

## Chicano Popular Culture

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Buy Chicano Popular Culture: Que Hable El Pueblo / Charles M. Tatum. (Mexican American Experience) by Tatum, Charles M. (ISBN: 9780816519835) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

Chicano Popular Culture: Que Hable El Pueblo / Charles M ...

Chicano Popular Culture: Que Hable el Pueblo. Over the past several decades, Mexican Americans have made an indelible mark on American culture through the music of bands such as Santana and Los Lobos, films such as Zoot Suit, and a wide range of literature, such as Sandra Cisneros's The House on Mango Street.

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Chicano Popular Culture invites readers to share the excitement of these vital arts and, through them, to learn more about the uniqueness of America's fastest-growing minority. *Chicano Popular Culture and Mexican Americans and Health* are the first volumes in the series *The Mexican American Experience*, a cluster of modular texts designed to provide greater flexibility in undergraduate education.

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Chicano/a was widely reclaimed in the 1960s and 1970s to express political empowerment, ethnic solidarity, and pride in being of Indigenous descent, diverging from the more assimilationist Mexican American identity. Chicano Movement leaders were influenced by and collaborated with Black Power leaders and activists.

[Chicano - Wikipedia](#)

Though Latino deemphasized the connection to Spain, some still rejected the term as it attempted to group several distinct cultures into one. For example, a popular bumper sticker declaring, "Don't ...

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*Chicano Popular Culture, Second Edition* provides a fascinating, timely, and accessible introduction to Chicano cultural expression and representation. New sections discuss music, with an emphasis on hip-hop and rap; cinema and filmmakers; media, including the contributions of Jorge Ramos and Mar í a Hinojosa; and celebrations and other popular traditions, including quinceañeras, cincuentañeras, and C é sar Ch á vez Day.

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Chicano popular culture - Charles M. Tatum - Google Books

Chicano, feminine form Chicana, identifier for people of Mexican descent born in the United States. The term came into popular use by Mexican Americans as a symbol of pride during the Chicano Movement of the 1960s.

Chicano | people | Britannica

Synopsis. Expand/Collapse Synopsis. Chicano Popular Culture, Second Edition provides a fascinating, timely, and accessible introduction to Chicano cultural expression and representation. New sections discuss music, with an emphasis on hip-hop and rap; cinema and filmmakers; media, including the contributions of Jorge Ramos and Mar í a Hinojosa; and celebrations and other popular traditions, including quincea ñ eras, cincuenta ñ eras, and C é sar Ch á vez Day.

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"An updated and expanded edition of Tatum's Chicano Popular Culture (2001), touching upon major developments in popular culture since the book's original publication"--Provided by publisher. Mexican Americans - Social life and customs.; Popular culture - United States - History.; Mexican Americans in motion pictures.

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Chicano Popular Culture, Second Edition | UAPress

Over the past several decades, Mexican Americans have made an indelible mark on American culture through the music of bands such as Santana and Los Lobos, films such as "Zoot Suit," and a wide range of literature, such as Sandra Cisneros's "The House on Mango Street," Now Charles Tatum introduces students to these and other forms of artistic expression in the first volume to provide a wide-ranging overview of Chicano popular culture.

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such as *Zoot Suit*, and a wide range of literature, such as Sandra Cisneros's *The House on Mango Street*. Now Charles Tatum introduces students to these and other forms of artistic expression in the first volume to provide a wide-ranging overview of Chicano popular culture. Tatum explores the broad and complex arena of popular culture among Americans of Mexican descent and explains what popular culture can tell them about themselves. Reviewing a range of expressive arts, from traditional forms to electronic media, he explains the differences and similarities between Chicano popular culture and that of other ethnic groups or of Anglo society and shows how Chicano arts reflect a people's traditions and heritage. The book's coverage focuses on five areas of popular culture. It explores - Mexican American and Chicano music from the sixteenth century to the present day; - cinema, focusing on Chicano films of the past three decades; - newspapers, radio, and television, explaining the interrelationship between these media; - literature, emphasizing fiction, theater, and poetry of the last thirty years; - and fiestas, celebrations, and art, including mural and graffiti art. Tatum provides a brief overview of Mexican American social history, paying particular attention to changing cultural perspectives over the past 150 years and the evolution of *el movimiento chicano*. He also introduces theories of popular culture and makes them accessible to students, enabling them to better understand the material covered in the text. No other book offers such a wide-ranging introduction to these cultural expressions of Mexican Americans today. *Chicano Popular Culture* invites readers to share the excitement of these vital arts and, through them, to learn more about the uniqueness of America's fastest-growing minority. *Chicano Popular Culture* and *Mexican Americans and Health* are the first volumes in the series *The Mexican American Experience*, a cluster of modular texts designed to provide greater flexibility in undergraduate education. Each book deals with a single topic concerning the Mexican American population. Instructors can create a semester-length course from any combination of volumes, or may choose to use one or two volumes to complement other texts.

"An updated and expanded edition of Tatum's *Chicano Popular Culture* (2001), touching upon major developments in popular culture since the book's original publication"--Provided by publisher.

