

## How To Be A Chicana Role Model

Focusing on the voices of young women, this book explores the relationship between Chicana feminism and the actual experiences of Chicanas today. Chicana Feminisms presents new essays on Chicana feminist thought by scholars, creative writers, and artists. This volume moves the field of Chicana feminist theory forward by examining feminist creative expression, the politics of representation, and the realities of Chicana life. Drawing on anthropology, folklore, history, literature, and psychology, the distinguished contributors combine scholarly analysis, personal observations, interviews, letters, visual art, and poetry. The collection is structured as a series of dynamic dialogues: each of the main pieces is followed by an essay responding to or elaborating on its claims. The broad range of perspectives included here highlights the diversity of Chicana experience, particularly the ways it is made more complex by differences in class, age, sexual orientation, language, and region. Together the essayists enact the contentious, passionate conversations that define Chicana feminisms. The contributors contemplate a number of facets of Chicana experience: life on the Mexico-U.S. border, bilingualism, the problems posed by a culture of repressive sexuality, the ranchera song, and domesticana artistic

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production. They also look at Chicana feminism in the 1960s and 1970s, the history of Chicanas in the larger Chicano movement, autobiographical writing, and the interplay between gender and ethnicity in the movie *Lone Star*. Some of the essays are expansive; others—such as Norma Cantú's discussion of the writing of her fictionalized memoir *Canícula*—are intimate. All are committed to the transformative powers of critical inquiry and feminist theory. Contributors. Norma Alarcón, Gabriela F. Arredondo, Ruth Behar, Maylei Blackwell, Norma E. Cantú, Sergio de la Mora, Ann duCille, Michelle Fine, Rosa Linda Fregoso, Rebecca M. Gámez, Jennifer González, Ellie Hernández, Aída Hurtado, Claire Joysmith, Norma Klahn, Amalia Mesa-Bains, Olga Nájera-Ramírez, Anna Nieto Gomez, Renato Rosaldo, Elba Rosario Sánchez, Marcia Stephenson, Jose Manuel Valenzuela, Patricia Zavella

Examines Mexican-American history from the time of the Spanish conquistadors to the Civil Rights movement and recent immigration laws.

This anthology addresses the role of postsecondary institutional structures and policy in shaping the tenure-track process for Chicana and Latina faculty in higher education. Each chapter offers first-person narratives of survival in the academy employing critical theoretical contributions and qualitative empirical research. Major topics included are the importance of early socialization,

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intergenerational mentorship, culturally relevant faculty programming, and institutional challenges and support structures. The aim of this volume is to highlight practical and policy implications and interventions for scholars, academics, and institutions to facilitate tenure and promotion for women faculty of color.

The Chicana/o Cultural Studies Forum brings together a diverse group of scholars whose work spans the interdisciplinary fields of Chicana/o studies and cultural studies. Editor Angie Chabram-Dernersesian provides an overview of current debates, locating Chicana/o cultural criticism at the intersections of these fields. She then acts as moderator of a virtual roundtable of critics, including Frances Aparicio, Lisa Lowe, George Lipsitz, Wahneema Lubiano, Renato Rosaldo, José David Saldívar, and Sonia Saldívar-Hull. This highly collaborative and deeply interdisciplinary project addresses the questions: What is the relationship between Chicana/o studies and cultural studies? How do we do cultural studies from within Chicana/o cultural studies? How do Chicana/o cultural studies formations (hemispheric, borderland, and feminist) intermingle? The lively conversations documented here attest to the vitality and spirit of Chicana/o cultural studies today and track the movements between disciplines that share an interest in the study of culture, power relations, identity, and representation. This

