

Annotated Bibliography
Puente Project
2011

Acosta, Oscar Zeta, *The Autobiography of the Brown Buffalo*. New York: Vintage, 1989. Print.

“(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. “

Agosin, Marjorie. *Secrets in the Sand: The Young Women of Juarez*. New York: White Wine Press, 2006.

Readers witness the anguish of the families of missing sisters, wives, mothers and come to know their fear.

Alarcon, Daniel. *Lost City Radio*. New York: Harper Collins, 2007.

From the view of Norma, the wife of a rebel, we see a fictitious civil war seeming to be set in Chile, Peru, or Argentina.

Alexie, Sherman. “On the Amtrack from Boston to New York City.” Source unknown, 1993.

Allende, Isabel. *Daughter of Fortune*. San Francisco: Harper Collins, 1999.

A young Chilean enters the world of the Gold Rush in 1849. There she learns of a new world and follows a path to discover love, and takes a journey into what and who she really wants out of love.

Alvarez, Julia. “A White Woman of Color.” *Half + Half (Writers on Growing up Biracial + Bicultural)*. O’Hearn, Claudine Chiawei, ed. New York: Random House, 1998.

A cultural and political look at color of skin and identity within one's own culture.

---. *How the Garcia Girls Lost Their Accents*. New York: Plume Books, 1992. Print.

This book is about the story of acculturation and maturation of three sisters from the Dominican Republic.

---. *In the Name of Salome*. New York: Plume, 2001.

This novel takes place in the late 1800’s in the Dominican Republic and Cuba. The story flip-flops between the 1800’s and the early 1960’s where the main character’s daughter recounts the memory and poetry of her mother, Salome Urena. The daughter struggles with identity and sexuality and the rich history of her mother’s life.

---. *Something to Declare*. Chapel Hill: Algonquin Books, 1998.

A collection of essays on life, culture, identity and relationships. Autobiographical.

Anaya, Rudolfo. “Requiem for a Lowrider.” *The Anaya Reader*. New York: Warner Books, 1995.

Anaya's speech to graduating seniors that honors their achievement, but teaches them a lesson about the difficulty of education using a story about his friend, Jessie.

---. *Bless Me Ultima*. New York: Warner Books, 1972.

This novel chronicles a young boy's struggle to understand the ancient ways of a *curandera* and Catholicism.

Anzaldua, Gloria. *Borderlands, La Frontera*. San Francisco: The New Mestiza, Aunt Lute Books, 1987.

Essays about the many languages Mexican Americans speak, also about family sayings.

---. "La Conciencia de la Mestiza/Towards a New Consciousness." *Beyond Borders: A Cultural Reader*. Randall Bass and Joy Young, Eds. Boston: Houghton Mifflin, 708-737.

A cultural and political autobiography discussing Anzaldua's most intimate thoughts about being a woman on the border and the importance of inclusion.

---. "To Live in the Borderlands Means You." *Barrios and Borderlands: Culture of Latinos and Latinas in the United States*. Denis Heyck, ed. New York: Routledge, 1994.

A poem about cultural identity.

Arancibia, Adrian. *Atacama Poems*. San Diego: City Works Press, 2007.

This collection of poems depicts life for the author's grandparents and his father growing up in Mexico. The poems follow a sequence of life that leads to discovery, pain, and visions of future life for generations of Mexicans who immigrate to the United States. The poems bring the writer in the lives of a family that would otherwise be forgotten not the memory be alive in this writing.

Augenbaum, Harold and Ilan Stavans. *Growing Up Latino: Memoirs and Stories*. Eds. Augenbaum and Stavans. Boston: Houghton Mifflin Co., 1993. Print.

This is a collection of short stories and excerpts from prominent Latino writers including Julia Alvarez, Piri Thomas and Gloria Anzaldua among others.

Baca, Jimmy Santiago. "Coming into Language." *An Anthology for Reading Apprenticeship Building Academic Literacy*. Audrey Fielding and Ruth Schoenbach, eds. San Francisco: Jossey Bass, 2003.

