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Front Matter and Introduction

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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*. Particular areas of engagement for consideration include both traditional and experimental approaches. We encourage contributions that are rigorous and lively, and that are attentive to scholarship without sacrificing creativity or consequence—while we seek to cultivate the currently developing, we do not wish to sacrifice rigor and quality in pursuit of novelty.

Kaleidoscope offers graduate students an educational and professional outlet during a time when some of the most energizing new disciplinary research is done in areas that focus on qualitative approaches to communicative interaction. Because its attention is devoted to current graduate students' developments in qualitative, interpretive, and critical/cultural work and is a collaborative, faculty-student juried endeavor, *Kaleidoscope* offers a perspective that is unique among Communication Studies journals.

We welcome manuscripts, during the submission period, from graduate students in Communication Studies and cognate areas/disciplines who are currently enrolled at the time of submission. Each manuscript 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. By *blind*, we mean authors always remain anonymous, but reviewers have the option of remaining anonymous or disclosing their identities to the author via the Editor.

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EDITOR'S NOTE

Kaleidoscope is a journal that lives up to its name. Through the years, we have published an eclectic and exciting assemblage of qualitative graduate student research that, when viewed collectively, paints a vibrant picture of emerging trends in the discipline of communication. As this year's editor I am honored to introduce the newest additions to our collection in our tenth volume. The authors featured here demonstrate the critical commitment and innovation present in the graduate student research community and contribute significantly to various areas of research within the field of communication. I want to begin by thanking them for—and previewing—their work. The volume begins with Elena Esquibel's critical examination of the performative oral history of life (and its attendant racial dynamics) in and near sundown towns in southern Illinois. Next, Nicole B. Cox interrogates the gendered dynamics of the popular television show *What Not to Wear* through the lens of feminist political economy. Turning more directly to theory, Danielle Dick McGeough compares the "marketplace of ideas" to the free speech theories of Fish, Bollinger, and Baker in order to investigate the impact such understandings have on two key issues: hate speech and pornography. We have the pleasure of vicariously experiencing a performance in Jennifer L. Freitag's article as she explores and critiques *Daddy's Little Girl*, a performance art piece about the cultural phenomenon of purity balls. Keeping with the themes of gender and sexuality, Julie Wight brings facework theory into conversation with transgender experience, searching for new ways of theorizing gender in interaction. Finally, Joe Hassert rounds out the volume with his critically performative journey into the realm of mixed martial arts, masculinity, and what it means to be a fighter and a cultural critic.

As I send this volume off to print, I would like to take this moment to introduce *Kaleidoscope's* incoming editor, Jennifer L. Freitag. I leave the position comfortable knowing the journal is in her hands. She, Joe Hassert, and Christi Saindon all deserve many thanks for their work as associate editors—without their contributions this publication would not have been possible. Last year's editor, James T. Petre, was an invaluable source of wisdom and information; I owe him a wealth of gratitude for helping me throughout my year as editor. I also want to thank the Editorial Board and student reviewers for working so hard to bring this volume to fruition, as well as faculty advisors Dr. Suzanne Daughton and Dr. Ronald J. Pelias for providing stellar advice and support. Finally, all of us involved in *Kaleidoscope* also appreciate the generous financial support and administrative guidance provided by Dr. John A. Koropchak and the Office of the Vice Chancellor for Research, Southern Illinois University Carbondale.

I want to end with a few words about Dr. John T. Warren (1974-2011). Dr. Warren (John, to us) was a tireless Editorial Board member, advisor, and friend to many who have worked on *Kaleidoscope*. He believed in our

project, and his name will remain on our Editorial Board as a reminder of his commitment to graduate student research. Though his passing has left a huge hole in our community, I have no doubt that his work and his life will continue to inspire young scholars in our field for many years to come. He used critical qualitative methods as a means to incite social understanding and change. If we follow his example, our research will be as powerful as it is kaleidoscopic. This one's for you, John.

Shauna M. MacDonald, Editor