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book offers a unique resource for understanding not just the development of Chicana/o cultural studies, but how new social movements and epistemologies travel and affiliate with progressive forms of social inquiry in the global era. Evie Gomez is one chill chica. She and best friend Raquel hang with the Flojos, a kick-back crew named for their designer flip-flops. And their habit of doing absolutely nothing. But the return of long-lost amiga mejor Dee Dee wrecks Evie and Raquel's Flojo flow. A few years in Mexico City have transformed their shy, skinny, brunette Dee Dee into a Sangro nightmare. Dee Dee has reinvented herself as "Dela," complete with tight designer threads, freaky blue contacts, and that signature blonde hair. When Raquel wants precisely nada to do with the new Dela, Evie finds herself caught between two very different friends. At heart, is Evie a Cali-casual Flojo chick or a sexy Sangro diva? How's a chica to choose? What Does It Mean To Grow Up Chicana/o? When I was growing up, I never read anything in school by anyone who had a "Z" in their last name. This anthology is, in many ways, a public gift to that child who was always searching for herself within the pages of a book. from the Introduction by Tiffany Ana Lopez Louie The Foot Gonzalez tells of an eighty-nine-year-old woman with only one tooth who did strange and magical healings... Her name was Dona Tona and she was never taken seriously until someone got sick and sent for her. She'd

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always show up, even if she had to drag herself, and she stayed as long as needed. Dona Tona didn't seem to mind that after she had helped them, they ridiculed her ways. Rosa Elena Yzquierdo remembers when homemade tortillas and homespun wisdom went hand-in-hand... As children we watched our abuelas lovingly make tortillas. In my own grandmother's kitchen, it was an opportunity for me to ask questions within the safety of that warm room...and the conversation carried resonance far beyond the kitchen... Sandra Cisneros remembers growing up in Chicago... Teachers thought if you were poor and Mexican you didn't have anything to say. Now I know, "We've got to tell our own history...making communication happen between cultures."

Rewrites our understanding of the last 50 years of Chicana/o cultural production. Chicana/o Remix casts new light not only on artists—such as Sandra de la Loza, Judy Baca, and David Botello, among others—but on the exhibitions that feature their work, and the collectors, curators, critics, and advocates who engage it. Combining feminist theory, critical ethnic studies, art historical analysis, and extensive archival and field research, Karen Mary Davalos argues that narrow notions of identity, politics, and aesthetics limit our ability to understand the full capacities of Chicana/o art. She employs fresh vernacular concepts such as the “errata exhibit,” or the staging of exhibits that critically question mainstream art

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museums, and the “remix,” or the act of bringing new narratives and forgotten histories from the background and into the foreground. These concepts, which emerge out of art practice itself, drive her analysis and reinforce the rejection of familiar narratives that evaluate Chicana/o art in simplistic, traditional terms, such as political versus commercial, or realist versus conceptual. Throughout *Chicana/o Remix*, Davalos explores undocumented or previously ignored information about artists, their cultural production, and the exhibitions and collections that feature their work. Each chapter exposes and challenges conventions in art history and Chicana/o studies, documenting how Chicana artists were the first to critically challenge exhibitions of Chicana/o art, tracing the origins of the first Chicano arts organizations, and highlighting the influence of Europe and Asia on Chicana/o artists who traveled abroad. As a leading scholar in the study of Chicana/o artists, art spaces, and exhibition practices, Davalos presents her most ambitious project to date in this re-examination of fifty years of Chicana/o art production.

The bestselling coming-of-age classic, acclaimed by critics, beloved by readers of all ages, taught in schools and universities alike, and translated around the world—from the winner of the 2019 PEN/Nabokov Award for Achievement in International Literature. *The House on Mango Street* is the remarkable story of Esperanza Cordero, a young

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Latina girl growing up in Chicago, inventing for herself who and what she will become. Told in a series of vignettes-sometimes heartbreaking, sometimes deeply joyous-Sandra Cisneros' masterpiece is a classic story of childhood and self-discovery. Few other books in our time have touched so many readers.

"Exploring the work of Rudolfo Anaya, Sandra Cisneros, Luis Alberto Urrea, and many more, Charles Tatum examines the important social, historical, and cultural contexts in which the writing evolved, paying special attention to the Chicano Movement and the flourishing of literary texts during the 1960s and early 1970s. Chapters provide an overview of the most important theoretical and critical approaches employed by scholars over the past forty years and survey the major trends and themes in contemporary autobiography, fiction, poetry, and theater."--P. [4] of cover.

