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SUBMISSION INFORMATION

**Submission period for Fall 2018 Issue:
November 15, 2017 – February 15, 2018**

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

Seeing Ourselves: The Mirrors of Media

In addition to general submissions, this year's issue will feature a special section devoted to scholarly discussions of mediated representations of diverse identities. At a time when more people are becoming critically conscious of the ways that diverse identities are depicted in media, reflexive analyses of how we understand what we see are more important than ever. Mediated representations of diverse identities impact the way that those identities are able to move and exist through our cultures; what we see in television, film, and social media affects our abilities to understand our own identities.

Often, we may see that representations of marginalized identities are shown as “cardboard characters rather than multidimensional people with actual lives” (Bobo 1995, p. 36). We may experience the ways that representations create the false expectations that we try to fit into—what Harris-Perry calls a “crooked room” effect (2011). Maybe we meet these limitations with what hooks calls an oppositional gaze, a critical look that we use to “change reality” (1992, p. 116).

This special editor's call asks authors to move beyond interrogating media artifacts as textual objects and to situate their own identities and experiences in conjunction with and within the text. How are we influenced by representation? How does it change, help, or hinder sense making about our own identities? How do representations handle the complexities of our intersectional identities? How does they interact with those identities and influence the ways that we communicate across difference?

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:

- Bobo, J. (1995). *Black women as cultural readers*. New York, NY: Columbia UP.
- Harris-Perry, M. (2011). *Sister citizen: Shame, stereotypes, and Black women in America*. New Haven, CT: Yale UP.
- hooks, b. (1992). *Black looks: Race and representation*. Boston, MA: South End.

Authors should clearly indicate in their cover letter that their submission is for this special call. Submissions should be no longer than 2,000 words (excluding references) and be prepared using the same citation conventions as regular submissions.

To submit a manuscript, please visit **opensiuc.lib.siu.edu/kaleidoscope**
Inquires should be emailed to **kalscopejrnl@gmail.com**

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EDITOR’S NOTE

This year *Kaleidoscope* celebrates the publication of its sixteenth volume. In the years since its inception in 2001, *Kaleidoscope* has steadily developed into the premier journal for showcasing graduate student qualitative communication research across critical/cultural, performance studies, relational, theoretical, rhetorical, philosophical, and interpretive traditions. One of the only journals of its kind, *Kaleidoscope* is dedicated to providing graduate students in communication studies with opportunities to experience the publication process firsthand – as authors, reviewers, and associate/editors. Alongside the graduate student reviewers is our prestigious Editorial Board, with over 50 renowned communication scholars, spanning more than 40 academic institutions. Uniquely, *Kaleidoscope* is an open-source scholarly journal with excellent national and international exposure. In

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. Web: www.epnet.com. ISSN: 1552-700X

the last year alone, there were over 11,500 full-text downloads across 1,341 institutions, from 127 different countries. An ethic of compassionate pedagogy and communal teamwork truly pulses throughout the *Kaleidoscope* experience – from submitting original work, to its completion at press – and it is my sincere pleasure to present this year’s issue to you. We invite you to join us in building our annual journal by visiting our website and exploring current and past issues of our journal: <http://opensiuc.lib.siu/kaleidoscope/>.

Kaleidoscope is possible only through the dedicated work of our esteemed Editorial Board members, graduate reviewers, associate editors, and the faculty supporters at Southern Illinois University. This network of gracious volunteers provides helpful feedback on all submissions – with each manuscript receiving reviews from one established scholar and one experienced graduate reviewer. *Kaleidoscope*’s rigorous but caring reviewing process ensures that only the best graduate student scholarship is published. The present volume 16 received over 25 competitive submissions, and features five high quality articles. This issue of *Kaleidoscope* could not have come together without the service of four steadfast associate editors: Sarah Hollingsworth, Allison Brenneise, Colin Whitworth, and Alex Davenport. I thank each of these generous people for their committed work alongside the authors towards realizing the present dynamic, timely, and resonant edition of *Kaleidoscope*. I am also grateful for the time and efforts of the graduate reviewers from across the country. Additionally, I thank the thoughtful guidance of our two faculty advisors – Suzanne Daughton and Craig Gingrich-Philbrook. Finally, I extend immense gratitude for funding this issue of *Kaleidoscope* to SIU’s Graduate and Professional Student Council, Dr. James Garvey and the SIU Office of the Vice Chancellor of Research, Dean Meera Komarraju and the SIU College of Liberal Arts, and the SIU Department of Communication Studies, for their continued financial and institutional support.