Baca's experience of learning to read and write in prison.

---. *Healing Earthquakes: Poems*. New York: Grove Press, 2001.

This collection of poems tells the story of a romance from beginning to end.

---. *The Importance of a Piece of Paper*. New York: Grove Press, 2005.

The story of a family on a ranch in New Mexico and the struggles of being a woman in a man's world.

---. "Imagine My Life." *Working in the Dark: Reflections of a Poet of the Barrio*. Santa Fe: Red Crane Books, 1992.

A memory of a story that Baca's grandmother tells him about himself.

---. *A Place to Stand*. New York: Grove Press, 2001. Print.

This is Baca's memoir about learning the power of writing and poetry while in prison.

Bedolla, Lisa. *Fluid Borders: Latino Power, Identity and Politics in Los Angeles*. Berkeley: University of California Press, 2005.

100 interviews of working and middle class Latinos on politics and socialization.

Bigelow, Bill, ed. *The Line Between Us: Teaching About the Border and Mexican Immigration*. Milwaukee: Rethinking Schools Publishers, 2006.

A collection of essays, lesson plans and mixed media about immigration and border issues.

Botello, Judy Goldstein. *The Other Side: Journeys in Baja California*. San Diego: Sunbelt Publications, 1998.

This is a wonderful creative non-fiction account of a woman's journeys over a 10-year period to Baja California. She notes the magical qualities of the region and recounts her adventures and sadness in the changing environment. She tells of music, food, and the warmth of the people of the region.

Burciaga, Jose Antonio. *Drink Cultura: Chicanismo*. Santa Barbara: Joshua Odell Editions, 1992.

A collection of essays on Chicano culture, experience and life in the U.S.

---. "Stamp of Approval for Mexicanos." *Los Angeles Times*. 1/3/1995, B4.

Buricaga describes the absence of Mexican Americans from the Postal Service's series of stamps.

Castillo, Ana. "A Healing Legacy." *Ms*. Sept/Oct: 1996, 92-95.

A short essay describing how writing healed a lot of her family and identity struggles.

---. "My Mother's Mexico." *Women's Voices from the Borderlands*. Lillian Castillo-Speed, ed. New York: Touchstone, 1995.

A story of the importance of knowing your roots.

---. *The Mixquiahuala Letters*. Tempe: Bilingual Press, 1986. Print.

A novel which focuses on the letter correspondences between two Latina women. Through their letters we see the women grapple with culture, love and society.

Chavez, Cesar. "The Organizer's Tale." *Chicano Voices*. Carlota Dwyer, ed. Boston: Houghton Mifflin, 1975.

An article about how Chavez learned about the social organization and leadership with very little formal education.

Chavez, Denise. *The Last of the Menu Girls*. New York: Vintage Books, 1986.

A coming of age story about Rocio Esquibel who defines who she is by her neighborhood which, in turn, is defined by the trees. She tries to find her way and create her world at night through her imagination into a magical world. It is there that she finds her strength to find what she loves: drama and stories.

---. *A Taco Testimony: Meditations on Family, Food and Culture*. Tucson: Rio Nuevo Publishers, 2006.

A book about family, food and culture.

Cisneros, Sandra. *Caramelo*. New York: Random House, 2002.

This novel tells the travels of a family's annual trip from Chicago to Mexico City told from the perspective of a young girl in the family. The reader gets a humorous and detailed account of the family members.

---. *The House on Mango Street*. New York: Vintage, 1991.

This novel is a series of vignettes that tell the story of Esperanza and her struggles growing up.

Coelho, Paulo. *The Alchemist*. San Francisco: Harper Collins, 1993.

This novel follows the path of a young man as he searches for the meaning of his life.

---. *The Devil and Miss Prym: A Novel of Temptation*. New York: Harper Collins, 2000.

The story of a man who wants to test the theory that all man has good and evil that dwells within. He tests a small town by tempting them to do evil in exchange for money in the hopes that good will prevail.

---. *The Witch of Portobello*. New York: Harper Collins, 2006.