Chicana/o literature frequently depicts characters who exist in a vulnerable liminal space, living on the border between Mexican and American identities, and sometimes pushed to the edge by authorities who seek to restrict their freedom. As this groundbreaking new study reveals, the books themselves have occupied similarly precarious positions, as Chicana/o literature has struggled for economic viability and visibility on the margins of the American publishing industry, while Chicana/o writers have grappled with editorial practices that compromise their creative autonomy. From the Edge reveals the tangled textual histories behind some of the most cherished works in the Chicana/o literary canon, tracing the negotiations between authors, editors, and

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publishers that determined how these books appeared in print. Allison Fagan demonstrates how the texts surrounding the authors' words—from editorial prefaces to Spanish-language glossaries, from cover illustrations to reviewers' blurbs—have crucially shaped the reception of Chicana/o literature. To gain an even richer perspective on the politics of print, she ultimately explores one more border space, studying the marks and remarks that readers have left in the margins of these books. *From the Edge* vividly demonstrates that to comprehend fully the roles that ethnicity, language, class, and gender play within Chicana/o literature, we must understand the material conditions that governed the production, publication, and reception of these works. By teaching us how to read the borders of the text, it demonstrates how we might perceive and preserve the faint traces of those on the margins.

*The Making of Chicana/o Studies* traces the philosophy and historical development of the field of Chicana/o studies from precursor movements to the Civil Rights era to today, focusing its lens on the political machinations in higher education that sought to destroy the discipline. As a renowned leader, activist, scholar, and founding member of the movement to establish this curriculum in the California State University system, which serves as a model for the rest of the country, Rodolfo F. Acuña has, for more than forty years, battled the trend in academia to deprive this group of its academic presence. The book assesses the development of Chicana/o studies (an area of studies that has even more value today than at its inception)--myths about its

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epistemological foundations have remained uncontested. Acuña sets the record straight, challenging those in the academy who would fold the discipline into Latino studies, shadow it under the dubious umbrella of ethnic studies, or eliminate it altogether. Building the largest Chicana/o studies program in the nation was no easy feat, especially in an atmosphere of academic contention. In this remarkable account, Acuña reveals how California State University, Northridge, was instrumental in developing an area of study that offers more than 166 sections per semester, taught by 26 tenured and 45 part-time instructors. He provides vignettes of successful programs across the country and offers contemporary educators and students a game plan--the mechanics for creating a successful Chicana/o studies discipline--and a comprehensive index of current Chicana/o studies programs nationwide. Latinas/os, of which Mexican Americans are nearly seventy percent, comprise a complex sector of society projected to be just shy of thirty percent of the nation's population by 2050. *The Making of Chicana/o Studies* identifies what went wrong in the history of Chicana/o studies and offers tangible solutions for the future.

*Colonial Legacies in Chicana/o Literature and Culture* exposes the ways in which colonialism is expressed in the literary and cultural production of the U.S. Southwest, a region that has experienced at least two distinct colonial periods since the sixteenth century. Vanessa Fonseca-Chávez traces how Spanish colonial texts reflect the motivation for colonial domination. She argues that layers of U.S. colonialism

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complicate how Chicana/o literary scholars think about Chicana/o literary and cultural production. She brings into view the experiences of Chicana/o communities that have long-standing ties to the U.S. Southwest but whose cultural heritage is tied through colonialism to multiple nations, including Spain, Mexico, and the United States. While the legacies of Chicana/o literature simultaneously uphold and challenge colonial constructs, the metaphor of the kaleidoscope makes visible the rupturing of these colonial fragments via political and social urgencies. This book challenges readers to consider the possibilities of shifting our perspectives to reflect on stories told and untold and to advocate for the inclusion of fragmented and peripheral pieces within the kaleidoscope for more complex understandings of individual and collective subjectivities. This book is intended for readers interested in how colonial legacies are performed in the U.S. Southwest, particularly in the context of New Mexico, Texas, and Arizona. Readers will relate to the book's personal narrative thread that provides a path to understanding fragmented identities.

