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86VQIY - ALICIA BENITEZ

An anthropological study of Mexican American adolescent girls, exploring the reasons why the young women engage in what appears to be self-defeating behavior, such as dropping out of school, early pregnancy, and gang affiliation, and examining the links between their life choices and larger societal processes.

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 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. 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 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.

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 women who were a part of Teatro de las Chicanas (later known as Teatro Laboral and Teatro Raíces) come to-

gether 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.

Among the lasting legacies of the Chicano Movement is the cultural flowering that it inspired--one that has steadily grown from the 1960s to the present. It encompassed all of the arts and continues to earn acclaim both nationally and internationally. Although this Chicano artistic renaissance received extensive scholarly attention in its initial phase, the post-Movimiento years after the late 1970s have been largely overlooked. This book meets that need, demonstrating that, despite the changes that have taken place in all areas of Chicana/o arts, a commitment to community revitalization continues to underlie artistic expression. This collection examines changes across a broad range of cultural forms--art, literature, music, cinema and television, radio, and theater--with an emphasis on the last two decades. Original articles by both established and emerging scholars review such subjects as the growth of Tejano music and the rise of Selena, how films and television have affected the Chicana/o experience, the evolution of Chicana/o art over the last twenty years, and postmodern literary trends. In all of the essays, the contributors emphasize that, contrary to the popular notion that Chicanas/os have succumbed to a victim mentality, they continue to actively struggle to shape the conditions of their lives and to influence the direction of American society through their arts and social struggle. Despite decades usually associated with self-interest in the larger society, the spirit of commitment and empowerment has continued to infuse Chicana/o cultural expression and points toward a vibrant future. CONTENTS All Over the Map: La Onda Tejana and the Making of Selena, Roberto R. Calderón Outside Inside-The Immigrant

Workers: Creating Popular Myths, Cultural Expressions, and Personal Politics in Borderlands Southern California, Juan Gómez-Quiñones "Yo soy chicano": The Turbulent and Heroic Life of Chicanas/os in Cinema and Television, David R. Maciel and Susan Racho The Politics of Chicano Representation in the Media, Virginia Escalante Chicana/o and Latina/o Gazing: Audiences of the Mass Media, Diana I. Ríos An Historical Overview/Update on the State of Chicano Art, George Vargas Contemporary Chicano Theater, Arturo Ramírez Breaking the Silence: Developments in the Publication and Politics of Chicana Creative Writing, 1973-1998, Edwina Barvosa-Carter Trends and Themes in Chicana/o Writings in Post-modern Times, Francisco A. Lomelí, Teresa Márquez, and María Herrera-Sobek

This first-of-its-kind volume bridges Chicana/Latina feminist perspectives with education and offers innovative ideas on teaching and learning, and ways of knowing. This groundbreaking volume explores both Chicana/Latina feminist definitions of teaching and learning, and ways of knowing in education. The book's contributors—Chicana/Latina feminist scholars—reinterpret the field of education as inter- and transdisciplinary and connected to ethnic, racial, and womanist scholarship. They examine mujer- (women-) centered definitions of pedagogy and epistemology rooted in Chicana/Latina theories and visions of life, family, community, and world. Armed with the tools of Chicana/Latina feminist thought, the contributors link cultural studies theories to critical/feminist pedagogies by re-envisioning the sites of pedagogy to include women's brown bodies and their agency. Dolores Delgado Bernal is Associate Professor of Education and Chicana/o Studies at the University of Utah. C. Alejandra Elenes is Associate Professor of Women's Studies at Arizona State University. Francisca E. Godinez teaches Educational Leadership and Policy Studies at California State University at Sacramento.

By approaching Chicana/o issues from the frames of feminism, social activism, and cultural studies, and by considering both lived experience and the latest research, Torres offers a more comprehensive understanding of current Chicana life. Through compelling prose, Torres masterfully weaves her own story as a first-generation Mexican American with interviews with activists and other Mexican-American women to document the present fight for social justice and the struggles of living between two worlds.

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 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

This exciting new cultural history documents how Mexican Americans in twentieth-century film, television, and theater surpassed stereotypes, fought for equal opportunity, and subtly transformed the mainstream American imaginary. Through biographical sketches of underappreciated Mexican American actors, this work sheds new light on our national character and reveals the untold story of a multicultured, polycultural America.

In *Mexican Americans with Moxie* Frank P. Barajas argues that Chicanas and Chicanos of the 1960s and 1970s expressed politics distinct from the Mexican American generation that came of age

in the decades prior. Barajas focuses on the citrus communities of Fillmore and Santa Paula and the more economically diversified and populated rural municipalities of Oxnard, Simi Valley, and Ventura, illustrating Ventura County's relationship to Los Angeles and El Movimiento's ties to suburbanization, freeway construction, and the rise of a high-tech and defense-industry corridor. *Mexican Americans with Moxie* devotes particular attention to cross-cultural dynamics that transcended space and generation. The residents of Ventura County became involved with national issues such as the Vietnam War, school desegregation, labor, and electoral politics. The actions of Black students at the community colleges of Moorpark and Ventura and other area universities inspired Mexican American youth of Ventura County to assess their own activism. *Mexican Americans with Moxie* situates the Chicana-Chicano movement within the nation's struggle to achieve social justice. From this history, readers will gain a new appreciation for how leadership development spans generations and contributes to the identity formation of communities.