This magical novel explores the power of the feminine through dance and the imaginative unconscious. Through dance and exploration of self, we see Athena find her place in this world as she mentors other women to find themselves.

Cofer, Judith Ortiz. "I Just Met a Girl Named Maria." *Diversity, Strength and Struggle: A Longman Topics Reader*. Joseph Calabrese and Susan Tchudi, eds. New York: Pearson Longman, 2006.

An autobiographical look at discrimination and racial assumptions.

Correas de Zapata, Celia, Ed. *Short Stories by Latin American Women: The Magic and the Real*. New York: Modern Library, 1990.

This collection of short stories carries women writers from all over Latin America. The stories explore love, personal identity, feminism, marriage, and strength.

Cruz, Maria Colleen. *Border Crossing: A Novel*. Pinata Books, 2003.

A young girl crosses the border from San Diego into Tijuana in search of her roots.

Davila-Houston, Daniel. *Malinche's Children*. Jackson: University of Mississippi Press, 2003.

The stories of Carmela, CA. reveal the settling of farm workers north east of Los Angeles in the early 1900's. The reader gets a detailed looked at the characters, the neighborhood and development of the town of Carmelas.

Diaz, Junot. *Drown*. New York: Riverhead Books, 1996.

30 Dominican males living in New Jersey and New York. Immigrants defining their identity. Includes stories about torn family structures, sexuality and coming of age.

---. *The Brief and Wondrous Life of Oscar Wao*. New York: Riverhead Books, 2007.

Dominican boy who wants to be a famous writer. Includes stories about multi-generational curses in the family, troubles and tragedy. The idea that there is no escaping your family history.

Elizondo, Virgil P. "The Future is Mestizo: Life Where Culture Meets." *Barrios and Borderlands: Culture of Latinos and Latinas in the United States*. Denis Heyck, ed. New York: Routledge, 1994.

An essay on identity and life in the United States for second generation families.

Erlbaum, Lawrence. *The Mass Media and Latino Politics: Studies of Media, Content, Campaign Strategies and Survey Research: 1984-2004*. New York: Routledge, 2008.

A ten year study. Not much ethnographic study, but statistical.

Espinoza, Alex. *Still Water Saints*. New York: Random House, 2007.

This novel is a portrait of life in a small town near Riverside, CA in the 1990's. The characters are brought to life through culture, ritual, and struggles of life in poverty. Through the eyes of Perla, somewhat of the town curandera, we see the kaleidoscope of characters and how they struggle through poverty, crime, drugs, love, and immigration in a quickly changing world. **The author is a former Puente student.**

Fontes, Monserrat. *First Confession*. London: Norton Books, 1991.

Two children learn of the socio-economic and political differences between Mexican and American in a Texas border town.

Garcia, Cristina. *Dreaming in Cuban*. New York: Ballantine Books, 1992.

Garcia recounts the story of three generations of women and their connection of life to Cuba. Garcia explores the connection of the magical with politics and the thread that holds generations together with culture and identity.

Gaspar de Alba, Alicia. *Desert Blood: The Juarez Murders*. Houston: Arte Publico, 2007.

A professor/journalist reads about a missing girl of Juarez and becomes entangled in researching the mystery.

Gomez, Alma, Cherrie Moraga and Mariana Romo-Carmona, eds. *Cuentos: Stories by Latinas*. New York: Kitchen Table/Women of Color Press, 1983.

Anthology of Latina writers, mainly about living in the western and southwestern United States.

Gregory, Steven. *The Devil Behind the Mirror: Globalization and Politics in the Dominican Republic*. Berkeley: University of California Press, 2007.

Discusses the impact of globalization on a country bordering Haiti.

Guerrera, Tania. *Thoughts and Transformations*. San Francisco: Writer's Club Press, 2003.

A book of spiritual revelation in a world inundated with pop culture.

Gutierrez-Christensen, Rita. "Eulogy for a Man from Jalostitlan." *Grito Del Sol*. Berkeley: Tonatluh International, 1976.

A poem honoring and recounting the life of her much-loved father.