A collection of poems and stories includes a white boy who transforms himself into a full-fledged Chicano, and a self-assured woman who effortlessly terrorizes her Anglo boss. The 1970s and 1980s saw the awakening of social awareness and political activism in Mexican-American communities. In San Diego, a group of Chicana women participated in a political theatre group whose plays addressed social, gender, and political issues of the working class and the Chicano Movement. In this collective memoir, seventeen

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women who were a part of Teatro de las Chicanas (later known as Teatro Laboral and Teatro Raíces) come together to share why they joined the theatre and how it transformed their lives. Teatro Chicana tells the story of this troupe through chapters featuring the history and present-day story of each of the main actors and writers, as well as excerpts from the group's materials and seven of their original short scripts. In 1968 over 10,000 Chicana/o high school students in East Los Angeles walked out of their schools in the first major protest against racism and educational inequality staged by Mexican Americans in the United States. They ignited the Mexican-American civil rights movement, which opened the doors to higher education and equal opportunity in employment for Mexican Americans and other Latinos previously excluded. Marching Students is a collaborative effort by Chicana/o scholars in several fields to place the 1968 walkouts and Chicana and Chicano Civil Rights Movement in historical context, highlighting the contribution of Chicana/o educators, students, and community activists to minority education. Contributors: Alejandro Covarrubias, Xico González, Eracleo Guevara, Adriana Katzew, Lilia R. De Katzew, Rita Kohli, Edward M. Olivos, Alejo Padilla, Carmen E. Quintana, Evelyn M. Rangel-Medina, Marianna Rivera, Daniel G. Solórzano, Carlos Tejeda

"This is the first book solely dedicated to the history, development, and present-day flowering of Chicana and Chicano visual arts. It offers readers an opportunity to understand and appreciate Chicana/o art from its beginnings in the 1960s, its

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relationship to the Chicana/o Movement, and its leading artists, themes, current directions, and cultural impact." "The visual arts have both reflected and created Chicano culture in the United States. For college students - and for all readers who want to learn more about this subject - this book is an ideal introduction to an art movement with a social conscience." --Book Jacket.

Previous studies in the fields of applied linguistics, sociolinguistics, and gender studies have focused upon Chicano linguistic communities as a monolith or have focused entirely upon male-centered aspects of language use, leaving a tremendous gap in works about Chicanas, for Chicanas, and by Chicanas as they pertain to language-related issues. *Speaking Chicana* bridges that gap, offering for the first time an extensive examination of language issues among Chicanas. Flowing throughout this collection of essays are themes of empowerment and suppression of voice. Combining empirical studies and personal narratives in the form of testimonios, the editors expand the boundaries of linguistic study to include disciplines such as art, law, women's studies, and literature. The result is a multifaceted approach to the study of Chicana speechÑone that provides a significant survey of the literature on Chicanas and language production. Ten contributorsÑfrom linguistic to lawyer, from poet to art historianÑdiscuss language varieties and attitudes; bilinguality; codeswitching;

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cultural identity and language; language in literature and art; taboo language; and legal discourse. Speaking Chicana celebrates the complexity and diversity of linguistic contexts and influences reflected in Chicana speech. Various essays explore the speech of rural women; the evolution of linguistic forces over time; the influence of U.S. public education; linguistic dilemmas encountered by literary authors and women in the legal profession; and language used by pachucas and pintas. Speaking Chicana represents a significant contribution, not only to sociolinguistics, but also to other fields, including women's studies, Chicana/o studies, anthropology, and cultural studies.

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This book deals with a broad range of social issues facing Mexican-origin people in the United States. The studies presented in this volume are brought together by two main themes: (1) social inequalities-cultural, educational, and economic-endured by the Chicano/Mexicano community in the United States and (2) the community's efforts to eradicate the source of those inequalities. The second edition of *Chicanas and Chicanos in Contemporary Society* takes into consideration the most recent demographic changes affecting the Chicano/Mexicano people. With one-third of persons of Mexican descent under the age of fifteen, many of the challenges center on the current well-being of children and their future prospects. Unlike any other book in the market, several chapters closely examine issues related to children and youth, with particular attention given to children's ethnic identity, schooling practices, and educational policies. Two additional features set this book apart from other books. First, it includes new chapters focused on Chicana/Mexicana mothers, including

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adolescent mothers, interactions with their children and their efforts to reform schools. Second, it has contributions that analyze relations between Mexican immigrants and their coethnics born in the United States. The studies offered in this volume employ multiple theoretical perspectives and research methods. The studies invoke theories from social science disciplines such as sociology, anthropology, and psychology. Contributors use a variety of analytical strategies, including ethnographic methods and quantitative analysis.

