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Front Matter

Benny LeMaster

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**Submission period for Fall 2016 Issue:
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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

Global–Local Dimensions of Qualitative Communication Research

In addition to regular submissions, this year's issue will feature a special section devoted to scholarly discussions concerning global—local dimensions of qualitative communication research. Submissions should: (1) Detail the author's/authors' approach to global—local research; (2) Offer an example of global—local research in action (e.g., mini analysis); and (3) Describe how this work uniquely contributes to the study of communication. Topics may include (but are not limited to) theoretical and/or methodological extensions of global—local research that intersect with/derive from: neocolonialism; postcolonialism; cosmopolitanisms; critical/cultural approaches; queer theory; transgender studies; queer of color criticism; affect theories; theories of identity, voice, and agency; feminist approaches; transnational and translocal alliance building; coalitional politics; dialectics; transmodernity; globalization; glocalization. Authors should clearly mark in their cover letter that their submission is for the special call. Submissions should be no more than 2,000 words (excluding references) and be prepared using the same citation systems 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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T A B L E O F C O N T E N T S

- 7 - 22 Disrupting Privileged and Oppressed Spaces: Reflecting Ethically on
my Arabness through Feminist Autoethnography
Haneen Shafeeq Ghabra
- 23 - 32 Banksy at Disneyland: Generic Participation in Culture Jamming
Joshua Carlisle Harzman
- 33 - 36 Precognition
Kate Hoyt
- 37 - 54 Naturally Striated Muscle: Examining the Ideographic Crystallization
of <Natural>
Dustin Briggs
- 55 - 68 “I Am More than That”: Exploring Betweenness
through Experiential Activity
Samantha Brown Fentress and Arielle Semmel
- 69 - 82 Oral History and Performance as Research: “Undocumented”
Narratives Documenting Lived Experience
Daniel B. Chávez
- 83 - 102 On Queer of Color Criticism, Communication Studies, and
Corporeality
Jesus I. Valles-Morales and Benny LeMaster
- 103 - 108 (De)Stabilizing the Normative: Using Critical Autoethnography as
Intersectional Praxis to (Re) Conceptualize Identity Performances of
Black Queer Immigrants
Godfried Asante
- 109 - 120 Disruptive Ambiguities: The Potentiality of *Jotería* Critique in
Communication Studies
Robert M. Gutierrez-Perez

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EDITOR'S NOTE

Kaleidoscope continues to prove itself as a powerful force within the realm of qualitative, interpretive, performative, and critical/cultural communication research. It has been a most rewarding privilege to serve as Editor of this important journal. I not only had the unique opportunity to read each submission but to provide critical feedback to each of those submitting authors. In fact, my view as an insider of this journal reveals the rigorous, creative, and innovative scholarship that *Kaleidoscope* continues to draw. I couldn't be happier to be affiliated with this journal. This year, researchers seeking cutting-edge qualitative, interpretive, performative, and critical/cultural communication research downloaded our published essays over 10,000 times! We invite you to visit our site and to explore current and past issues of our journal at opensiuc.lib.siu.edu/kaleidoscope/

What makes *Kaleidoscope* unique is its collaborative and pedagogical, faculty-student juried endeavor. As a collaborative effort, *Kaleidoscope* brings faculty and graduate student perspectives into conversation with one another. Reviews of manuscripts reflect the collaborative perspectives of seasoned faculty and scholars as well as doctoral candidates completing their graduate studies. As a pedagogical practice, *Kaleidoscope* seeks to teach through the publication process. For many young scholars and artists, *Kaleidoscope* is the first peer-reviewed academic journal to which they are submitting their scholarship and art. As such, in addition to providing reviews for one's submitted work, we seek to facilitate best practices for publication including effective cover letter writing, navigation of the general submission process, and means to best respond to reviewer comments in the event of a requested revision. Ultimately, *Kaleidoscope* plays an important role in the fostering and nurturing of scholars and artists in their own becoming.