Habell-Pallan, Michelle and Mary Romero. *Latino/a Popular Culture*. New York: New York University Press, 2002.

16 essays on media, music, movies and the need to study the Latino influence.

---. *Loca Motion: The Travels of Chicana and Latina Popular Culture*. New York: New York University Press, 2005.

Latino popular culture across the United States.

Harjo, Suzan Shown. "Last Rites for Indian Dead." Source unknown.

A discussion about museums holding Indian remains versus allowing them cultural peace in their own burial sites. Politics and education versus cultural beliefs and tradition.

Heide, Rick, ed. *Under the Fifth Sun: Latino Literature from California*. Berkeley: Heyday Books, 2002.

Anthology of Latino Literature that focuses on border towns and cities in California.

Heyck, Denis Lynn Daly. "My Roots are not Mine Alone: La Identidad Cultural." *Barrios and Borderlands: Culture of Latinos and Latinas in the United States*. Denis Heyck, ed. New York: Routledge, 1994.

The struggle of immigrants and second generation children in finding identity in a new country.

---. "The Ties that Bind: La Familia." *Barrios and Borderlands: Culture of Latinos and Latinas in the United States*. Denis Heyck, ed. New York: Routledge, 1994.

An essay explaining the role of family in the Latino culture.

Hinojosa, Rolando Smith. "Sweet Fifteen." *Barrios and Borderlands: Culture of Latinos and Latinas in the United States*. Denis Heyck, ed. New York: Routledge, 1994.

A cultural analysis of the traditional quinceniera.

Hwang, Caroline. "The Good Daughter." *Newsweek*. September, 1988.

A personal essay on living in two cultures and the hypocrisy of parents wanting their children to have the best of both.

Jiminez, Francisco. "The Circuit." *Cuentos Chicanos*. Rudolfo Anaya and Antonio Marquez, eds. New Mexico: University of New Mexico Press, 1984.

A boys view of how it is living in/as a migrant family where the idea of "home" is always changing.

Jaime-Becerra, Michael. *Every Night is Ladies' Night*. New York: Harper Collins, 2004.

This novel delves into the lives of several characters that are not favorable in the eyes of society, but gives the reader the inside look to make them warm and humane. The characters struggle in a search to find meaning in life.

Kessler, Elizabeth Rodriguez and Anne Perrin, eds. *Chican@s in the Conversation*. New York: Pearson Longman, 2008.

An anthology of works from Chicano authors/topics covering issues in religion, culture, pop-culture, education and identity that concern the Latino population in the United States.

Limon, Graciela. *Erased Faces*. Texas: Arte Publica Press, 2001.

This novels follows an American journalist along with the women of the Lacadonian jungle in their fight and struggle of the 1994 Zapatista uprising. Juana and Adriana, though from opposite sides of the world, share a special bond in their fight to protect women.

---. *Song of the Hummingbird*. Texas: Arte Publica Press, 1996.

Graciela takes the reader back to the violent taking of land by the Spaniards. The indigenous people there fight to keep culture and family together.

Lockhart, Zelda. *Fifth Born*. New York: Washington Square Press, 2002.

A fiction novel set in Alabama. Stories of a family of repeat misery through the generations and women who must learn to survive in an abusive home.

Marquez, Gabriel Garcia. *Love in the Time of Cholera*. Translation by Edith Grossman. New York: Vintage Books, 1988.

A story of love, heartbreak and a look into patient and unrequited love.

Martinez, Ruben. "Going Up in LA." *Beyond Borders: A Cultural Reader*. Randall Bass and Joy Young, Eds. Boston: Houghton Mifflin, 100-114.

This story gives a detailed look at graffiti artists in Los Angeles. Martinez discusses the escape that it provides and a possible life outside of East LA.

Masters, Ryan. "El Corazon Azteca: Luis Valdez and El Teatro Campesino draw on a rich tradition." *Monterey County Weekly*. July 8, 2004.

A review and interview with Luis Valdez on Teatro Campesino and his intentions and meanings. Draws on examples in Teatro that correspond with Valdez's experiences.

