

Note from the Editor

I am thrilled to introduce the third edition 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 three is substantive and robust. Diverse student authors straddle an array of women and gender topics, writing in traditional essay format that infuses theoretical depth and dimension into the volume. Two remarkable essays open the volume. The first is an analysis of gender and sexual identity as lived by a gay man who was a 1954 graduate of The College at Brockport; the second interrogates race and gender, teasing out paradoxical behavior codes that society inscribes on Black female identity. Four distinctive essays center the volume. These include an analysis of microfinance and women's empowerment, a study on sexual responsibility and hook-up culture, an assessment of abstinence only and comprehensive sex education approaches in sex education, and a chronicle of gaining voice among Deaf culture domestic violence survivors. Bookending the volume is a compelling essay that interweaves film and autobiographical analysis of women as domestic laborers, theorizing intra-feminist oppressions as "Pink-transgressions."

Intersecting our semester long coursework and writings, students staged several activist projects including a *One Billion Rising for Justice* flash mob and poetry reading, an interactive *Love Your Body Day* information table, an *International Women's Day* salon, and a collaboratively designed *Clothesline Project* installation. The e-Journal concludes with a photo essay that documents this salient women and gender-informed activism.

Similar to the prior two *Dissenting Voices* publications, essays in this volume bridge feminist theory with praxis as writers contest structures of power and privilege framing the borders and margins under which we live and learn. In the spirit of feminist collaboration, students' activism and writing embody the impassioned resolve that is women and gender studies. *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 2014 class, is this dream forward.

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