DIVAn anthology of original essays from Chicana feminists which explores the complexities of life experiences of the Chicanas, such as class, generation, sexual orientation, age, language use, etc./div

Chicanas/os are part of the youngest, largest, and fastest growing racial/ethnic 'minority' population in the United States, yet at every schooling level, they suffer the lowest educational outcomes of any racial/ethnic group. Using a 'counterstorytelling' methodology, Tara Yosso debunks racialized myths that blame the victims for these unequal educational outcomes and redirects our focus toward historical patterns of institutional neglect. She artfully interweaves empirical data and theoretical arguments with engaging narratives that expose and analyse racism as it functions to limit access and opportunity for Chicana/o students. By humanising the need to transform our educational system, Yosso

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offers an accessible tool for teaching and learning about the problems and possibilities present along the Chicano/a educational pipeline.

Mexican-Americans now constitute two thirds of what has become the largest and fastest-growing minority group in the United States, Hispanics. They have distinct cultural patterns and values that those who seek to serve them competently as clinicians and educators, and those who attempt to study them, need to understand. This is the first comprehensive overview of the psychology of the Chicana/o experience since 1984. Solidly grounded in the latest theory and research, much of which is relevant to other Latina/o groups as well, *The Handbook of Chicana/o Psychology and Mental Health* is an indispensable source of up-to-date information and guidance for mental health and education professionals, their trainees and students; and for social and behavioral scientists interested in the impact of cultural differences in multicultural settings.

*The Routledge Handbook of Chicana/o Studies* is a unique interdisciplinary resource for students, libraries, and researchers interested in the largest and most rapidly growing racial-ethnic community in the United States and elsewhere which can either be identified as Chicano, Latino, Hispanic, or Mexican-American. Structured around seven comprehensive themes, the volume is for students of American studies, the Social Sciences, and the Humanities. The

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volume is organized around seven critical domains in Chicana/o Studies: Chicana/o History and Social Movements Borderlands, Global Migrations, Employment, and Citizenship Cultural Production in Global and Local Settings Chicana/o Identities Schooling, Language, and Literacy Violence, Resistance, and Empowerment International Perspectives The Handbook will stress the importance of the historical origins of the Chicana/o Studies field. Starting from myth of origins, Aztlán, alleged cradle of the Chicana/o people lately substantiated by the findings of archaeology and anthropology, over Spanish/Indigenous relations until the present time. Essays will explore cultural and linguistic hybridism and showcase artistic practices (visual arts, music, and dance) through popular (folklore) or high culture achievements (museums, installations) highlighting the growth of a critical perspective grounded on key theoretical formulations including borderlands theories, intersectionalities, critical race theory, and cultural analysis.

Chicana Leadership: The "Frontiers" Reader breaks the stereotypes of Mexican American women and shows how these women shape their lives and communities. This collection looks beyond the frequently held perception of Chicanas as passive and submissive and instead examines their roles as dynamic community leaders, activists, and scholars. Chicana Leadership

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features fifteen essays from the notable women's journal *Frontiers: A Journal of Women Studies* that demonstrate the strength and diversity of Chicanas as well as their continuing struggle to have their voices heard. Noted scholars discuss issues ranging from the feminist prototype La Malinche to Chicana writers and national ideology, from gender and identity to ideas of culture and romance, and from tokenism to the diversity within the Chicana community. The essays provide an introduction to an evolving understanding of this diverse community of women and how they interact among themselves, with their community, and with the world around them.

### How to be a Chicana Role Model

A collection of short stories reveals a young Chicano writer's determination to find laughter in struggling between two cultures without losing her identity.

From the white boy who transforms himself into a full-fledged Chicano, to the self-assured woman who effortlessly terrorizes her Anglo boss, to the junior-high friend who berated her "sloppy Spanish" and accused her of being a "Chicana Falsa," the people and places that Michele Serros brings to vivid life in this collection of poems and stories introduce a unique new viewpoint to the American literary landscape. Witty, tender, irreverent, and emotionally honest, her words speak to the painful and hilarious identity crises particular to the

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coming of age of an adolescent caught between two cultures.

