

# Kaleidoscope: A Graduate Journal of Qualitative Communication Research

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## Front Matter

Kaleidoscope Editor

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## SUBMISSION INFORMATION

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**Submission period for Fall 2020 Issue:  
November 15, 2019 – February 15, 2020**

*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.

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## EDITOR'S NOTE

This year the editorial team and I are excited to bring you the eighteenth volume of *Kaleidoscope*, adding to its legacy as a premiere journal for graduate student research. In the past year we have had over 14,000 downloads from more than 1,500 institutions across 135 countries, and, while these numbers speak to our impact, we also measure the success of the journal in our continued commitment to a pedagogical editorial process and open access. Since its creation, *Kaleidoscope* has emphasized the importance of not only publishing graduate student research, but also providing a space for graduate students to review and edit their peer's work. This would not be possible, though, without the service of our Editorial Board, who—alongside graduate student reviewers—provide critical feedback to authors, and immense support for the journal itself. *Kaleidoscope* remains a strong presence within our field because of the labor of many people: our Editorial Board members, associate editors, graduate student and faculty reviewers, authors, and those who access and point others toward the journal. The editorial team and I wish to thank you all.

During the review process, every submission is reviewed by a faculty reviewer as well as a qualified graduate student in order to uphold the pedagogical aims of the journal while also providing critical feedback to authors in order to present high-quality, competitive graduate scholarship. After this our authors work with an outstanding editorial team over multiple rounds of revisions and edits to bring you what we present here. A huge thank you to this year's associate editors: Mick Brewer, Shelby Swafford, Darren Valenta, and Anna Wilcoxon. Their labor has helped me immensely throughout this process and their commitment to our assisting our authors has been invaluable. A special thank you goes to Colin Whitworth, *Kaleidoscope*'s first Advising Editor; his insights into process and practices allowed me to enter into my own role smoothly and with the immediate, immense support. Thank you also to our faculty advisors Dr. Craig Gingrich-Philbrook and Dr. Satoshi Toyosaki, their guidance, encouragement, and commitment to the vision of the journal has helped shape this volume into what is is. Finally, I wish to thank those who have financially supported *Kaleidoscope*, ensuring that we are able to continue thriving as a presence in the field

SIU's Graduate and Professional Student Council; Dr. Gary Kinsel and the SIU Office of the Vice Chancellor of Research; Dr. Andrew Balkansky, Interim Dean, and the College of Liberal Arts; and the SIU Department of Communication Studies for their continued financial and institutional support. We hope that you enjoy this volume of the journal and invite you to peruse previous volumes at <https://opensiuc.lib.siu.edu/kaleidoscope/>.

The articles in the eighteenth volume of *Kaleidoscope* mirror the breadth of our interests as a journal, from presenting musical composition as a form of both doing and presenting inquiry to a postfeminist analysis of Kellyanne Conway's rhetoric. At their heart, though, all of the authors invite a critical examination of sensations, institutions, and discourses that surround us in order to better understand—and perhaps expand—the ways in which we exist in the world. The

first essay addresses my special call, “Mystery and Methodology.” Responding to the textocentric nature of the academy, and thus its methodologies, Leanna Smithberger utilizes “A Suite in Six Attitudes: Subverting (and Succumbing to) the Textual Bias” to present her eponymous suite as both a response and a mode of interrogation. By steadfastly including the musical score as an essential aspect of what is being presented and not an appendix, Smithberger invites us to explore possibilities of research and knowing that may be deemed “impossible” if we attend to closely to the textual demand of our discipline. As such, recordings of the pieces can be streamed through *Kaleidoscope’s* website.

Katherine E. Miller then uses the YMCA as a case study to examine the ways organizations evolve, and communicate that evolution, through the use of ideographs. The unique role of the YMCA as a well-established, community-based nonprofit, allows for Miller to highlight the ways that ideographs are deployed and operate “on the ground,” examining both traditional rhetorical artifacts as well as mediated and visual markers that are used to communicate identity. Pointing to the complex ways that the communication of an organizational identity is also its construction, Miller challenges us to attend to the ways organizational rhetoric provides insight into the communities these organizations work within while also shaping the reality of and orientation to those communities. Danielle C. Biss then examines the rhetoric and public pedagogy of Vilissa Thompson to explore the possibilities presented by a more intersectional approach to feminist activism, consciously considering the ways disability and race operate together. As an activist who is Black and disabled, doing work in today’s world of connectivity and social media leads allows Thompson entrance into and control of narratives that would have previously been hard to achieve. Biss ends her piece by inviting reflexive examination of the ways that activist spaces can and should be more inclusive, reminding us that work towards collective liberation is marked by calling in and a constant (re)commitment to our ideals.

Finally, L. Shelley Rawlins engages with Baudrillard’s conceptualization of the simulacra as a framework for understanding Kellyanne Conway as a postfeminist figure. Examining disruptive deployments of postfeminist ideology, and the use of Conway as an embodied agent of those ideologies, draws attention to the ultimately reactionary nature of both. Rawlins positions scholarship and feminist activism that attends to lived realities as essential in our current political moment.

Once again, I want to reiterate my gratitude to the *Kaleidoscope* community. You all have not only helped this issue become what it is, but your continued service and support help to maintain a space for graduate students to flourish through scholarship and editorial experience. Your thoughtful engagement with these pieces—whether that be before they were published or now—is a hallmark of our journal, and a legacy we are proud to contribute to. Finally, I want welcome Shelby Swafford as the editor for next year’s issue of *Kaleidoscope*. Her commitment to the ethos of the journal is remarkable and her vision for its future is exciting. I am privileged to end my tenure as editor knowing that she will be taking over.

— Alex Davenport, Editor

