

## Growing Up Chicana O

*A Study Guide for Gary Soto's "Small Town with One Road," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.*

*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 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.*

*Presenting an up-to-date critical perspective as well as a cultural, political and historical context, this book is an excellent introduction to Mexican American literature, affording readers the major novels, drama and poetry. This volume presents fresh and original readings of major works, and with its historiographic and cultural analyses, impressively delivers key information to the reader.*

*This volume examines how the field of Chicana/o studies has developed to become an area of interest to scholars far beyond the United States and Spain. For this reason, the volume includes contributions by a range of international scholars and takes the concept of place as a unifying paradigm. As a way of overcoming borders that are both physical and metaphorical, it seeks to reflect the diversity and range of current scholarship in Chicana/o studies while simultaneously highlighting the diverse and constantly evolving nature of Chicana/o identities and cultures. Various critical and theoretical approaches are evident, from eco-criticism and autoethnography in the first section, to the role of fiction and visual art in exposing injustice in section two, to the discussion of transnational and transcultural exchange with reference to issues as diverse as the teaching of Chicana/o studies in Russia and the relevance of Anzaldúa's writings to post 9/11 U.S. society.*

*Critical and Ethnographic Practices*

*ChicaNerds in Chicana Young Adult Literature*

*International Perspectives on Chicana/o Studies*

*New Frontiers in American Literature*

*Autobiographical and Biographical Forms*

*Genres: North America*

*The Bloomsbury Encyclopedia of Popular Music Volume 8 is one of six volumes within the 'Genre' strand of the series. This volume discusses the genres of North America in relation to their cultural, historical and geographic origins; technical musical characteristics; instrumentation and use of voice; lyrics and language; typical features of performance and presentation; historical development and paths and modes of dissemination; influence of technology, the music industry and political and economic circumstances; changing stylistic features; notable and influential performers; and relationships to other genres and sub-genres. This volume features over 100 in-depth essays on genres ranging from Adult Contemporary to Alternative Rock, from Barbershop to Bebop, and from Disco to Emo.*

*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 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."

NATIONAL BESTSELLER • A 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 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. "Cisneros draws on her rich [Latino] heritage ... and seduces with precise, spare prose, creat[ing] unforgettable characters we want to lift off the page. She is not only a gifted writer, but an absolutely essential one." —The New York Times Book Review

In this insightful set of interviews with today's popular Chicano/a writers, Hector A. Torres asks each about the influence of language in their craft and the creative drive that commits them to their art. In sharing their responses, Torres offers a brief biography of each author and a concise examination of their writings. Taking their accounts individually and collectively, Torres explains how each author reiterates issues that have concerned Mexican Americans since at least 1848.

Essays on the Poetry of Lorna Dee Cervantes

Young Women Speak Out on Sexuality and Identity

American Dreams and Great Expectations

An Anthology

[Un]framing the "Bad Woman"

Remapping American Literature

This book chronicles the child performer as part of the Chicana/o/Mexican-American theatre experience. *Borderlands Children's Theatre* explores the phenomenon of the Chicana/o/Mexican-American child performer at the center of Chicana/o and Latina/o theatre culture. Drawing from historical and contemporary theatrical traditions to finally the emergence of Latina/o Youth Theatre and Latina/o Theatre for Young Audiences, it raises crucial questions about the role of the child in these performative contexts and about how childhood and adolescence was experienced and understood. Analyzing contemporary plays for Chicana/o/Mexican-American child performer, it introduces theorizations of "performing mestizaje" and "border crossing" borderlands performance, gender, and ethnic identity and investigates theatre as a site in which children and youth have the opportunity to articulate their emerging selfhoods. This book adds to the national and international dialogue in theatre and gives voice to Chicana/o/Mexican-American children and youth and will be of great interest to students and scholars of Theatre studies and Latina/o studies.

*Key Concepts in Literary Theory* presents the student of literary and critical studies with a broad range of accessible, precise and authoritative definitions of the most significant terms and concepts currently used in psychoanalytic, poststructuralist, Marxist, feminist, and postcolonial literary studies. The volume also provides clear and useful discussions of the main areas of literary, critical and cultural theory, supported by bibliographies and an expanded chronology of major thinkers. Accompanying the chronology are short biographies of major works by each critic or theorist. The new edition of this reliable reference work is both revised and expanded, including: \* More than 70 additional terms and concepts defined, from Absurdism and Agha Saba to Writerly texts and Zeugma. \* Newly defined terms include keywords from the social sciences, cultural studies and psychoanalysis and the addition of a broader selection of classical rhetorical terms. \* An expanded chronology, with additional entries and a broader historical and cultural range, from Immanuel Kant and G.W.F. Hegel, to Camille Paglia and bell hooks. \* Expanded bibliographies including key texts by major critics.

