

# Kaleidoscope: A Graduate Journal of Qualitative Communication Research

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## Front Matter

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## SUBMISSION INFORMATION

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**Submission period for Fall 2019 Issue:  
November 15, 2018 – February 15, 2019**

*Kaleidoscope* is a refereed, annually published print and electronic journal devoted to graduate students who develop philosophical, theoretical, and/or practical applications of qualitative, interpretive, and critical/cultural communication research. We welcome scholarship from current graduate students in Communication Studies and related cognate areas/disciplines. We especially encourage contributions that rigorously expand scholars' understanding of a diverse range of communication phenomena.

In addition to our ongoing commitment to written scholarship, we are interested in ways scholars are exploring the possibilities of new technologies and media to present their research. *Kaleidoscope* welcomes scholarship forms such as video/audio/photo of staged performance, experimental performance art, or web-based artistic representations of scholarly research. Web-based scholarship should be accompanied by a word-processed artist's statement of no more than five pages. We 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).

Regardless of form, all submissions should represent a strong commitment to academic rigor and should advance salient scholarly discussions. Each submission deemed by the editor to be appropriate to the style and content of *Kaleidoscope* will receive, at minimum, an anonymous assessment by two outside reviewers: (1) a faculty member and (2) an advanced Ph.D. student. For works presented in video/audio/photo form, we may not be able to guarantee author anonymity. The editor 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 the author's/authors' name(s), institutional affiliation, and contact information. Authors should remove all identifying references from the manuscript. To be hosted on the *Kaleidoscope* website, media files should not exceed 220 MB in size. Larger 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.

**\*Special Call\***  
**Mystery and Methodology**

In addition to our regular submissions that utilize a broad range of qualitative approaches, this year's special call invites inquiries into those methodologies themselves. While book chapters or conference presentations often include extended methodological discussions, most journals impose a required word count that results in a shortened methods section and limits an essay's ability to deeply engage methodology. Thus, the proposal, debate, complication, and nuancing of methodological approaches can sometimes be lost as journals place more value on reviewing literature, constructing theory, and offering conclusive ideas.

In the opening article of the first issue of *Communication Methods and Measures*, Roskos-Ewoldsen, Aakhus, Hayes, Heider, and Levine (2007) offer an amendment to Kurt Lewin's assertion of the practicality of theory, forwarding that "assessing the soundness of a theory requires a sound method" (p. 1). Without dismissing its importance, they argue that an emphasis on theory at the expense of method has the potential to hinder disciplinary development and rigor, and sacrifices the potential for clearer understanding. Yet Eisenberg (2001) reminds us that understanding and mystery exist in a dialectic relationship. Rather than valuing one always over the other he forwards: "reframing certainty as failed mystery casts uncertainty as a potentially positive state, as a source of possibility and potential action" (p. 540).

This year's special call is an invitation to work within that relationship, examining method as a mode for not only for generating understanding, but also revealing mystery. How do new technologies change traditional methodologies in ways that create possibility for new research? How can critique be applied to extant methodologies to aid in their development and use? What methodologies have been left behind, and what potentials might they still hold? What specific insights emerge and accumulate when using a method? What methods are possible and emerging, but not yet fully realized

The editor welcomes a diverse set of communication methodologies for submission, including critical cultural analysis, autoethnography, performance scripts, poetic inquiry, and other qualitative methods. Authors should clearly mark in their manuscripts that their submissions are for this special call. Submissions should be no longer than 2,000 words (excluding references) and be prepared in accordance with the current MLA, APA, or Chicago Style manuals.

