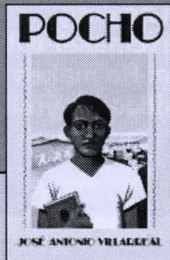




MEChA de SMC

Chronology of Selected Chicana/o Novels & Writings



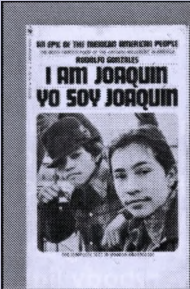
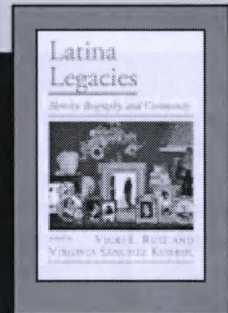


Pocho by Jose Antonio Villareal, 1959

Jose Antonio here illuminates the world of “pochos,” Americans whose parents came from Mexico. Set in the Depression-era California, the novel focuses on Richard, a young pocho who experiences the intense conflict between loyalty to the traditions of his family’s past and attractions to new ideas. Richards’ struggle to achieve adulthood as a youth influenced by two worlds reveals both the uniqueness of the Mexican-American experience and its common ties with the struggles of all Americans—whatever their past.

Latina Legacies: Identity, Biography, and Community by Vicki L. Ruiz, 2005

This collection features fifteen fascinating figures whose lives offer a sense of the contributions of Latinas to the economic, intellectual, and cultural development of the United States. Blending insights from history, literary criticism, and cultural studies, this interdisciplinary album re-envision Latina history, taking into consideration the power women have wielded in community activism, culture, and business.

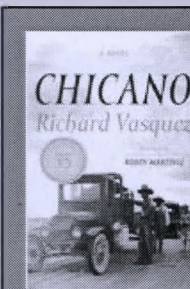


I am Joaquin by Rodolfo “Corky” Gonzales, 1969

With his epic poem *Yo Soy Joaquín*, known in English as *I Am Joaquin*, Gonzales shared his new cosmological vision of the “Chicano,” who was neither Indian nor European, neither Mexican nor American, but a combination of all the conflicting identities. This new “raza” or “race” found its roots in the Pre-Columbian civilizations, which gave it rights to inhabit the ancestral land of Aztlán.

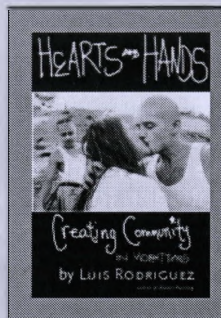
Caramelo by Sandra Cisneros, 2003

The striped caramelo rebozo is the most beautiful of all, and the one that makes its way, like the family history it has come to represent, into Lala’s possession. The novel opens with the Reyes’ annual car trip—a caravan overflowing with children, laughter, and quarrels—from Chicago to “the other side”: Mexico City. It is there, each year, that Lala hears her family’s stories, separating the truth from the “healthy lies” that have ricocheted from one generation to the next.



Chicano by Richard Vasquez, 1970

Chicano unfolds the fates and fortunes of the Sandoval family, who flee the chaos and poverty of the Mexican Revolution and begin life anew in the United States. Patriarch Hector Sandoval works the fields and struggles to provide for his family even as he faces discrimination and injustice. Of his children, only Pete Sandoval is able to create a brighter existence, at least for a time. But when Pete's daughter Mariana falls in love with David, an Anglo student, it sets in motion a clash of cultures.

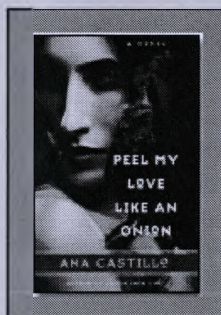
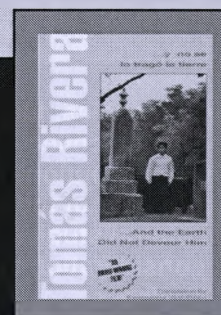


Hearts and Hands by Luis J. Rodriguez, 2001

Hearts and Hands deals with many of the difficult issues addressed in Luis Rodríguez's memoir of gang life, *Always Running*, but with a focus on healing through community building. Empowered by his experiences as a peacemaker with gangs in Los Angeles and Chicago, he offers a unique book of change. He makes concrete suggestions, shows how we can create nonviolent opportunities for youth today, and redirects kids into productive and satisfying lives.

Y no se lo Trago la Tierra by Tomas Rivera, 1971

...y no se lo Trago la Tierra, in the original Spanish, is Tomas Rivera's classic novel about a Mexican-American family's life as migrant workers during the 1950s, as seen through the eyes of a young boy. Exploited by farmers, shopkeepers and even fellow Mexican Americans, the boy must forge his self identity in the face of exploitation, death and disease constant moving and conflicts with school officials.



