

**How to Redesign the Chicana Image:  
Serros's *How to Be a Chicana Role Model*, the Internet and Popular  
Culture.**

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To understand Michele Serros' place in Chicano literature, and how she is reshaping the paradigms of the Chicana identity, we have to examine the history of the movement, the role of popular culture in her work and her use of the internet for presenting herself as a writer. The language and cultural references of the 2000 publication of *How to be a Chicana Role Model* and of her author website are representative of the popular culture icons of her generation.<sup>1</sup> By examining both the book and her author website, this article explores how she is an heir to the work of her Chicano and Chicana predecessors but, above all, she is an innovative writer defined as much by her U.S. identity as by her Mexican-American background. Through the use of irony, satire, parody and contradiction, she plays with her identity. The author teases her reader by intentionally complicating the distinction between herself and her protagonist. Serros strikes out on her own taking her and her character's Chicana identity in a new direction and staking out new territory for the Chicano movement.

According to Rosaura Sánchez in "Postmodernism and Chicano Literature," Chicano literature came of age in the 1980s and 1990s. Early Chicano literature of the 1970s "consisted of epic stories of sweeping cultural significance" (Sanchez 286). These earlier texts inspired and helped to create a national cultural identity for the incipient Chicano movement. In his article "Third World Literature in the Era of Multinational Capitalism," Frederic Jameson postulates that third world nations are concerned with

myth-making, allegorical nation building novels. I argue that the earlier novels of the Chicano movement followed this third-world trend in their attempt to invent a myth-based origin story of Aztlán and in this way justify Chicanos' inherent cultural and land rights to the Southwestern U.S. Similar to the 19th century's Latin American *Foundational Fictions* defined by Doris Sommer, in which a marriage between two conflicting forces helps to unify a conflict in the newly formed nations, the allegorical imagining of a homeland situated in the Southwest helped to create and solidify the Chicano nascent political identity. As will be shown, Serros does not focus on Chicana/o identity seeking as was typical of novels written by her predecessors.

Feminist critics like Emma Pérez have noted how this nationalist identity was male centered. Chicanas denounced the inherent machismo of the Chicano movement by exposing the ways women were mistreated by their male counterparts. By the 1980s and 1990s, Chicano identity was "No longer conceptualized as static and essentialized in nature, ethnicity is appreciated for its inherent diversity and in particular its hybridity" (Pérez 286). Chicanas revealed the ways the feminist movement ignored the unique challenges women of color faced. Many of the novels of the 1980s addressed to varying degrees the ways the feminist movement failed to address issues of race and class. Chicana authors assumed a voice in their role in the shaping of the Chicana/o identity. Although the title of Serros's book invokes the national identity building movement of Chicanos and announces her gender with the use of Chicana in the title, she neither concentrates on identity building nor on the role that women and Chicanas should play in American society. Rather, the content is reminiscent of the postnational identity as defined by Elie D. Hernández in *Postnationalism in Chicana/o Literature and Culture*.

According to Hernández, postmodernism has challenged many of the tenants of the nationalist Chicano movement in its move away from the idea of a fixed identity, but she argues the term postnational creates a space where national identity can inform the postmodern movement. While national identity building continues to be necessary for minority groups who continue to be excluded from hegemony, globalization challenges their position of marginality. As Hernández explains it,

The general premise resides in a notion that cultural national identity formation provided a provisional means of participation within a segregated society. Once some measure of representation in mainstream U.S. culture was achieved, the economic shift toward global society altered the dialectics—and direction—of U.S. civil rights minority movements, including those affecting Chicanas/os. (14)

By the time Serros's novel was published in 2000, the Chicano literature movement was an established part of the U.S. literary canon. Chicanas had staked out their place in the Chicano identity movement, and writers like Sandra Cisneros had become bestselling authors and their works were incorporated into textbook anthologies of American literature. Serros capitalizes on this success at several points throughout the novel. While it is authors like Cisneros who opened the doors for future Chicana authors, Serros's first person narrator is annoyed when fans at her readings confuse her with Cisneros. Through this identity confusion, Serros criticizes the way individual writers come to represent the entirety of the literary movement.