Mendoza, Louis Gerard. *Historia The literary making of Chicana & Chicano History*. College Station: Texas A&M UP, 2001. Print.

This book provides a great historical context for the understanding and evolution of Chicano Literature.

Mendoza, Louis G. and Toni Nelson Herrera, Eds. *Telling Tongues: A Latin@Anthology on Language Experience*. San Diego: Calaca Press, 2007.

This anthology authors express their experiences with language and the cultural sentiment about Latin@s in the United States.

Miller, Jim. Ed. *Sunshine/Noir: Writing from San Diego and Tijuana*. San Diego: City Works Press, 2005.

This is a collection of poems and short stories that embrace border issues. It is a combination of fiction and non-fiction that embodies life in San Diego and Tijuana. This collection covers war, immigration, migration, bars, beach life, and much more.

Moraga, Cherrie. *Circle in the Dirt: El Pueblo de East Palo Alto*. New Mexico: West End Press, 1995.

Through interviews of the people of East Palo Alto, Moraga recreates the issues and politics that affect the racially mixed communities. This play depicts the mounting of a group of people that fight the culturally dominant politics of the area.

---. *Heroes and Saints and Other Plays: Giving Up the Ghost, Shadow of a Man, Heroes and Saints*. New Mexico: West End Press, 1994. Print.

This is a collection of the short plays which established Moraga as the premier Latina playwright in America.

---, and Gloria Anzaldúa, eds. *This Bridge Called My Back: Writings by Radical Women of Color*. Watertown, MA: Persephone Press, 1981.

Anthology of published and unpublished Latinas.

---. *Watsonville: Some Place Not Here*. New Mexico: West End Press, 1996.

This play reveals the struggles of immigrant workers and changing times through the lives of the workers.

Murolo, Priscilla and A.B. Chitty. *From the Folks who Brought You the Weekend: A Short, Illustrated History of Labor in the United States*. New York: The New Press, 2001.

Labor history from 1400's to 1998. Particularly good chapter on Chavez and the field workers.

Nazario, Sonia. *Enrique's Journey*. New York: Random House, 2003.

A journalist's account of a boy's journey from Guatemala to United States in search of his mother who has gone to the U.S. to work. The struggles and violence are outlined in detail.

Paredes, Américo. *George Washington Gomez*. Houston: Arte Público Press, 1990.

---. *With His Pistol in His Hand*. Austin: University of Texas Press, 1970.

Using popular corridos, Paredes explores the history behind the legend of Gregorio Cortez.

Parker, David L. "Before Their Time: Child Labor Around the World." *American Educator*. Spring 2008, 38-42.

A photographic and ethnographic look at child labor around the world.

Ponce, Mary Helen. "Concha." *Growing Up Chicano/a*, ed. Tiffany Ana Lopez. New York: William Morrow, 1993.

Girls and boys playing a game, where one girl, Concha, pushes herself beyond her limits.

---. "Recuerdo: Los Piojos." *Woman of Her Word*. Evangelina Vigil, ed. 2nd Ed. Houston: Arte Publico Press, 1987.

A story of a young Mexican girl in an American school and the discrimination she observes.

Quintana, Leroy. *The Great Whirl of Exile*. Connecticut: Curbstone Press, 1999.

Quintana's poems retell life growing up in a small ranch town in New Mexico.

Riley, Tomas. *Mahcic: Selected Poems*. San Diego: Calacapress, 2005.

A collection of poems on politics, family, spiritual awakening and cultural awareness.

Rivera, Rick P. *A Fabricated Mexican*. Houston: Arte Público Press, 1995. Print.

This book is really a collection of short stories about the coming of age and education of Ricky Coronado.

---*Stars Always Shine*. Tempe: Bilingual Press, 2000. Print.

A timely novel about immigration and some of the challenges immigrants can face.

Rivera, Tomás. *... y no se lo tragó la tierra (And the Earth Did Not Devour Him)*. Trans. Evangelina Vigil Piñon. Houston: Arte Público Press, 1987. Print.