Peel My Love like an Onion by Ana Castillo, 2000

Peel My Love Like an Onion tells the story of Carmen "La Coja" (the cripple), a Chicago woman who doesn't let her damaged left leg (a result of childhood polio) stop her from becoming a flamenco dancer – or the star of the show. For seventeen years Carmen has been lovers with Agustin, the married director of the flamenco show. Then Agustin's godson Manolo shows up who, with his brilliant dancing and outrageous good looks, "was like a jasmine bush in bloom, making everybody light-headed."

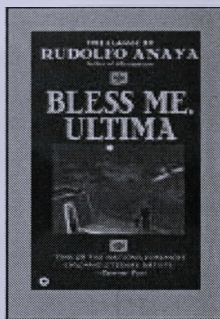
Barrio Boy by Ernesto Galarza, 1972

Barrio Boy is the remarkable story of one boy's journey from a Mexican village so small its main street didn't have a name, to the barrio of Sacramento, California, bustling and thriving in the early decades of the twentieth century. Galarza's saga begins in Jalcoctán, a mountain village just south of where the Gulf of California joins the Pacific. When the turmoil precipitated by the Mexican Revolution begins to escalate, the family leaves their tiny village in search of safety and work in a nearby city.



Border Correspondent: Selected Writings, 1955-1970 by Ruben Salazar, 1998

The first Mexican-American journalist to become prominent in the mainstream press, Salazar (1928-1970) was killed when Los Angeles police violently dispersed a Chicano antiwar protest and shot a tear-gas cannister through him. As Garcia, professor of history at UC Santa Barbara, points out in his well-sketched introduction, Salazar's subsequent martyrization by L.A. Chicanos obscures his contribution: he was no activist but a reporter translating parts of a changing America to itself.

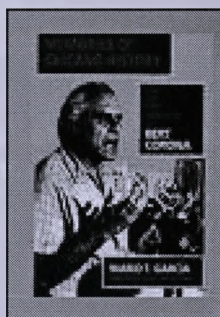
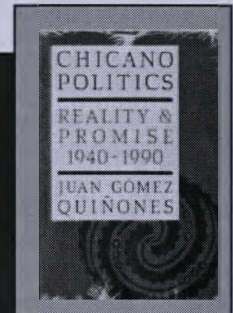


Bless Me Ultima by Rudolfo A. Anaya, 1972

When Antonio Marez is almost seven years old, the old healer Ultima comes to stay with him and his family in their small house in Guadalupe, New Mexico. The family has taken in Ultima out of a respect for her healing powers, her knowledge of plant lore, and her long use of folk magic in service of the community. Though they have great respect for Ultima's spirituality, the family, especially Antonio's mother, is devoutly Catholic.

Chicano Politics: Reality & Promise by Juan Gomez-Quinones, 1990

Written by a leading Chicano historian who spent many years as an activist, this study evolved from Juan Gomez-Quinones participation and reflection. Examined are the leaders and organizations that waged struggles for political rights as well as the evolution of their goals and strategies. Beginning in the 1940s, Mexican Americans viewed the advocacy process in party politics, coupled with the selected use of the courts, as effective means to redress problems.

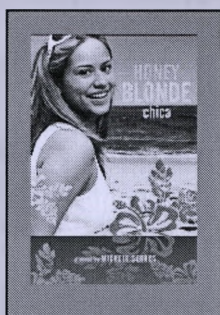


Memories of Chicano History: Life of Bert Corona by Mario T. Garcia, 1994

Who is Bert Corona? Though not readily identified by most Americans, nor indeed by many Mexican Americans, Corona is a man of enormous political commitment whose activism has spanned much of this century. Now his voice can be heard by the wide audience it deserves. In this landmark publication--the first autobiography by a major figure in Chicano history--Bert Corona relates his life story.

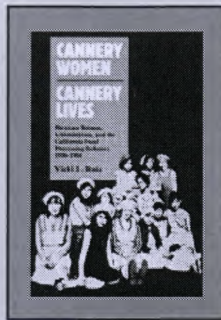
La Chicana by Evangelina y Alfredo Miranda, 1979

La Chicana is the story of a marginal group in society, neither fully Mexican or fully American, who suffer under triple oppression: as women, as members of a colonized culture, and as victims of a cultural heritage dominated by the cult of machismo. Tracing the role of Chicanas from pre-Columbian society to the present, the authors reveal the antecedents and roots of contemporary cultural expectations in Aztec, colonial, and revolutionary Mexican historical periods.