*Race and Cultural Practice in Popular Culture* is an innovative work that freshly approaches the concept of race as a social factor made concrete in popular forms, such as film, television, and music. The essays collectively push past the reaffirmation of static conceptions of identity, authenticity, or conventional interpretations of stereotypes and bridge the intertextual gap between theories of community enactment and cultural representation. The book also draws together and melds otherwise isolated academic theories and methodologies in order to focus on race as an ideological reality and a process that continues to impact lives despite allegations that we live in a post-racial America. The collection is separated into three parts: *Visualizing Race (Representational Media)*, *Sounding Race (Soundscape)*, and *Racialization in Place (Theory)*, each of which considers visual, audio, and geographic sites of racial representations respectively.

Focusing on the voices of young women, this book explores the relationship between Chicana feminism and the actual experiences of Chicanas today.

The Chicana/o Cultural Studies Forum

The Essays

A Study Guide for Helena María Viramontes's "The Moths"

Continuum Encyclopedia of Popular Music of the World Volume 8

The Politics of Identity

Growing Up Chicana/O

Features the writing of Sandra Cisneros, Oscar Hijuelos, Rudolfo Anaya, Julia Alvarez, and others

In an ideal universe, theirs might have been the perfect love story from two separate worlds. But in the heart of the Bible Belt South, in America of the mid-twentieth century, their young love was forbidden because of their skin color. She was white, lovely, and privileged, growing up in a Tara-like Victorian home. He was Latino, dark-skinned, and working class—the grandson of a Mexican revolutionary who had fought with Pancho Villa. And an innocent waltz at a school May Fete—a waltz that they were not permitted to dance together—came to symbolize their society's racial divide. In *The Prince of South Waco*,

author Tony Castro narrates his sensitive rite-of-passage memoir of growing up Latino in the segregated South in an age when being different in America often brought the cruel, hard reality of the time, along with heartbreak and despair. He recounts how, as a child in an era before bilingual education and affirmative action, he overcame speech and learning disabilities and an inability to speak English to become an honor student with a penchant for literature, the classics, and writing. Throughout his youth, he remained discreetly close to the teenage ballerina who had captured his heart. All the while, he encountered ugly warnings of violence and harm—against the two of them—should they see each other and defy the ages-old prohibition in the South against interracial relationships. A story taking place before the enactment of civil rights legislation, *The Prince of South Waco* provides insight into the issue of racial discrimination and hate of the times.

A Study Guide for Alberto Rios's "Island of the Three Marias," excerpted from Gale's acclaimed *Poetry for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Poetry for Students* for all of your research needs.

A Study Guide for Helena María Viramontes's "The Moths", excerpted from Gale's acclaimed *Short Stories for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Short Stories for Students* for all of your research needs.

Twenty-first-century approaches to teaching

## A Study Guide for Alberto Rios's "Island of the Three Marias"

### Voicing Chicana Feminisms

### Bibliographic Guide to Chicana and Latina Narrative

### Latino/a Literature in the Classroom

A collection of stories by twenty Mexican Americans deal with the issues of growing up Chicano

Tomás Rivera, author of the award-winning novel *Éy no se lo tragó la tierra*, passed away in 1985 and is commemorated in recollections by Rolando Hinojosa and Américo Paredes and studies of his prose and poetry by leading critics of Chicano literature.

For use in schools and libraries only. A collection of nine stories about Mexican-American kids growing up in the Rio Grande Valley of southern Texas.

Fifty-two essays exploring identity, literature, immigration, and politics by one of the godfathers of Chicano literature In his essay "The New World Man," Rudolfo Anaya writes, "I stand poised at the center of power, the knowing of myself, the heart and soul of the New World man alive in me." Best known for his novel *Bless Me, Ultima*, which established him as one of the founders of Chicano literature, *The Essays* illustrates Anaya's gift for storytelling and his deep connection to the land and its history. These intimate and contemplative essays explore censorship, immigration, urban development, the Southwest as a region, and personal identity. In "Aztlán: A Homeland Without Boundaries," he discusses the reimagining of the modern Chicano community through ancient myth and legend; in "The Spirit of Place," he explores the historical connection between literature and the earth. Some essays are autobiographical, some argumentative; all are passionate. A must-have for Anaya fans and readers of Chicano literature, this book will also appeal to anyone eager to explore contemporary America through fresh eyes.