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

Chicano Studies is a comparatively new academic discipline. Unlike well-established fields of study that long ago codified their canons and curricula, the departments of Chicano Studies that exist today on U.S. college and university campuses are less than four decades old. In this edifying and frequently eye-opening book, a career member of the discipline examines its foundations and early years. Based on an extraordinary range of sources and cognizant of infighting and the importance of personalities, Chicano Studies is the first history of the discipline. What are the assumptions, models, theories, and practices of the academic discip-

line now known as Chicano Studies? Like most scholars working in the field, Michael Soldatenko didn't know the answers to these questions even though he had been teaching for many years. Intensely curious, he set out to find the answers, and this book is the result of his labors. Here readers will discover how the discipline came into existence in the late 1960s and how it matured during the next fifteen years—from an often confrontational protest of dissatisfied Chicana/o college students into a univocal scholarly voice (or so it appears to outsiders). Part intellectual history, part social criticism, and part personal meditation, *Chicano Studies* attempts to make sense of the collision (and occasional wreckage) of politics, culture, scholarship, ideology, and philosophy that created a new academic discipline. Along the way, it identifies a remarkable cast of scholars and administrators who added considerable zest to the drama.

Exploring the work of six notable authors, this text reveals characteristic themes, images and stylistic devices that make contemporary Chicana writing a vibrant and innovative part of a burgeoning Latina creativity.

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.

Alphabetically arranged entries in five chronological volumes focus on individual authors, works, and topics related to multiethnic American literature.

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.

In recent decades, Chicana/o literary and cultural productions have dramatically shifted from a nationalist movement that emphasized unity to one that openly celebrates diverse experiences. Charting this transformation, *Postnationalism in Chicana/o Literature and Culture* looks to the late 1970s, during a resurgence of global culture, as a crucial turning point whose reverberations in twenty-first-century late capitalism have been profound. Arguing for a postnationalism that documents the radical politics and aesthetic processes of the past while embracing contemporary cultural and sociopolitical expressions among Chicana/o peoples, Hernández links the multiple forces at play in these interactions. Reconfiguring text-based analysis, she looks at the comparative development of movements within women's rights and LGBTQI activist circles. Incorporating economic influences, this unique trajectory leads to a new conception of border studies as well, rethinking the effects of a restructured masculinity as a symbol of national cultural transformation. Ultimately positing that globalization has enhanced the emergence of new Chicana/o identities, Hernández cultivates important new understandings of borderlands identities and postnationalism itself.

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 tran-

snational 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.

Discusses 4 Chicana poets' "dilemmas of their dual relationship to American and Mexican societies and of their dual identity as Chicanas and as women writing in a contemporary setting."

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 Nieto-Gomez 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 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.

Maintains that Chicanas must be seen as colonized women who have had no control over the social institutions which shape their lives

This first comprehensive study of Chicanas encountering the U.S. criminal justice system is set within the context of the international war on drugs as witnessed at street level in Chicana/o barrios. *Chicana Lives and Criminal Justice* uses oral history to chronicle the lives of twenty-four Chicana pintas (prisoners/former prisoners) repeatedly arrested and incarcerated for non-violent, low-level economic and drug-related crimes. It also provides the first docu-

mentation of the thirty-four-year history of Sybil Brand Institute, Los Angeles' former women's jail. In a time and place where drug war policies target people of color and their communities, drug-addicted Chicanas are caught up in an endless cycle of police abuse, arrest, and incarceration. They feel the impact of mandatory sentencing laws, failing social services and endemic poverty, violence, racism, and gender discrimination. The women in this book frankly discuss not only their jail experiences, but also their family histories, involvement with gangs, addiction to drugs, encounters with the juvenile and adult criminal justice systems, and their successful and unsuccessful attempts to recover from addiction and reconstitute fractured families. The Chicanas' stories underscore the amazing resilience and determination that have allowed many of the women to break the cycle of abuse. Díaz-Cotto also makes policy recommendations for those who come in contact with Chicanas/Latinas caught in the criminal justice system.

Provides short biographies of Latino American writers and journalists and information on their works.