Honey Blonde Chica by Michele Serros, 2007

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. 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. When Raquel wants precisely nada to do with the new Dela, Evie finds herself caught between two very different friends. How's a chica to choose?

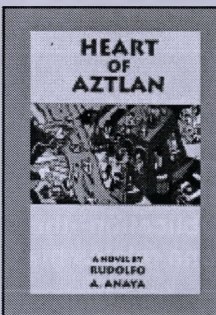
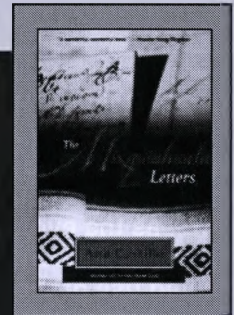


Cannery Women-Cannery Lives by Vicki L. Ruiz, 1987

Women have been the mainstay of the grueling, seasonal canning industry for over a century. This book is their collective biography—a history of their family and work lives, and of their union. Out of the labor militancy of the 1930s emerged the United Cannery, Agricultural, Packing, and Allied Workers of America (UCAPAWA). Quickly it became the seventh largest CIO affiliate and a rare success story of women in unions.

The Mixquiahuala Letters by Ana Castillo, 1986

Focusing on the relationship between two fiercely independent women—Teresa, a writer, and Alicia, an artist—this epistolary novel was written as a tribute to Julio Cortázar's *Hopscotch* and examines Latina forms of love, gender conflict, and female friendship. Ana Castillo's groundbreaking first novel, *The Mixquiahuala Letters*, received an American Book Award from the Before Columbus Foundation and is widely studied as a feminist text on the nature of self-conflict.

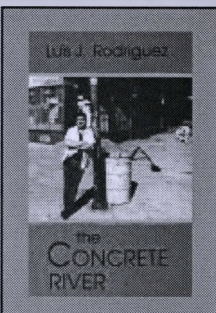
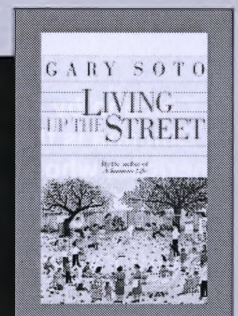


Heart of Aztlan by Rudolfo Anaya, 1976

The Albuquerque barrio portrayed in this vivid novel of postwar New Mexico is a place where urban and rural, political and religious realities coexist, collide, and combine. The magic realism for which Anaya is well known combines with an emphatic portrayal of the plight of workers dispossessed of their heritage and struggling to survive in an alien culture.

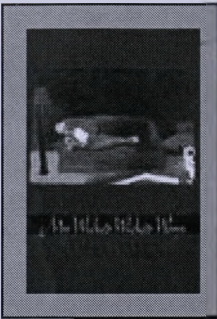
Living Up The Street by Gary Soto, 1985

In a prose that is so beautiful it is poetry, we see the world of growing up and going somewhere through the dust and heat of Fresno's industrial side and beyond: It is a boy's coming of age in the barrio, parochial school, attending church, public summer school, and trying to fall out of love so he can join in a Little League baseball team.



The Concrete River by Luis J. Rodriguez, 1991

These poems are contemporary reports from the underside of American culture. They consider the homeless, the unemployed, the exploited working class, the dispossessed of the American Dream who occupy the tenements within "the miasmic draft of side-street America." As a former steelworker, carpenter, truck driver, and refinery worker, Rodriguez writes from the inside out, with great knowledge, passion, and compassion. His journalist background allows him to report the stories that often fail to make the front pages of the daily news.

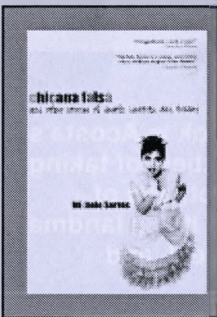
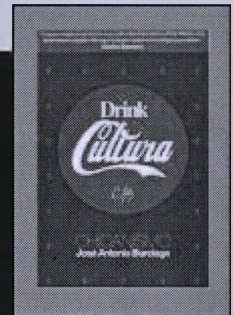


My Wicked Wicked Ways by Sandra Cisneros, 1987

Of the book's four parts, the first two immerse the reader in the Chicana homefront, including the poet's own place in it, presumably the San Antonio familiar from her prose work. The remaining two parts leave the barrio behind, as the author's world becomes more cosmopolitan and still more personal. Here Cisneros reflects on herself and her men, on how she treats them and they her. Although some poems in the last sections are excellent--"No Mercy," with its air of a prosecutor's brief, is splendid--as a love poet.