References:

- Eisenberg, E. M. (2001). *Building a mystery: Toward a new theory of communication and identity*. *Journal of Communication*, 51(3), 534–552. doi: 10.1111/j.1460-2466.2001.tb02895.x
- Roskos-Ewoldsen, D., Aakhus, M., Hayes, A. F., Heider, D., Levine, T. (2007). It's about time: The need for a journal devoted to communication research methodologies. *Communication Methods and Measures*, 1(1), 1–5. doi: 10.1080/19312450709336657

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***Kaleidoscope***

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## EDITOR’S NOTE

This year marks the seventeenth volume of *Kaleidoscope*, and it is with great pride that the editorial team and I add to its legacy as an important bastion of graduate student research. *Kaleidoscope* is one of the premier journals for this work, notably because of both its focus and breadth, publishing work from many qualitative research traditions including critical/cultural, relational, theoretical, rhetorical, performance studies, organizational, philosophical and interpretive approaches. Since its inception, this journal has been committed to offering a place for graduate student research as well as experience with the editorial process of academic publishing. While graduate students comprise much of the team behind *Kaleidoscope*—the editor, associate editor, reviewers, and authors—they also work alongside an accomplished Editorial Board made of renowned communication scholars and practitioners from a multitude of institutions. In addition to all of this, we work to ensure that *Kaleidoscope* remains an open-source scholarly journal allowing unprecedented

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Support for the *Kaleidoscope* project is presently provided by the **SIU Office of the Vice Chancellor for Research, The SIU Graduate and Professional Student Council, The SIU College of Liberal Arts, and the SIU Department of Communication Studies**. The **National Communication Association** has also provided past support for this project. *Kaleidoscope* is indexed, abstracted, and available in full-text electronic format from **EBSCO Publishing**, 10 Estes Street, P.O. Box 682, Ipswich, MA 01938. Phone 978.356.6500. Email [ep@epnet.com](mailto:ep@epnet.com). Web: [www.epnet.com](http://www.epnet.com). ISSN: 1552-700X

access at the national and international level. In the past 90 days alone, *Kaleidoscope* has been accessed by nearly 300 academic institutions in nearly 100 countries. The heart of *Kaleidoscope*, though, will always be the unique approach shared between years of editors; we maintain a pedagogical lens as we strive to uphold this space for graduate student voices and growth within an increasingly competitive field. As such, it is with honor that I present this year's issue to you and ask you to continue supporting this unique journal by visiting us at [opensiuc.lib.siu/kaleidoscope](http://opensiuc.lib.siu/kaleidoscope) to access current and past issues.

Like many things, *Kaleidoscope* is only possible through intense collaboration, and as such I want to say thank you to every Editorial Board member, associate editor, graduate reviewer, and faculty supporter of our journal. This network of individuals selflessly serving the journal and field provide ample feedback on each submission we receive. During our review process, every submission is reviewed by a renowned communication scholar and one qualified graduate student to ensure we maintain the journal's pedagogical aims while also using critical care to present our readership with the best graduate scholarship available. This year's issue began with almost 30 highly competitive submissions that have resulted in the six articles in this volume. None of this would have been possible without the group of people I have considered this issue's "editorial team" throughout the process. First, a thank you to five outstanding associate editors: Alex Davenport, Mick Brewer, Michael Forst, Alex Lockwood, and Zach Moss. Each of them worked closely and carefully to help the authors in this issue realize their vision in the most complete way possible. A further thank you to our faculty advisors, Dr. Suzanne Daughton and Dr. Craig Gingrich-Philbrook, without their keen eyes, listening ears, and guiding hands, this volume would not be what it is. An additional thanks on behalf of the journal and all of its recent editors to Dr. Suzanne Daughton as she enters retirement—thank you for all that you have done for the journal and for us. Finally, I want to say thank you to those who have financially supported the journal, making this publication possible: SIU's Graduate and Professional Student Council; Dr. James Garvey and the SIU Office of the Vice Chancellor of Research; Interim Provost and Vice Chancellor for Academic Affairs Dr. Meera Komaraju and the SIU College of Liberal Arts; and the SIU Department of Communication Studies for their continued financial and institutional support.

In today's world, identity seems to be a consistent site of contention; events like The Women's March in 2017 and organizations like Black Lives Matter highlight the ways in which our cultural systems interact with diverse and marginalized identities. Recent events further highlight the need for the academy to turn a critical eye towards the ways in which we communicate about and with identity politics, but unfortunately, funding for sites of both critical and aesthetic discourse are facing drastic financial challenges within and beyond the academy. As a result, it is with steadfast pride the rest of the *Kaleidoscope* community and I present this issue, focusing on the diverse ways we exist and resist within our worlds and cultures.