*How to Be a Chicana Role Model* is a largely autobiographical *bildungsroman* novel that follows the experiences of a junior high girl named Michele Serros who is a weak student. The book cover features a picture of the author and the protagonist shares the author's name, profession and background. [<http://www.amazon.com/How-Be-Chicana-Role-Model/dp/1573228249>]. Because of the commonalities between the author

and the protagonist, despite the critic's best intentions, the line between author and narrator is blurred. By the end, the narrator is a published poet who, like the author, even though she spent six years in junior college and is working minimum wage jobs, is asked to do readings at high schools and junior colleges. Thirteen of her chapters are titled with advice on being a role model such as "Live Better, Work Union" and "Seek Support from Sistas," but often the advice is contradicted or mocked by the content of the chapter.

In this pseudo autobiography about writing, nothing is sacred--not even standard language. The novel begins, "Yesterday during first period we didn't have the spelling test cuz Mr. Evans said over the loudspeaker we were gonna have a special assembly in the cafeteria. Thank God, cuz I'm the worst speller in this whole class" (Serros 1). From the onset with the use of nonstandard English (with words such as "gonna" and "cuz") the reader is alerted that this is a narrator who does not respect the rules but rather celebrates popular instead of high culture. According to Guillermo Hernández in *Chicano Satire*, "the satirist frequently is perceived as a subversive whose art represents an opposing, incompatible and overwhelming evaluative norm that challenges the legitimacy of cherished normative values and figures" (5). Hernández explains that in Mexican and Chicano literature satire often parodies dialects spoken by Indians and peasants. Moving away from the typical use of satire in Chicano literature, Serros instead focuses her attention on teenagers. While Serros's use of the language of teenagers isn't a direct parody of teenagers themselves, it invokes the use of dialects typical of satire.

The special school assembly announced by Mr. Evans the English teacher is intended to inspire students to pursue academic success, but the protagonist instead focuses on a different lesson: "I guess you can say I learned a lot from yesterday's special

assembly. I mean, if you're Mexican, or even Puerto Rican like Anthony Rivera, and you've dropped out of school and lived on the streets of New York City, you can still make it" (Serros 3). One of the myths of the American dream is that if you are willing to work hard, primarily through education, you will have economic and social success. Many of the texts that have become the canon of Chicano literature feature protagonists who find a way to improve their life situations through education, such as Cisneros's *House on Mango Street*, Richard Rodriguez's *Hunger for Memory* and Rodolfo Anaya's *Bless Me, Ultima*. Serros's text contests this myth in two ways. First, instead of valuing education, Michele the character learns that one can be a high school dropout and still succeed as a soap opera star. In this case, achieving popular culture status is more important to the protagonist than a degree. Second, the protagonist's life story rejects this myth because further in the novel, despite her best efforts to educate herself, she continues to struggle economically and rarely receives the respect of her community for her writing.<sup>ii</sup>

Just as the text is not afraid to question the helpfulness of education in achieving economic success, the content of the chapters often contradicts or mocks the advice being given. The chapter entitled "Seek Support From Sistas," recounts the protagonist's experience of being a page for the popular 1990s TV sketch comedy series *In Living Color*. When this novel was published in 2000, Jennifer Lopez was at the height of her popularity (the movie *Selena* came out in 1997, her debut album *On The 6* in 1999<sup>iii</sup>), and it is well-known she began her career as a "fly girl" dancer on said show. The narrator imagines if she approaches her co-worker Jennifer, their common Latina heritage will unite them, and Lopez will help to promote Serros's writing career. Instead she is ignored

and then humiliated by her so-called *sista* in front of the other fly girls. Like Cisneros, Lopez paved the way for the success of other Latinas and has become the emblematic Latina actress, but based on Serros' experience, she is not sympathetic to the plight and struggles of other Latinas. On the contrary, Jennifer Lopez mistreats her Latina sister.