The first book-length study of women's involvement in the Chicano Movement of the late 1960s and 1970s, ¡Chicana Power! tells the powerful story of the emergence of Chicana feminism within student and community-based organizations throughout southern California and the Southwest. As Chicanos engaged in widespread protest in their struggle for social justice, civil rights, and self-determination, women in el movimiento became increasingly militant about the gap between the rhetoric of equality and the organizational culture that suppressed women's leadership and subjected women to chauvinism, discrimination, and sexual harassment. Based on rich oral histories and extensive archival research, Maylei Blackwell analyzes the struggles over gender and sexuality within the Chicano Movement and illustrates how those struggles produced new forms of racial consciousness, gender awareness, and political identities. ¡Chicana Power! provides a critical genealogy of pioneering Chicana activist and theorist Anna NietoGomez and the Hijas de Cuauhtémoc, one of the first Latina feminist organizations, who together with other Chicana activists forged an autonomous space for women's political participation and challenged the gendered confines of Chicano nationalism in the movement and in the formation of the field of Chicana studies. She uncovers the multifaceted vision of

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liberation that continues to reverberate today as contemporary activists, artists, and intellectuals, both grassroots and academic, struggle for, revise, and rework the political legacy of Chicana feminism.

This anthology provides an overview of the history and theory of Chicano/a art from the 1960s to the present, emphasizing the debates and vocabularies that have played key roles in its conceptualization. In *Chicano and Chicana Art*—which includes many of Chicano/a art's landmark and foundational texts and manifestos—artists, curators, and cultural critics trace the development of Chicano/a art from its early role in the Chicano civil rights movement to its mainstream acceptance in American art institutions. Throughout this teaching-oriented volume they address a number of themes, including the politics of border life, public art practices such as posters and murals, and feminist and queer artists' figurations of Chicano/a bodies. They also chart the multiple cultural and artistic influences—from American graffiti and Mexican pre-Columbian spirituality to pop art and modernism—that have informed Chicano/a art's practice. Contributors. Carlos Almaraz, David Avalos, Judith F. Baca, Raye Bemis, Jo-Anne Berelowitz, Elizabeth Blair, Chaz Bojórquez, Philip Brookman, Mel Casas, C. Ondine Chavoya, Karen Mary Davalos, Rupert García, Alicia Gaspar de Alba, Shifra Goldman, Jennifer A. González, Rita Gonzalez, Robb Hernández, Juan

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Felipe Herrera, Louis Hock, Nancy L. Kelker, Philip Kennicott, Josh Kun, Asta Kuusinen, Gilberto “Magu” Luján, Amelia Malagamba-Ansotegui, Amalia Mesa-Bains, Dylan Miner, Malaquias Montoya, Judithe Hernández de Neikrug, Chon Noriega, Joseph Palis, Laura Elisa Pérez, Peter Plagens, Catherine Ramírez, Matthew Reilly, James Rojas, Terezita Romo, Ralph Rugoff, Lezlie Salkowitz-Montoya, Marcos Sanchez-Tranquilino, Cylena Simonds, Elizabeth Sisco, John Tagg, Roberto Tejada, Rubén Trejo, Gabriela Valdivia, Tomás Ybarra-Frausto, Victor Zamudio-Taylor

Much of the history of Mexican American educational reform efforts has focused on campaigns to eliminate discrimination in public schools. However, as historian Guadalupe San Miguel demonstrates in *Chicana/o Struggles for Education: Activism in the Community*, the story is much broader and more varied than that. While activists certainly challenged discrimination, they also worked for specific public school reforms and sought private schooling opportunities, utilizing new patterns of contestation and advocacy. In documenting and reviewing these additional strategies, San Miguel’s nuanced overview and analysis offers enhanced insight into the quest for equal educational opportunity to new generations of students. San Miguel addresses questions such as what factors led to change in the 1960s and in later years; who the individuals and

