

Dissenting Voices

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Note from the Editor

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Note from the Editor

I am thrilled to introduce volume six of *Dissenting Voices*, a student engineered e-Journal collaboratively designed, authored, and published by undergraduate Women and Gender Studies majors as an extension of their Women and Gender Studies Senior Seminar at The College at Brockport.

Dissenting Voices grows out of a course learning structure where Women and Gender Studies students reflect upon their undergraduate experience in the discipline, and through engagement, activism, and synthesis of acquired knowledge, establish a theoretical foundation to inform future feminist practices. Course readings comprise students' discipline-specific interests, enabling an intellectual forum in which students dialogue on a women and gender focused topic. This work culminates in a meaningful capstone project grounded in contemporary and emerging feminist scholarship.

Dissenting Voices volume six is the largest volume to date, representing ten authors who write across a wide span of topics important to the Women and Gender Studies discipline. In Opening Voices, two essays introduce the volume. Essay one is a timely study of peace and security which asks, where are the women in the teaching of international relations? Essay two interrogates the witching of women throughout history, arguing that society uses the witch image to marginalize women who push back against patriarchal codes. More Voices centers the volume where six authors pull at personal stories of dissent. Essays in this section include a critique of systemic poverty and the challenges of growing up poor, the complexities when religion and politics collide in the arena of women's reproductive health, how Asian American identity is formed in relation to lesbian identity, nuclear family deconstructed through adoption, gender stereotyping among siblings, and the mail order bride industry. Closing Voices bookends the volume with an essay and book review. The essay interrogates ways female bodies are objectified in media, pageantry, and pornography. The book reviews question the gender double standard in Jessica Valenti's *Sex Object: A Memoir* (20016), and *He's a Stud, She's a Slut and 49 Other Double Standards Women Should Know* (2008).

Curious. Witchlike. Poor. Religious. Lesbian. Adopted. Barbie. Bride. Pornographic. Objectified. Like the inspired journal cover, these composite words punctuate volume six, and in these words, authors demand that we become curious about what we don't see or know, that we scrutinize the societal structures that obscure equality, and that we

increase opportunities to validate diverse identities common to ourselves and the world. From the photographic composite through to the feminist inspired fist, the authors here plant seeds of change. Let's listen closely to their words. They are the knowers of today who will better inform our tomorrow. And they are gender justice warriors through and through. A concluding photo essay documents some of this women and gender-inspired activism. Bridging theory with praxis, *Dissenting Voices* preserves the authenticity of student voice, sanctioning a wide range of ability and talent that students' senior seminar coursework engenders.

In my early role as Brockport's Women and Gender Studies Director and faculty developing a new Women and Gender Studies senior capstone course, I had what seemed a pipedream in conceptualizing a student journal. Semesters of dynamic student activism and thought inspired me to imagine a women and gender studies publication that would bring to light undergraduate creative agency realized on the cusp of feminist knowledge. *Dissenting Voices*, as named and populated by its 2012 student founders, and pioneered onward by this 2017 class, is this dream forward.

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