Resources in Education

"White" Washing American Education: The New Culture Wars in Ethnic Studies [2 volumes]

Revista Chicano-Riqueña

Growing Up Chicana/o

The Handbook of Chicana/o Psychology and Mental Health

This World is My Place

*This essential teaching guide focuses on an emerging body of literature by U.S. Latina and Latin American Women writers. It will assist non-specialist educators in syllabus revision, new course design and classroom presentation. The inclusive focus of the book - that is, combining both US Latina and Latin American women writers - is significant because it introduces a more global and transnational way of approaching the literature. The introduction outlines the major historical experiences that inform the literature, the important genres, periods, movements and authors in its evolution; the traditions and influences that shape the works; and key critical issues of which teachers should be aware. The collection seeks to provide readers with a variety of Latina texts that will guarantee its long-term usefulness to teachers and students of pan-American literature. Because it is no longer possible to understand U.S. Latina literature without taking into consideration the histories and cultures of Latin America, the volume will, through its organization, argue for a more globalized type of analysis which considers the similarities as well as the differences in U.S. and Latin American women's cultural productions. In this context, the term Latina evokes a diasporic, transnational condition in order to address some of the pedagogical issues posed by the bicultural nature which is inherent in pan-American women's literature.*

*In one of the most rapidly growing areas of literary study, this volume provides the first comprehensive guide to teaching Latino/a literature in all variety of learning environments. Essays by internationally renowned scholars offer an array of approaches and methods to the teaching of the novel, short story, plays, poetry, autobiography, testimonial, comic book, children and young adult literature, film, performance art, and multi-media digital texts, among others. The essays provide conceptual vocabularies and tools to help teachers design courses that pay attention to: Issues of form across a range of storytelling media Issues of content such as theme and character Issues of historical periods, linguistic communities, and regions Issues of institutional classroom settings The volume innovatively adds to and complicates the broader humanities curriculum by offering new possibilities for pedagogical practice.*

*Recent attacks on Ethnic Studies, revisionist actions in curriculum content, and anti-immigrant policies are creating a new culture war in America. This important work lays out the current debates—both in K–12 and higher education—to uncover the dangers and to offer solutions. •Presents an innovative exploration of the new culture wars that address the various debates and views on Ethnic Studies that are under attack in American education, both in grades K–12 and in higher education •Provides information and insights presented by outstanding editors and contributors who are influential in the field •Includes case studies of Ethnic Studies at risk in higher education as well as personal narratives regarding the challenges and struggles of Ethnic Studies scholars and practitioners •Suggests solutions for strengthening diverse curricula in K–12 classrooms and in higher education classrooms*

*Poetry, art, and criticism by major Chicana writers and artists.*

*International Studies in Honor of Tomás Rivera*

*Contemporary U.S. Literature: Multicultural Perspectives*

*From the Edge*

*A Study Guide for Gary Soto's "Small Town with One Road"*

*Chicana/o Identity in a Changing U.S. Society*

*The Joys, Pains, Frustrations & Triumphs of Mexican American Children : 20 Chicana/O Writers*

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 population—from a white majority to a country where no single group predominates—the 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 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'n 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 "¿Quié'nes 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 American Experience series to provide a balanced view of issues that affect Mexican Americans today.

"What the women I write about have in common is that they are all rebels with a cause, and I see myself represented in their mirror," asserts Alicia Gaspar de Alba. Looking back across a career in which she has written novels, poems, and scholarly works about Sor Juana Inés de la Cruz, la Malinche, Coyolxauhqui, the murdered women of Juárez, the Salem witches, and Chicana lesbian feminists, Gaspar de Alba realized that what links these historically and socially diverse figures is that they all fall into the category of "bad women," as defined by their place, culture, and time, and all have been punished as well as remembered for rebelling against the "frames" imposed on them by capitalist patriarchal discourses. In *[Un]Framing the "Bad Woman,"* Gaspar de Alba revisits and expands several of her published articles and presents three new essays to analyze how specific brown/female bodies have been framed by racial, social, cultural, sexual, national/regional, historical, and religious discourses of identity—as well as how Chicanas can be liberated from these frames. Employing interdisciplinary methodologies of activist scholarship that draw from art, literature, history, politics, popular culture, and feminist theory, she shows how the "bad women" who interest her are transgressive bodies that refuse to cooperate with patriarchal dictates about what constitutes a "good woman" and that queer/alter the male-centric and heteronormative history, politics, and consciousness of Chicano/Mexicano culture. By "unframing" these bad women and rewriting their stories within a revolutionary frame, Gaspar de Alba offers her compañeras and fellow luchadoras empowering models of struggle, resistance, and rebirth.

As the heyday of the Chicano Movement of the late 1960s to early 70s fades further into history and as more and more of its important figures pass on, so too does knowledge of its significance. Thus, *The Chicano Movement For Beginners* is an important attempt to stave off historical amnesia. It seeks to shed light on the multifaceted civil rights struggle known as "El Movimiento" that galvanized the Mexican American community, from laborers to student activists, giving them not only a political voice to combat prejudice and inequality, but also a new sense of cultural awareness and ethnic pride. Beyond commemorating the past, *The Chicano Movement For Beginners* seeks to reaffirm the goals and spirit of the Chicano Movement for the simple reason that many of the critical issues Mexican American activists first brought to the nation's attention then—educational disadvantage, endemic poverty, political exclusion, and social bias—remain as pervasive as ever almost half a century later.