Drink Cultura: Chicanismo by Jose Antonio Burciaga, 1992

In this collection of essays, Chicano writer Burciaga explores from Mexican American and Chicano viewpoints the complexities of being Mexican American. Many of the essays tell of the early days of the Chicano movement in Texas, which Burciaga experienced as a child. Burciaga seeks the roots of his Chicano heritage in Mexico and Texas, telling today's Mexican Americans how the Chicano movement has changed their lives for the better.

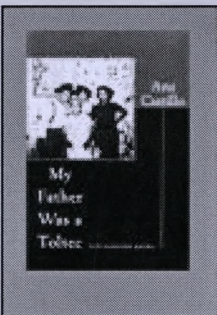
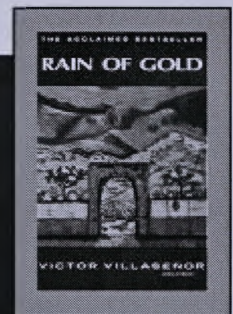


Chicana Falsa by Michelle Serros, 1993

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.

Rain of Gold by Victor Villaseñor, 1993

Novelist (Macho) and screenwriter Villaseñor recounts the adventures and struggles of three generations of his family in this earthy Mexican American saga. His father, Juan Salvador, who fled a Mexico torn by revolution, was imprisoned at the Arizona state penitentiary at age 12 for stealing \$6 worth of ore from the mine where he worked. He escaped. The author's mother, Lupe, was born in an exploitative U.S.-run gold mine in Mexico, where her brother was narrowly saved from hanging by their gutsy mother, a Yaqui Indian.



My Father Was a Toltec by Ana Castillo, 1988

Ana Castillo has a deserved reputation as one of the country's most powerful and entrancing novelists, but she began her literary career as a poet of passion and uncompromising commitment. This collection brings back into print the best of her early work, including selected poems from *The Invitation* and *Women Are Not Roses* and the entire text of her landmark 1988 collection, *My Father Was a Toltec*.

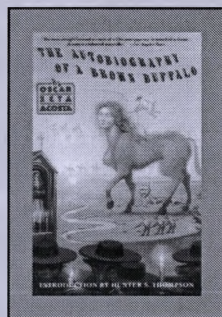
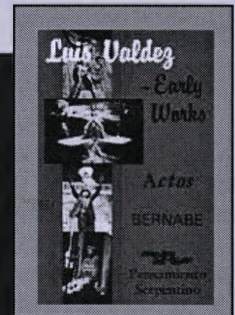


The House on Mango Street by Sandra Cisneros, 1988

Sometimes heartbreaking, sometimes deeply joyous, *The House on Mango Street* tells the story of Esperanza Cordero, whose neighborhood is one of harsh realities and harsh beauty. Esperanza doesn't want to belong—not to her rundown neighborhood, and not to the low expectations the world has for her. Esperanza's story is that of a young girl coming into her power, and inventing for herself what she will become.

Actos: Early Works by Luis Valdez, 1990

This collection is actually three books in one: 1) a collection of one-act plays by the famous farmwork theater, El Teatro Campesino and its director Luis Valdez, 2) one of the first fully realized, full-length plays by Valdez alone, and 3) an original narrative poem by Luis Valdez.

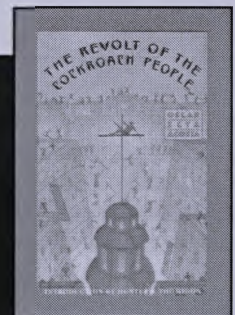


The Autobiography of a Brown Buffalo by Oscar Acosta, 1972

Written with uninhibited candor and manic energy, this book is Acosta's own account of coming of age as a Chicano in the psychedelic sixties, of taking on impossible cases while breaking all the rules of courtroom conduct, and of scrambling headlong in search of a personal and cultural identity. It is a landmark of contemporary Hispanic-American literature, at once ribald, surreal, and unmistakably authentic.

The Revolt of the Cockroach People by Oscar Acosta, 1973

In this exhilarating sequel to *The Autobiography of a Brown Buffalo*, Acosta takes us behind the front lines of the militant Chicano movement of the late sixties and early seventies, a movement he served both in the courtroom and on the barricades. Here are the brazen games of "chicken" Acosta played against the Anglo legal establishment; battles fought with bombs as well as writs; and a reluctant hero who faces danger not only from the police but from the vatos locos he champions.



Anything But Mexican: Chicanos in 1980's & 1990's Los Angeles by Rudy Acuña, 1996

Anything But Mexican challenges neo-liberal interpretations of the history of Los Angeles which blame Mexicans and other immigrants of color for the decline of the city. Acuña's provocative work confronts these historical myths, signaling that Latinos will not be dismissed.