contributions to the editing process are all over these pages, I am honored to present seven articles written by seven scholars whose work represents the best of what graduate scholarship should be. On behalf of our editors, reviewers, and authors, I hope you will find this collection to be a salient, challenging blend of innovation and tradition. I hope these articles will inspire introspection and conversation; I look forward to seeing how our fellow scholars might one day draw from, build upon, or challenge the ideas they advance. Cate Palczewski (2003) writes: “even when I disagree with a claim, if it is well-argued, I am more than willing to say ‘publish’ if only for the sake of introducing into the discussion an argument likely to generate further conversation” (p. 390). Thus is my hope for this collection: may all these articles initiate new conversations and advance existing ones.

We begin this extraordinary collection of articles with an extraordinary article by Samuel S. Sloan, whose autoethnographic account explores life, art, and performance through a lens of his lived experience with diplopia (double vision). We then hear from Carmen S. Lowry, who interweaves personal experience and Deleuze and Guattari’s metaphor of the rhizome to interrogate the role of communicating transparency in humanitarian work. Next, Kathryn Hobson combines intersectional queer theory and critical performance ethnography to interrogate actions and discourses surrounding female drag performances.

The second half of Volume 12 is dedicated to pop culture criticism, as we feature three scholars whose works draw salient observations from the worlds of music, games, and literature. C. Austin McDonald II considers the sound collage music of Girl Talk and its implications for musical performance, fair use, and the future of copyright law (or should that be *copyleft* law?). Next, Aubrie S. Adams offers a fresh take to the iconic role-playing game *Dungeons & Dragons*, applying a rhetorical lens to gamer dialogue to demonstrate ways players meet real-world social needs through fantastic play. Our sixth article is an emotional and provocative piece by Rebecca Murphy-Keith, who weaves ethos, logos, and pathos in her feminist autoethnographic account of her relationship to the character Lolita and the discourses swirling ever around her.

This year marks the dawn of a new era in *Kaleidoscope's* history, and I am honored to invite you to our website—<http://opensiuc.lib.siu.edu/kaleidoscope>—to link to what is the first of what I hope will be a long line of experimental web-based scholarship. This year's editorial staff is united in passion for expanding and challenging notions of what counts as *scholarship*, and it is with this in mind that we reserve virtual space for authors whose innovative work simply cannot be adequately rendered in black ink on white paper. I am thrilled to inaugurate our new venture with a remarkable piece by Stanislav Kozadayev, whose non-linear, layered account of the process of musical composition must be experienced in all of its web-based cyber-glory to be appreciated. We include Stanislav's artist's statement in the printed journal, but please go online for the full article in both web and scripted format.

As we welcome seven new voices to the *Kaleidoscope* family, we must also wave goodbye to two without whose enduring contributions *Kaleidoscope* could not be thrive as it does today. Thanks to Dr. John A. Koropchak and the Office of the Vice Chancellor for Research at Southern Illinois University, whose continuing support has been instrumental in bringing *Kaleidoscope* to as many readers as possible. And it is my bittersweet honor to say thank you one last time to Dr. Ronald J. Pelias, faculty advisor since *Kaleidoscope's* inception in 1998. Ron always urges us to read thoughtfully and generously, challenging us to write from the heart and to write for the benefit of every heart our writing touches:

Useful scholarship reaches toward an audience. It cares. It wants to make a difference when speaking to members of the scholarly community and to those under study. It enters the ongoing discussion only after it has done its work. It knows what has been said. It works in behalf of social justice. It is a cultural laborer. (12)

If the journal you are about to read lives up to this call, I can think of no better gesture of gratitude for Ron's years of guidance, inspiration, and care.

But *Kaleidoscope* is blessed with both stability and new ideas. Thanks to faculty advisor Dr. Suzanne Daughton for continued care and support, and welcome to incoming faculty advisor Dr. Nilanjana Bardhan. Finally, please join me in welcoming Kyle Rudick as incoming editor. I have never known a more tireless or constructive writing buddy than Kyle, and thus I could not be more confident that *Kaleidoscope* will continue to prosper in both process and product.

— Matt Foy, Editor

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