A recurrent storyline throughout the novel serves to critique the success of Latino academics. At the beginning of the book, the protagonist is asked by a Latino university professor to read her poetry at a conference and told she will receive an honorarium for her work. Michele is not paid for her work as promised, and the rest of the novel is interspersed with phone calls to the professor trying to obtain payment for her work. In the last exchange, she takes him to court and wins the case. She also critiques the participants at a Chicana Women writer's conference because they mock her Spanish language skills and are displeased with her skills as a waitress. As a part of the second generation of Chicana writers, Serros is able to criticize those who succeeded before her. While Chicanas struggled to insert issues of race and class into the discourse of the feminist movement, here the character exposes their hypocrisy in their racist and classist actions against her. No longer feeling a need to contribute to the national identity building movement, through the narrative Serros is able to criticize certain Latinos for having become a part of hegemony (as part of academia, as part of the middle class) and for possibly having forgotten their origins.

The protagonist also criticizes how Latino images have become mainstream commodities. No one is immune from her satire; she expresses biting opinions about the Taco Bell Chihuahua whose voiceover was done by an Argentinean and not a Mexican, gringos who are celebrated for speaking bad Spanish and she even mocks herself as a

writer. This is one of the ways she reveals the tension between globalization and the Chicano national identity movement. The civil rights movement exposed the ways minorities were excluded from hegemonic power. By giving voice to this exclusion, they began to enter into mainstream society. Latinos now make up part of the U.S. popular culture imaginary as demonstrated by television shows like *Ugly Betty* and *The George Lopez Show*.<sup>iv</sup> Ironically, globalization has also made it so that anyone can portray a Latino, which has resulted in a loss of jobs for Latino actors, and the protagonist speaks against this. She writes about refusing to go to see the film version of *Evita* because the protagonist is played by Madonna and not one of the many unemployed Latina actresses.

Time and time again the protagonist attempts to prove the ways in which she is a part of hegemony only to then become aware of her exclusion or her choice to reject it. The narrator pokes fun at her own writing abilities and addresses her insecurities. She is thrilled when she is invited to be one of the poets to read at the Lollapalooza music tour poetry corner.<sup>v</sup> This alternative music festival was the height of popular culture in the 90s when Michele became a poet. Her initial excitement changes to disillusionment when she realizes the poetry corner is always placed next to the Porta Potti. She notices all of the supposed alternative audience members look the same and are uninterested in poetry. The other poets turn out to be pretentious and only interested in screaming about their penises. The recognition she is supposed to gain is disappointing when she confronts a new sort of machismo outside of the Chicano community and finds she has nothing in common with the writers. She prefers to spend time with the burrito rollers instead of with the self-absorbed poets. Though in this case she is incorporated into hegemony, she chooses instead to socialize with the working class.

While Serros's protagonist critiques the way that popular culture has appropriated Latino images to its own advantage, the narrator of her novel also uses popular culture to establish her own legitimacy as a US citizen.<sup>vi</sup> The Chicano movement was concerned with issues of celebrating ethnic identity; Serros's work also goes to great efforts to establish the narrators' ownership of the symbolic U.S. currency through popular culture. Like many middle-class American college students, she decides to study abroad in Taxco, Mexico to learn Spanish. Her reasons for wanting to learn Spanish are comical, as they address a common misperception that monolingual speakers make. It is also a wink at the ironies of globalization because she wants to understand the Spanish lyrics of Anglo singer Beck, "I also thought I'd be cool too if I knew what Beck was saying when he sings in Spanish. But the real reason I wanted to learn Spanish was so I could talk behind white people's backs" (Serros 101).

What should be an experience that unites her with her Anglo classmates only alienates her. She nicknames all of her Anglo classmates White Socks because they all dress and look alike.<sup>vii</sup> While not explicitly stated, the experience that is meant to unify her with her middle to upper class university classmates, only serves as a reminder of her difference. She may be more familiar with Mexican culture, but her Anglo classmates speak better Spanish than she does. As she explains it "I never had no white sock in my house correcting my Spanish" (Serros 106). Excluded from the sorority of white sock wearers, she prefers to spend time watching *telenovelas* with her host family's maid. Her biggest vice is sneaking away to Cuernavaca to eat at the IHOP. In this case, the global economy allows the protagonist to find the comforts of her U.S. home while she is studying abroad in her painfully unfamiliar homeland.