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organizations were that led the movements in this period and what motivated them to get involved; and what strategies were pursued, how they were chosen, and how successful they were. He argues that while Chicana/o activists continued to challenge school segregation in the 1960s as earlier generations had, they broadened their efforts to address new concerns such as school funding, testing, English-only curricula, the exclusion of undocumented immigrants, and school closings. They also advocated cultural pride and memory, inclusion of the Mexican American community in school governance, and opportunities to seek educational excellence in private religious, nationalist, and secular schools. The profusion of strategies has not erased patterns of de facto segregation and unequal academic achievement, San Miguel concludes, but it has played a key role in expanding educational opportunities. The actions he describes have expanded, extended, and diversified the historic struggle for Mexican American education.

Based on interview data, life testimonios, and Chicana feminist theories, The Chicana/o/x Dream profiles first-generation, Mexican-descent college students who have overcome adversity by utilizing various forms of cultural capital to power their academic success. While college enrollment rates for Chicana/o/x students have steadily increased over the last decade, this cohort still faces

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significant barriers to academic achievement, including minimal information about college and limited access to the kind of preparation and advising that will help them get there. As a result, Chicana/o/x students maintain stubbornly low four-year completion rates. Against this backdrop, Gilberto Q. Conchas and Nancy Acevedo address the mechanisms that shape the achievement, aspirations, and expectations of Chicana/o/x students who grew up in marginalized communities and unequal school contexts and share success stories about this growing population of students. Conchas and Acevedo elevate the voices of students at a research university and in the community college sector to reveal important issues and factors impacting and shaping the students' academic journeys. The college-age men and women in the narratives evince hope, resistance, and empowerment in the face of marginalization, anti-immigration sentiment, poverty, and an education system that too often reinforces deficit-minded stereotypes. The authors critique the educational policies and practices that systematically fail to champion Chicana/o/x success and examine the use of community cultural wealth that supports US-born and US immigrant students of Mexican descent to make their achievement possible. In so doing, the authors look toward the future by highlighting the actions that Chicana/o/x students take in creating bridges between K-12 to college and between their communities and higher education.

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The Chicana/o/x Dream helps define the heart and soul of tomorrow's America and elucidates how Chicana/o/x college students maintain hope, enact resistance, and succeed against injustice. The book offers a call to action to K-20 educators and administrators to develop better supports to foster the success of Mexican-descent students.

By any measure of test scores and graduation rates, public schools are failing to educate a large percentage of Chicana/o youth. But despite years of analysis of this failure, no consensus has been reached as to how to realistically address it. Taking a new approach to these issues, Marcos Pizarro goes directly to Chicana/o students in both urban and rural school districts to ask what their school experiences are really like, how teachers and administrators support or thwart their educational aspirations, and how schools could better serve their Chicana/o students. In this accessible, from-the-trenches account of the Chicana/o school experience, Marcos Pizarro makes the case that racial identity formation is the crucial variable in Chicana/o students' success or failure in school. He draws on the insights of students in East Los Angeles and rural Washington State, as well as years of research and activism in public education, to demonstrate that Chicana/o students face the daunting challenge of forming a positive sense of racial identity within an educational system that unintentionally

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yet consistently holds them to low standards because of their race. From his analysis of this systemic problem, he develops a model for understanding the process of racialization and for empowering Chicana/o students to succeed in school that can be used by teachers, school administrators, parents, community members, and students themselves.

As the lead singer of the Grammy Award–winning rock band Quetzal and a scholar of Chicana/o and Latina/o studies, Martha Gonzalez is uniquely positioned to articulate the ways in which creative expression can serve the dual roles of political commentary and community building. Drawing on postcolonial, Chicana, black feminist, and performance theories, *Chican@ Artivistas* explores the visual, musical, and performance art produced in East Los Angeles since the inception of NAFTA and the subsequent anti-immigration rhetoric of the 1990s. Showcasing the social impact made by key artist-activists on their communities and on the mainstream art world and music industry, Gonzalez charts the evolution of a now-canonical body of work that took its inspiration from the Zapatista movement, particularly its masked indigenous participants, and that responded to efforts to impose systems of labor exploitation and social subjugation. Incorporating Gonzalez’s memories of the Mexican nationalist music of her childhood and her band’s journey to Chiapas, the book captures the

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mobilizing music, poetry, dance, and art that emerged in pre-gentrification corners of downtown Los Angeles and that went on to inspire flourishing networks of bold, innovative artististas.