The strong and dedicated team of volunteers is the key to *Kaleidoscope's* success. I would like to start by recognizing the volunteer efforts of our associate editors: Samantha Brown Fentress, Lindsay Greer, Gregory Sean Hummel, Meggie Mapes, Danette M. Patton, and Arielle Semmel. These dedicated associate editors were responsible for reviewing a number of essays, often providing additional commentary and feedback to submitting authors. These associate editors were present from the beginning and continue to lend their support through the formal publication of our journal. Thank you to each of you. I would like to additionally recognize our faculty advising team: Nilanjana R. Bardhan and Suzanne M. Daughton. Drs. Bardhan and Daughton provided timely and important feedback every step of the way. Thank you. Moreover, I would like to extend a special thank you to our Editorial Board, whose support and care help to ensure that *Kaleidoscope* will continue to be a premier space for publishing cutting-edge qualitative, interpretive, performative, and critical/cultural communication research. The collection of essays in this volume is the result of much care and labor. In fact, over eighty-six faculty members and advanced doctoral students served as reviewers this year. It is their caring, critical, and pedagogical feedback that helped to shape this volume. And for that, thank you dearly. Finally, special thanks to the SIU Office of the Vice Chancellor for Research and the SIU Department of Communication Studies for financial and institutional support, without which *Kaleidoscope* cannot succeed.

The first six essays in this collection respond to the general call for submissions. In her essay, Haneen Shafeeq Ghabra draws on her lived experiences as a woman of color in order to paint an evocative autoethnographic exploration of an oppressor-oppressed dialectic particularly as it manifests in feminist Arabness. In the end, she advocates for an ethical autoethnographic practice that engages the simultaneity of privilege and disadvantage.

Joshua Calisle Harzman turns our attention to the practice of culture jam and inquires about its potential as a rhetorical genre. Keeping in line with rhetorical criticism, Dustin Briggs interrogates the notion of “natural.” Drawing on the philosophies of Deleuze and Guattari, Briggs argues that <natural> functions as a means of stifling the potentiality of becoming. In keeping with Deleuze and Guattari, Kate Hoyt uses performance art to theorize affect as precognitive phenomena. By focusing on “flow,” Hoyt explores the affective and liminal space between “actor and environment, human and technology, and self and Other” (p. XX). Hoyt’s submission includes an Artist’s Statement in addition to a filmed media component. Be sure to check out the film on our website (opensiuc.lib.siu.edu/kaleidoscope/). Taking a slightly different direction, we turn to Samantha Brown Fentress and Arielle Semmel’s pedagogical essay. In their essay, Fentress and Semmel offer and reflect upon an in-class activity and its utility as a critical communicative pedagogical tool. Daniel B. Chàvez closes the general submissions. In his essay, Chàvez charts and tracks a performance art installation that he devised. Drawing on tenets of performance as research and performance ethnography, Chàvez argues that such performative engagements offer a means of critical, coalitional potential with marginalized communities, cultures, and individuals.

In addition to our general call for submissions, we issued a special call: Queer of Color Criticism and Communication Studies. Jesus I. Valles-Morales and Benny LeMaster open the special section with an introduction to the small, but important collection of essays and argue for a queer of color criticism grounded in communication theories of embodied, corporeal, and lived experience. In the second essay, Godfried Asante makes an argument for critical autoethnography as a means of destabilizing or queering identity maintenance and performance of Black queer immigrants. Robert M. Gutierrez-Perez closes the volume with his essay. In this powerful essay, Gutierrez-Perez tracks the development of a Jotería analytic framework within Communication Studies, which paves the way for increasingly nuanced articulations of embodied queer of color criticism. We want to take a moment to mark the absence of queer and trans women of color authors in this special section. The lack of submissions from queer and trans women of color suggests a number of items. Primary among those items is the institutional exclusion of queer and trans women of color in higher education. At the time of my writing, for instance, between 18 and 20 trans women of color have been murdered in 2015. This is a cultural reality that is connected to the exclusion of queer and trans women of color in the academy. For me, Benny LeMaster, I take this absence to heart recognizing the work that needs to be done as we continue to develop the intersections of queer of color criticism and communication studies. While I identify as a mixed-race, trans, and non-binary person, I pass as a white, cisgender man who is, as a result, granted and uses white, cisgender, and male privileges. I cannot help but to recognize that my presence reifies the very exclusions that we are trying to remedy through our critical research and art. My hope, as we move forward, is to continue to center queer and trans women of color in our research, art, and general praxis.

I would like to end my note with recognition of our incoming editor, Gregory Sean Hummel. Greg has served as a most wonderful associate editor and support. As an associate editor, Greg went above and beyond to offer extended feedback and commentary on a high number of submissions. I feel very confident with Greg leading *Kaleidoscope* in the coming year. Already, he has made his presence known and his impact will no doubt be profound for the future of our important journal.

— Benny LeMaster, Editor