The story of migrant workers in the 1950's.

---. *Tomás Rivera: The Complete Works*. Ed. Julián Olivares. Houston: Arte Público Press, 1992. Print.

Rivera's complete literary production: his award winning novel, *... y no se lo tragó la tierra*, his poetry, his short fiction and essays.

---. "When We Arrive." *Chicano Voices*. Carlota Dwyer, ed. Boston: Houghton Mifflin, 1975.

A short essay about migrant workers who arrive in the U.S.

Rodriguez, Luis. *My Nature is Hunger: New and Selected Poems: 1989-2004*. Connecticut: Curbstone Press, 2005.

This is a collection of Rodriguez's new and old poems that recount his life growing up in the Barrio in East Los Angeles, Ca.

Rodriguez, Richard. *Hunger of Memory*. New York: Bantam, 1982. Print.

This controversial novel "is the poignant journey of a 'minority student' who pays the cost of his social assimilation and academic success with a painful alienation — from his past, his parents, his culture — and so describes the high price of 'making it' in middle-class America."

Rodriguez, Teresa and Diana Montane. *The Daughters of Juarez: A True Story of Serial Murder South of the Border*. New Mexico: Atria Press, 2008.

This true account follows the story of missing women in Juarez, Mexico, where women are kidnapped, sold and endure tremendous violence.

Romero, Mary. *Challenging Fronteras: Structuring Latina and Latino Lives in the United States*. New York: Routledge, 1997.

A social science and ethnic study of immigrant identity, work and family life.

Roth, Paul B. "Martin Camps." *The Bitter Oleander*. Spring 2006, 45-73.

Poetry about life and identity. Includes an interview about his growing up in TJ and his changed plans to originally becoming a priest.

Ruiz de Burton, Maria Amparo. *Conflicts of Interest: The Letters of María Amparo Ruiz de Burton*. Eds. Beatrice Pita and Rosaura Sanchez. Houston: Arte Público Press, 1997.

Complete collection of Ruiz de Burton's letters, including personal and business correspondences.

---*The Squatter and the Don*. Eds. Beatrice Pita and Rosaura Sanchez. Houston: Arte Público Press, 1997.

A fictional sentimental account of the land conflicts in California following the Treaty of Guadalupe Hidalgo.

---. *Who Would Have Thought It?* Eds. Beatrice Pita and Rosaura Sanchez. Houston: Arte Público Press, 1995.

A fictional sentimental account of a young Mexican girl brought to New England against the backdrop of the Civil War.

Ruiz, Don Miguel. *The Mastery of Love*. California: Amber-Allen Publishing, 1999.

Essays on relationships and how we deal with them affects our whole lives.

Serros, Michele. *Chicana Falsa*. New York: Penguin Putnam, 1993.

Chicana Falsa is a collection of poems and short stories of her life growing up. She tells of coming of age, cultural clashes, and growing up in Oxnard, Ca.

---. *How to Be a Chicana Role Model*. New York: Penguin Putnam, 2000.

This fiction piece includes the thoughts and struggles of a Chicana writer and the realization of the role of culture for writers.

Sikes, Gini. *8 Ball Chicks*. New York: Anchor Books, 1997.

Sikes spends two years studying and interviewing female gang bangers in Los Angeles, Milwaukee, and San Antonio.

Su, Adrienne. "The Poetry of Heberto Padilla." *Legacies*. Alastair Reid: 1982.

Padilla writes of political restraints and the state of affairs in Cuba with Fidel Castro.

Thomas, Piri. *Down These Mean Streets*. New York: Vintage Books, 1997.

Coming of age on the streets in Spanish Harlem with drugs, street fighting and prison. A realization that freedom from all that comes in self-acceptance, faith, and inner confidence.

Tywniak, Frances Esquibel and Mario T. Garcia. *Migrant Daughter Coming of Age as a Mexican American Woman*. Berkeley: University of California Press, 2000. Print.

This memoir recounts the struggles of a Frances Esquibel to get an education and then become the first Latina to graduate from UC Berkeley.