In these increasingly divisive political times, educational institutions are coming under attack, and many critical outlets for dialogue are being defunded. Recognizing this troubling trend, it gives me hope to see the willingness and generosity of the above sponsors in preserving the important academic opportunities *Kaleidoscope* offers to graduate students. I am honored to have served as editor for *Kaleidoscope*, and I sincerely thank everyone involved for their expertise, time, compassion, and support for others. It has truly humbled me to see how productive and powerful we all can be when we work together in good faith. *Kaleidoscope* continues an important tradition of publishing top-notch qualitative communication graduate scholarship from all of the efforts from the *Kaleidoscope* community. Thank you all.

The articles in this sixteenth volume of *Kaleidoscope* revolve around discursive cultural tensions arising from competing, often divisive, discourses of difference, vulnerability, fear, and empowerment. To this end, the first and last articles address my special call, “Affirming (Global) Life: Overcoming Divisive Discourses, Remembering What’s at Stake, and Doing Something Now.” The first essay, by Michael Forst, engages the Black Lives Matter activism of Denasia

Lawrence, as she sang the national anthem at an NBA game AND kneeled. Forst explores the rhetorical and critical-intercultural dimensions of Lawrence's political activism, especially as her performance unfolds in an era that tends to place all political dissension in a dangerously simplistic "for-or-against" dichotomy. Forst calls for us to appreciate greater rhetorical nuance when we see (and analyze) constructs of cultural others that threaten to erase the necessary complexity of persons, such as Lawrence, claiming a disidentifying presence. Next, Nancy Maingi presents her autoethnographic reflections of working alongside urban (predominantly) youths of color during her time facilitating communication activist pedagogy at a local high school. Maingi reflexively examines her own identity in relation to her students' and emerges from her experiences with several important culturally-responsive strategies for other graduate student teachers seeking to engage their classes in dynamic, often difficult, discussions of ethnicity, race, and culture.

Sarah Beach authors the third essay in this volume, concerning the hashtag activism of #brelfie – an online, at times feminist, phenomenon of mothers taking "selfies" of themselves breastfeeding their child and then sharing it online. Using a software that collected online occasions of #brelfie being hashtagged, Beach works through the tangled discourses of outrage, support, and ambivalence surrounding this seemingly "shocking" practice. Beach troubles the notion that breasts are omnipresent and frequently objectified in our media spheres, so why should pictures of mothers breastfeeding be seen as taboo? Steve Granelli injects some humor into this edition with his examination of comedian Louis C.K.'s use of stand-up comedy as a dialogic engagement. Granelli deploys narrative theory and Bakhtinian thought to show how comedians such as C.K. create vulnerable embodied spaces during their stand-up performances that potentially form relatable dialogic connections with their audiences. In the final article of this issue, Alex Lockwood responds to the special call concerning "overcoming divisive discourses," exploring how performance art activism can assist in appreciating the simultaneous multiplicity of discourses present in any political protest effort. Lockwood examines the journey of the art installation, *HEWILLNOTDIVIDE.US*, as it begins in New York City with a mounted camera and live-streamed footage of passerby looking into the camera and saying, "He will not divide us." The scene soon becomes more complex as counter-protesters arrive at the location, and the Museum of the Modern Moving Image discontinues its hosting of the art installation. Lockwood advocates for the important, and frequently inevitable, expectation for protest performance art to encounter political discord against its intent – but that this must not be the impetus for ending the work. Rather, this dissonance provides for a new engagement; it is a transformative and co-collaborative beginning of something new.

In a final note, I welcome Colin Whitworth to the *Kaleidoscope* editorship for the next issue, and have full faith that he will do a wonderful job.

— L. Shelley Rawlins, Editor