Within queer, transgender, and Latinx and Chicanx cultural politics, brown transgender narratives are frequently silenced and erased. Brown trans subjects are treated as deceptive, unnatural, nonexistent, or impossible, their bodies, lives, and material circumstances represented through tropes and used as metaphors. Restoring personhood and agency to these subjects, Francisco J. Galarte advances "brown trans figuration" as a theoretical framework to describe how transness and brownness coexist within the larger queer, trans, and Latinx historical experiences. *Brown Trans Figurations* presents a collection of representations that reveal the repression of brown trans narratives and make that repression visible and palpable. Galarte examines the violent deaths of two transgender Latinas and the corresponding narratives that emerged about their lives, analyzes the invisibility of brown transmasculinity in Chicana feminist works, and explores how issues such as transgender politics can be imagined as part of Chicanx and Latinx political movements. This book considers the contexts in which brown trans narratives appear, how they circulate, and how they are reproduced in politics, sexual cultures, and racialized economies.

With contributions from a wide array of scholars and activists, including leading Chicana feminists from the period, this groundbreaking anthology is the first collection of scholarly essays and

testimonios that focuses on Chicana organizing, activism, and leadership in the movement years. The essays in *Chicana Movidas: New Narratives of Activism and Feminism in the Movement Era* demonstrate how Chicanas enacted a new kind of politics at the intersection of race, class, gender, and sexuality, and developed innovative concepts, tactics, and methodologies that in turn generated new theories, art forms, organizational spaces, and strategies of alliance. These are the technologies of resistance documented in *Chicana Movidas*, a volume that brings together critical biographies of Chicana activists and their bodies of work; essays that focus on understudied organizations, mobilizations, regions, and subjects; examinations of emergent Chicana archives and the politics of collection; and scholarly approaches that challenge the temporal, political, heteronormative, and spatial limits of established Chicano movement narratives. Charting the rise of a field of knowledge that crosses the boundaries of Chicano studies, feminist theory, and queer theory, *Chicana Movidas: New Narratives of Activism and Feminism in the Movement Era* offers a transgenerational perspective on the intellectual and political legacies of early Chicana feminism.

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* 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.

The first book length study of this genre, *Collective Identity and Cultural Resistance in Contemporary Chicana/o Autobiography* facilitates new understandings of how people and cultures are displaced and reinvent themselves. Through the examination of visu-

al arts and literature, Juan Velasco analyzes the space for self-expression that gave way to a new paradigm in contemporary Chicana/o autobiography. By bringing together self-representation with complex theoretical work around culture, ethnicity, race, gender, sex, and nationality, this work is at the crossroads of intersectional analysis and engages with scholarship on the creation of cross-border communities, the liberatory dimensions of cultural survival, and the reclaiming of new art fashioned against the mechanisms of violence that Mexican-Americans have endured.

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 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.

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

A comprehensive approach to the study of the Chicano population of the United States.

Ride the wave of the Latin explosion with the much anticipated new book from the award-winning author of "Chicana Falsa. How to be a Chicana Role Model" is the fiercely funny tale of a Chicana

writer who's trying to find a way to embrace two very different cultures without losing touch with who she is.

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 first book-length study of the Royal Chicano Air Force maps the history of this vanguard Chicano/a arts collective, which used art and cultural production as sociopolitical activism.

Chicana feminisms are living theory deriving value and purpose by affecting social change. Advocating for and demonstrating the importance of an intersectional, multidisciplinary, activist understanding of Chicanas, *Intersectional Chicana Feminisms* provides a much-needed overview of the key theories, thinkers, and activists that have contributed to Chicana feminist thought. Aída Hurtado, a leading Chicana feminist and scholar, traces the origins of Chicanas' efforts to bring attention to the effects of gender in Chicana and Chicano studies. Highlighting the innovative and pathbreaking methodologies developed within the field of Chicana feminisms—such as *testimonio*, *conocimiento*, and *autohistoria*—this book offers an accessible introduction to Chicana theory, methodology, art, and activism. Hurtado also looks at the newest developments in the field and the future of Chicana feminisms. The book includes short biographies of key Chicana feminists, additional suggested readings, and exercises with each chapter to extend opportunities for engagement in classroom and workshop settings.

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.

Though it is difficult enough to write well in one's native tongue, an extraordinary group of authors has written enduring poetry and prose in a second, third, or even fourth language. *Switching Languages* is the first anthology in which translingual authors from throughout the world examine their experiences writing in more than one language or in a language other than their primary one. Driven by factors as varied as migration, imperialism, a quest for verisimilitude, and a desire to assert artistic autonomy, translingualism has a long and brilliant history. In *Switching Languages*, Steven G. Kellman brings together several notable authors from the past one hundred years who discuss their personal translingual experiences and their take on a general phenomenon that has not received the attention it deserves. Contributors to the book include Chinua Achebe, Julia Alvarez, Mary Antin, Elias Canetti, Rosario Ferrá, Ha Jin, Salman Rushdie, Læopold Sädar Senghor, and Ilan Stavans. They offer vivid testimony to the challenges and achievements of literary translingualism.