

Dissenting Voices

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Note from the Editor

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Note from the Editor

I am thrilled to introduce volume seven 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 seven introduces nine authors who write across a diverse range of topics salient to Women and Gender Studies. In "Opening Voices", two essays introduce the volume. Essay one is a complex reading of psychological and sexual coercion analyzed using Jean Jacque Rousseau's (1762) *Emile* and Mary Wollstonecraft's (1792) *The Vindications of the Rights of Women*. Essay two uses an outside looking in lens to address the reasons women have for reporting or not reporting domestic violence and sexual assault. "More Voices" centers the volume where five authors tease out stories of dissent. Essays in this section include a critique on gender segregation of majors in higher education, a narrative on intimate partner violence among LGBTQ individuals, research on ways society sexualizes women's bodies through school dress codes, life experiences as a woman veteran returning to college, and a study of ways gender power hierarchies form in cultural "blank-slate" territories such as Antarctica. "Closing Voices" bookends the volume with two book reviews. The first explores transgender identity in Kate Bornstein's (2012) memoir, *A Queer and Pleasant Danger*, and the second interrogates gender, race, and ethnicity using Stacyann Chin's (2009) memoir, *The Other Side of Paradise*.

Collaborative, conscientious, and compassionate are words that best describe this WMS 421 collection and the diverse and remarkable authors who penned this year's volume. From their very first sentences to their final compositions, the writers here lived and inspired their texts in ways that lifted up themselves and each other. The journal cover, a distinctive handprint of each author, captures the sense of feminist community that was present in our classroom and that spills into and gels the pages of the essays in the volume.

Their research sheds light on the origins and cures of gender, racial, and sexual inequality while their words offer us courage in the face of bias and adversity. Writing on the cusp of a revolution, the essayists champion the need to look below the surface as we reach for a more just and equitable world. The #MeToo photo essay at the end of the volume is one example of ways authors enacted the radical feminist causes for which they write. 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 2018 class, is this dream forward.

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