2006 Honorable Mention for MLA Prize in US Latina and Latino and Chicana and Chicano Literary and Cultural Studies In the summer of 1995, El Vez, the "Mexican Elvis," along with his backup singers and band, The Lovely Elvettes and the Memphis Mariachis, served as master of ceremony for a ground-breaking show, "Diva L.A.: A Salute to L.A.'s Latinas in the Tanda Style." The performances were remarkable not only for the talent displayed, but for their blend of linguistic, musical, and cultural traditions. In *Loca Motion*, Michelle Habell-Palán argues that performances like Diva L.A. play a vital role in shaping and understanding contemporary transnational social dynamics. Chicano/a and Latino/a popular culture, including spoken word, performance art, comedy, theater, and punk music aesthetics, is central to developing cultural forms and identities that reach across and beyond the Americas, from Mexico City to Vancouver to Berlin. Drawing on the lives and work of a diverse group of artists, Habell-Palán explores new perspectives that defy both traditional forms of Latino cultural nationalism and the expectations of U.S. culture. The result is a sophisticated rethinking of identity politics and an invaluable lens from which to view the complex dynamics of race, class, gender, and sexuality.

Transforming Borders: Chicana/o Popular Culture and Pedagogy situates Chicana feminists' re-imagining of La Llorona, the Virgin of Guadalupe, and Malintzin/Malinche as sources of border/transformational pedagogies. In doing so, C. Alejandra Elenes contributes to the scholarship on transformational pedagogies by adding the voices of Chicana feminist pedagogies, epistemologies, and ontologies. Linking the relationship between cultural practices, knowledge, and teaching in everyday life, Elenes develops her conceptualization of border/transformational pedagogies.

For as long as Mexicans have emigrated to the United States they have responded creatively to the challenges of making a new home. But although historical, sociological, and other aspects of Mexican immigration have been widely studied, its cultural and artistic manifestations have been largely overlooked by scholars—even though Mexico has produced the greatest number of cultural works inspired by the immigration process. And recently Chicana/o artists have addressed immigration as a central theme in their cultural productions and motifs. *Culture across Borders* is the first and only book-length study to analyze a wide range of cultural manifestations of the immigration experience, including art, literature, cinema, corridos, and humor. It shows how Mexican immigrants have been depicted in popular culture both in Mexico and the United States—and how Mexican and Chicano/Chicana artists, intellectuals, and others have used artistic means to protest the unjust treatment of immigrants by U.S. authorities. Established and upcoming scholars from both sides of the border contribute their expertise in art history, literary criticism, history, cultural studies, and other fields, capturing the many facets of the immigrant experience in popular culture. Topics include the difference between Chicano/a and Mexican representation of immigration; how films dealing with immigrants are treated differently by Mexican, Chicano, and Hollywood producers; the rich literary and artistic production on immigration themes; and the significance of immigration in Chicano jokes. As a first step in addressing the cultural dimensions of Mexican immigration to the United States, this book captures how the immigration process has inspired powerful creative responses on both sides of the border.

This informed and accessible book captures the art, energy, passion, and pageantry of over 60 years of lowrider culture—an absolutely iconic Chicano and American phenomenon. • A chapter on the origins of lowriding documents the evolution of the culture • Illustrative photographs depict lowrider mural art, pachucas/os and cholas/os, hopping and dancing contests, and "Zoot Suiters" • A glossary of lowrider lingo defines unique terminology

In the early 1990s, a major exhibition *Chicano Art: Resistance and Affirmation, 1965-1985* toured major museums around the United States. As a first attempt to define and represent Chicano/a art for a national audience, the exhibit attracted both praise and controversy, while raising fundamental questions about the nature of multiculturalism in the U.S. This book presents the first interdisciplinary cultural study of the CARA exhibit. Alicia Gaspar de Alba looks at the exhibit as a cultural text in which the Chicano/a community affirmed itself not as a "subculture" within the U.S. but as an "alter-Native" culture in opposition to the exclusionary and homogenizing practices of mainstream institutions. She also shows how the exhibit reflected the cultural and sexual politics of the Chicano Movement and how it serves as a model of Chicano/a popular culture more generally. Drawing insights from cultural studies, feminist theory, anthropology, and semiotics, this book constitutes a

wide-ranging analysis of Chicano/a art, popular culture, and mainstream cultural politics. It will appeal to a diverse audience in all of these fields.

A comprehensive overview of the folktales, traditions, rituals, and religious practices of Mexican Americans.

Stretching from the years during the Second World War when young couples jitterbugged across the dance floor at the Zenda Ballroom, through the early 1950s when honking tenor saxophones could be heard at the Angelus Hall, to the Spanish-language cosmopolitanism of the late 1950s and 1960s, Mexican American Mojo is a lively account of Mexican American urban culture in wartime and postwar Los Angeles as seen through the evolution of dance styles, nightlife, and, above all, popular music. Revealing the links between a vibrant Chicano music culture and postwar social and geographic mobility, Anthony Macías shows how by participating in jazz, the zoot suit phenomenon, car culture, rhythm and blues, rock and roll, and Latin music, Mexican Americans not only rejected second-class citizenship and demeaning stereotypes, but also transformed Los Angeles. Macías conducted numerous interviews for Mexican American Mojo, and the voices of little-known artists and fans fill its pages. In addition, more famous musicians such as Ritchie Valens and Lalo Guerrero are considered anew in relation to their contemporaries and the city. Macías examines language, fashion, and subcultures to trace the history of hip and cool in Los Angeles as well as the Chicano influence on urban culture. He argues that a grass-roots “multicultural urban civility” that challenged the attempted containment of Mexican Americans and African Americans emerged in the neighborhoods, schools, nightclubs, dance halls, and auditoriums of mid-twentieth-century Los Angeles. So take a little trip with Macías, via streetcar or freeway, to a time when Los Angeles had advanced public high school music programs, segregated musicians’ union locals, a highbrow municipal Bureau of Music, independent R & B labels, and robust rock and roll and Latin music scenes.

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. His is a clarity that rings constantly through the warmth and wry reality of these sometimes humorous, sometimes tragic, always human remembrances.

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