Urrea, Luis Alberto. *Across the Wire: Life and Hard Times on the Mexican Border*. New York: Doubleday, 1993.

A view of the municipal dump in Tijuana from the hills of San Diego.

---. "Border Story." *Beyond Borders: A Cultural Reader*. Randall Bass and Joy Young, Eds. Boston: Houghton Mifflin, 351-363.

Urrea discusses the impact of poverty on the Mexican border and what kind of relief is possible.

---. *By the Lake of Sleeping Children*. New York: Anchor Books, 1996.

A look at the resourcefulness of Tijuana's dump pickers and trash dwellers.

---. *The Devil's Highway: A True Story*. New York: Little Brown, 2004.

26 men who cross the border of the desert of South Arizona; 14 died.

Valdez, Luis. *Early Works: Actos, Bernabe, Pensamiento Serpentino*. Houston: Arte Publico, 1990. Print.

A play about farm workers ; part of El Teatro Campesino.

---. "Los Vendidos." *Diversity, Strength and Struggle: A Longman Topics Reader*. Joseph Calabrese and Susan Tchudi, eds. New York: Pearson Longman, 2006. 129-140. (also included in *Early Works...*)

A play about racism, politics and discrimination. A satire of socially accepted views.

---. *Zoot Suit and Other Plays*. Houston: Arte Publico, 1992. Print.

A play about the Sleepy Lagoon Murder trail and the following Zoot Suit riots. The play explores racism and discrimination that young Mexican Americans faced in the 1940s.

Venegas, Daniel. *The Adventures of Don Chipote, or, When Parrots Breast-Feed*. Ed. Nicolás Kanellos
Trans. Ethriam Cash Brammer. Houston: Arte Público Press, 2000. Print. (also available in
original version)

Originally serialized in newsprint in the 1920s, this novel follows the picaresque adventures of a
migrant worker who comes to the United States.

Villanueva, Tino. "Day-Long Day." *Chicano Voices*. Carlota Dwyer, ed. Boston: Houghton Mifflin, 1975.

Poem about a Chicano family.

Villarreal, Jose Antonio. *Pocho*. New York: Anchor Books, 1970.

Considered by many to be the first Chicano novel, certainly it was the first to be published by a
major publisher, Random House. *Pocho* is a Depression era novel that follows the struggles of
Richard Rubio to negotiate American culture with his traditional Mexican culture.

Villasenor, Victor. *Burro Genius*. New York: Harper Collins, 2004.

The life of a young boy growing up in Carlsbad, Ca. This story depicts his struggles with racism,
culture, family, the education system and living with a learning disability he didn't know he had.

---. "Foreword." *Rain of Gold*. New York: Harper Collins, 1992.

A discussion of what motivates Villasenor to write.

---. "Preface." *Walking Stars: Stories of Magic and Power*. Houston: Pinata Books, 1994.

Villasenor tells how he became a writer and how his life inspires his work.

Viramontes, Helena Maria. "The Moths." *The Moths and Other Stories*. Houston: Arte Publico, 1995.

A childhood story about tradition, holidays and family. A memory of her grandmother.

Yzquierdo, Rosa Elena. "Abuela." *Growing up Chicana/o*. Tiffany Ana Lopez, Ed. New York: Harper
Collins, 1993.

A fond memory of grandmother in the kitchen.

Zamora, Daisy. *Riverbed of Memory*. San Francisco: City Light Books, 1988.

This collection of poems recollects Zamora's experience of growing up in Nicaragua in time of
war and struggle. She focuses on class and gender struggle of women during time of war.

---. *Clean Slate: New and Selected Poems*. Connecticut: Curbstone Press, 1993.

Zamora's new and selected poems combine her personal struggles and those of growing up in time of war. This collection embodies her identity as a woman and her experience with political liberation.

Zinn, Howard and Anthony Arnove. *Voices of a People's History of the United States*. New York: Seven Stories Press, 2004.

This is the follow-up text to *People's History* by Zinn that includes chapters of personal diary entries that correspond with the chapters in *People's History*.