The articles in the seventeenth volume of *Kaleidoscope* ask us to consider the ways that we inhabit our bodies and identities both historically and in this current moment. As we collectively consider what it means to be us—whatever form that may take, this issue invites us all to reflexively position ourselves within the current discourses of identity. The first two essays address my special call, "Seeing Ourselves: The Mirrors of Media." Each of these answers to the special call address the ways certain identities have been represented in media and pop culture from two unique positionalities. The first, by Darren Valenta, looks to the stand-up comedy of Bo Burnham as a site where he is able to see himself—an individual with a history of anxiety. Through blending autoethnographic



reflections from his own life and a close reading of Burnham's script and performance, he offers an answer that is part disclosure and part performance criticism in order to illuminate the importance of mental health discourse and the unlikely potential for that discussion present in the form of stand-up. Idrissa Snider, then, taps into a long history of (mis)representations of Black women across a varied record of media. By offering a deep reading of Josephine Baker's famous dance performance, "Danse Sauvage," Snider taps into Womanist and Black feminist thinkers to pose a call to action for the marginalized among us to engage in the process of creating "self-defining" images for ourselves. She makes the case that self-defining is a critical, oppositional, and necessary lens for Black women and other marginalized individuals to utilize as we engage the various misrepresentations of ourselves present within pop culture.

Beyond these responses to the special call, Lisa Spinazola offers a dynamic and reflexive autoethnography, "Mirror, Mirror: Diary of a Fat Girl." This essay continues the conversations about how we see our bodies and ourselves, and what might do with those images. Structured around a day in her life, Spinazola offers a glimpse into the ways that a personal history with her body, the expectations of it, and reactions to it still color and characterize her daily life. She looks at the ways age, gender, and body intersect in order to invite the audience to consider what their own place in the dialogue might be. Cynthia Rosenfeld then asks us to consider the ways in which we center our identities as human through offering a look at filmic adaptations of *The Isle of Dr. Moreau*—a tale of a scientist who seeks to turn animal to human and, in some iterations, man to animal. By looking at the films as communicative artifacts, Rosenfeld weaves together an interdisciplinary analysis that operationalizes communication, biology, fiction, and mythology to question the ways we define ourselves as human. Through an incorporation of Donna Haraway's *cthulucene*, she pushes for a more symbiotic approach to what is often termed the anthropocene age.

Lacey Brown authors the fifth essay, an interrogation of organizational identity and resistance tactics that utilizes The Satanic Temple as a site of inquiry. By tracing the ways The Satanic Temple advocates for religious freedom by challenging the cultural and systemic privileging of an evangelical Christian organization targeted at youth—the Good News Club—Brown critiques and nuances the ways in which we may use our identities and organizational associations to challenge the status quo of systems that often feel impenetrable. By framing The Satanic Temple's resistance tactics via communication concepts such as mimicry or disidentification, she offers an intriguing look into the ways that a stigmatized group approaches the potential (im)possibility of their own cultural representations. Finally, R. Chase Dunn revisits Barack Obama's farewell address, using a Burkean analysis to look at the ways that Obama works to inspire his audience towards an engaged form of U.S. citizenship. Like the conversation that happens throughout this volume, Dunn looks to his source materials to engage the questions of who we are in a cultural and historical moment and what is it we should do beyond the act of self-definition; how do we galvanize ourselves and go forward into this world and make the changes that need to be made?

Once again, I want to reiterate my thanks to the *Kaleidoscope* community. You are all a testament to the idea of collective action; when we work together, towards understanding, we can create spaces and conversations across difference that point us toward a more compassionate future. Finally, I want to welcome Alex Davenport to the *Kaleidoscope* editorship for next year's issue; he has been indispensable throughout my tenure as editor and I cannot wait to see what his issue holds for all of us.

— Colin Whitworth, Editor