

Dissenting Voices

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Note from the Editor

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Note from the Editor

I am thrilled to introduce volume four 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 the 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 four captures seven diverse authors who employ traditional essay format to straddle an array of topics important to the Women and Gender Studies discipline. Two leading authors showcase the volume. These opening voices include an auto-ethnographic essay that uses queer and anarchist theory to examine ways fat oppression is linked to capitalism followed by an essay that teases out the erosion of intersectionality in postfeminism with a focus on representations of women as portrayed in popular music. Continuing with more voices, five submissions, varied in scope, address Disney Princesses and the Reproduction of Gender Roles, Rape Culture, Title IX and Campus Awareness, Sexual Assault in the Military, and Body Image and Self-loathing on Instagram.

Standing on the shoulders of prior *Dissenting Voices* authors, volume four interrogates the power structures that press down on and border-cross the margins under which we live and learn. Students' writing analyzes rigid societal codes that inscribe identity and exposes societal structures and policies that complicate gender equality measures. Whether research scrutinizes body oppressions, critiques race and gender performed in popular culture, dissects behaviors around gender-based violence, or assesses military transgressions in policing sexual assault, writers in this volume ask, where has society failed us, how can we become better informed on these failings, and how might we

deploy progressive women and gender-produced knowledge to leverage and mobilize social change?

Similar to prior semesters, and as an extension of in-class work, students staged several activist projects including a One Billion Rising Revolution flash mob, a trans-awareness Origami Swan Project, an International Women's Day salon, a collaboratively designed Clothesline Project installation, and a worker's rights rally for the Fight for15. The e-Journal concludes with a photo essay that documents our women and gender-informed 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 2015 class, is this dream forward.

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