The literary culture of the Spanish-speaking Southwest has its origins in a harsh frontier environment marked by episodes of intense cultural conflict, and much of the literature seeks to capture the epic experiences of conquest and settlement. The Chicano literary canon has evolved rapidly over four centuries to become one of the most dynamic, growing, and vital parts of what we know as contemporary U.S. literature. In this comprehensive examination of Chicano and Chicana literature, Charles M. Tatum brings a new and refreshing perspective to the ethnic identity of Mexican Americans. From the earliest sixteenth-century chronicles of the Spanish Period, to the poetry and narrative fiction of the second half of the nineteenth century and the first half of the twentieth century, and then to the flowering of all literary genres in the post-Chicano Movement years, Chicano/a literature amply reflects the hopes and aspirations as well as the frustrations and disillusionments of an often marginalized population. Exploring the work of Rudolfo Anaya, Sandra Cisneros, Luis Alberto Urrea, and many more, 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, memoir, fiction, and poetry. The most complete and up-to-date introduction to Chicana/o literature available, this book will be an ideal reference for scholars of Hispanic and American literature. Discussion questions and suggested reading included at the end of each chapter are especially suited for classroom use.

*The Prince of South Waco*

*A Study Guide for Sandra Cisneros's "Little Miracles, Kept Promises"*

*Growing Up Latino*

*Historical Developments and Emergence of Chicana/o/Mexican-American Youth Theatre*

*Key Concepts in Literary Theory*

*Sor Juana, Malinche, Coyolxauhqui, and Other Rebels with a Cause*

**ChicaNerds in Chicana Young Adult Literature analyzes novels by the acclaimed Chicana YA writers Jo Ann Yolanda Hernández, Isabel Quintero, Ashley Hope Pérez, Erika Sánchez, Guadalupe García McCall, and Patricia Santana. Combining the term "Chicana" with "nerd," Dr. Herrera coins the term "ChicaNerd" to argue how the young women protagonists in these novels voice astute observations of their identities as nonwhite teenagers, specifically through a lens of nerdiness—a reclamation of brown girl self-love for being a nerd. In**

**analyzing these ChicaNerds, the volume examines the reclamation and powerful acceptance of one's nerdy Chicana self. While popular culture and mainstream media have shaped the well-known figure of the nerd as synonymous with white maleness, Chicana YA literature subverts the nerd stereotype through its negation of this identity as always white and male. These ChicaNerds unite their burgeoning sociopolitical consciousness as young nonwhite girls with their "nerdy" traits of bookishness, math and literary intelligence, poetic talents, and love of learning. Combining the sociopolitical consciousness of Chicanisma with one aligned to the well-known image of the "nerd," ChicaNerds learn to navigate the many complicated layers of coming to an empowered declaration of themselves as smart Chicanas.**

**Growing Up Chicana/o Harper Collins**

**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.**

**Lorna Dee Cervantes is a pivotal figure throughout the Chicano literary movement and this book gathers 30 years' worth of essays and articles about her as well as interviews with her. A fifth-generation Californian of Mexican and Native American (Chumasch) heritage, Cervantes is widely considered one of the most important Latina poets who drew tremendous power from her struggles in the literary and political trenches. This work explores the boundaries between language and experience and features a new collection of poems by the dynamic poet.**

**Otra voz del pueblo**

**Reading U.S. Latina Writers**

**Encyclopedia of Life Writing**

**Crazy Loco: Stories**

**Race and Cultural Practice in Popular Culture**

**Borderlands Children's Theatre**

This is the first substantial reference work in English on the various forms that constitute "life writing." As this term suggests, the Encyclopedia explores not only autobiography and biography proper, but also letters, diaries, memoirs, family histories, case histories, and other ways in which individual lives have been recorded and structured. It includes entries on genres and subgenres, national and regional traditions from around the world, and important auto-biographical writers, as well as articles on related areas such as oral history, anthropology, testimonies, and the representation of life stories in non-verbal art forms.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

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 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.

There has been a dramatic increase in the amount of narrative work published by Chicana and Latina authors in the past 5 to 10 years with little attempt to catalog this material. This reference provides convenient access to all forms of narrative written by Chicana and Latina authors from the early 1940s through 2002. It covers more than 2,750 short stories, novels, novel excerpts, and autobiographies written by some 600 Mexican American, Puerto Rican, Cuban American, Dominican American, and Nuyorican women authors. The items are listed in five indexes, and short annotations are provided for the anthologies, novels, and autobiographies.

Chicana/o Border Literature and the Politics of Print

Mexican American Literature

The House on Mango Street

Chicano and Chicana Literature

Brown and Nerdy

Conversations with Contemporary Chicana and Chicano Writers