Chicana Feminist Thought brings together the voices of Chicana poets, writers, and activists who reflect upon the Chicana Feminist Movement that began in the late 1960s. With energy and passion, this anthology of writings documents the personal and collective political struggles of Chicana feminists.

The Chicana M(other)work Anthology weaves together emerging scholarship and testimonios by and about self-identified Chicana and Women of Color mother-scholars, activists, and allies who center mothering as transformative labor through an intersectional lens. Contributors provide narratives that make feminized labor visible and that prioritize collective action and holistic healing for mother-scholars of color, their children, and their communities within and outside academia. The volume is organized in four parts: (1) separation, migration, state violence, and detention; (2) Chicana/Latina/WOC mother-activists; (3) intergenerational mothering; and (4) loss, reproductive justice, and holistic pregnancy. Contributors offer a just framework for Chicana and Women of Color mother-scholars, activists, and allies to thrive within and outside of the academy. They describe a new interpretation of motherwork that addresses the layers of

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care work needed for collective resistance to structural oppression and inequality. This anthology is a call to action for justice. Contributions are both theoretical and epistemological, and they offer an understanding of motherwork through Chicana and Women of Color experiences.

Explores the resounding musical performances of Mexican American women such as Chelo Silva, Eva Ybarra, Eva Garza, and Selena within Tejano/Chicano music

What does it mean to be Chicana/o? That question might not be answered the same as it was a generation ago. As the United States witnesses a major shift in its populationÑfrom a white majority to a country where no single group predominatesÑthe new mix not only affects relations between ethnic groups but also influences how individuals view themselves. This book addresses the development of individual and social identity within the context of these new demographic and cultural shifts. It identifies the contemporary forces that shape group identity in order to show how Chicana/os' sense of personal identity and social identity develops and how these identities are affected by changes in social relations. The authors, both nationally recognized experts in social psychology, are concerned with the subjective definitions individuals have about the social groups with which they identify, as well as with linguistic, cultural, and

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social contexts. Their analysis reveals what the majority of Chicanas/os experience, using examples from music, movies, and the arts to illustrate complex concepts. In considering *¿Quié Soy?* ("Who Am I?"), they discuss how individuals develop a positive sense of who they are as Chicanas/os, with an emphasis on the influence of family, schools, and community. Regarding *¿Quiénes Somos?* ("Who Are We?"), they explore Chicanas/os' different group memberships that define who they are as a people, particularly reviewing the colonization history of the American Southwest to show how Chicanas/os' group identity is influenced by this history. A chapter on "Language, Culture, and Community" looks at how Chicanas/os define their social identities inside and outside their communities, whether in the classroom, neighborhood, or region. In a final chapter, the authors speculate how Chicana/o identity will change as Chicanas/os become a significant proportion of the U.S. population and as such factors as immigration, intermarriage, and improvements in social standing influence the process of identification. At the end of each chapter is an engaging exercise that reinforces its main argument and shows how psychological approaches are applicable to real life. *Chicana/o Identity in a Changing U.S. Society* is an unprecedented introduction to psychological issues that students can relate to and understand. It complements other titles in the Mexican

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American Experience series to provide a balanced view of issues that affect Mexican Americans today.

This book examines how Chicana literature in three genres—memoir, folklore, and fiction—arose at the turn of the twentieth century in the borderlands of the United States and Mexico. Lopez examines three women writers and highlights their contributions to Chicana writing in its earliest years as well as their contributions to the genres in which they wrote. The women -- Leonor Villegas de Magnón, Jovita Idar, and Josefina Niggli—represent three powerful voices from which to gain a clearer understanding of women's lives and struggles during and after the Mexican Revolution and also, offer surprising insights into women's active roles in border life and the revolution itself. Readers are encouraged to rethink Chicana lives, and expand their ideas of "Chicana" from a subset of the Chicano Movement of the 1960s to a vibrant and vigorous reality stretching back into the past.

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