The book is a constant play between being a part of U.S. society and being excluded. Perhaps the most revealing incident of this relates to the “Take Our Daughters to Work Day” started in the 70s to promote women’s equality. The narrator recounts how she accompanied her father to his job as a janitor at the Oxnard City Airport, not because he wanted to teach her about his job, but because he couldn’t afford a sitter. What is an empowering experience for middle to upper-class children that allows them to imagine their futures ends up being one of disenfranchisement for the protagonist. Her pride of what she perceives to be an important job turns to disillusionment when a woman working at the reservations desk does not know who her father is. Despite his employment for more than three years, “It was as though he was a ghost, the brown ghost in green, unnoticed, not seen” (174). Michele the character learns the harsh lesson that the value of individuals in a capitalist society is based on the sorts of professions that they have.

Mirroring the way she constructed the image of the “brown ghost,” Serros relies on popular culture to create her own identity on her official author webpage [www.muchamichele.com](http://www.muchamichele.com). The contents of her webpage reflect the themes, images and language she presents in the novel. The novel is largely autobiographical requiring the consideration of the role of the author herself as she appears and creates herself in popular culture. The entry page of her website is the cover of “La Teen Presents” a made-up woman’s fashion magazine that claims to be “Hollywood’s Number One Teen Magazine” (“Mucha Michele”).

[\[http://www.myspace.com/micheleserros/photos/22816453 - %7B"ImageId"%3A22816453%7D\]](http://www.myspace.com/micheleserros/photos/22816453-%7B%22ImageId%3A22816453%7D%7D). Michele Serros is the retro styled cover-girl with

her hair in a beehive and her eyes framed by black 1960s cat-eye eyeliner and white eyeshadow. She teasingly holds up a chicharrón and covers her mouth with it as if it were a Spanish fan--only her eyes visible. Celebrating her sexuality, her shoulders are bare and she appears to be nude, but is hidden and covered by a pile of chicharrones.

One of the recurrent themes of novels written in the 1980s by Chicana authors involved the protagonists trying to come to terms with conflicting sexual norms. Many grew up in the U.S. in the 1970s during the era of free love and sexual exploration which was in sharp contrast to their Mexican cultural backgrounds that promoted virginity as an essential quality of a good girl. Serros moves beyond this theme in her celebration of women's sexuality both in the magazine-like cover entry to her website and in her book. In one passage of the novel, in her desire to consummate her relationship with a fan, she plagiarizes a poem in an attempt to seduce him.

Her website plays a 1960s sounding song "Mucha muchacha" when it opens up. This site of self-promotion is kitchy, hip and cool. Like a fashion magazine, there are headlines of the "stories" in the magazine that function as links to the other sites. One link is an Aztec pyramid where each step of the pyramid describes the photo linked to that step; included in the photos are Michele in her little girl room decorated with Hollie Hobbie, and Michele wearing 1980s fashion style going out with her friends. On her favorite links page she brags she is on a recommended reading list created by music group Rage Against the Machine and that her book cover is featured on their album cover of Evil Empire ("Rage Against the Machine"). [<http://www.ratm.net/book.html>]. She also includes a link to Judy Blume, the teen author whose novels were mandatory popular

culture reading for girls coming of age in the 70s and 80s and who helped Michele to begin her career as a writer.<sup>viii</sup> [<http://www.judyblume.com/>].

The website indicates this is an author who takes pride in her success with popular culture. Michele Serros can critique the Chicano literature movement both in her novel and on her website because it has become such a part of the United States cultural identity that even rock stars read Chicano authors.<sup>ix</sup> Once a literature movement closely entangled with developing national pride, now it is promoted by mainstream cultural icons. Not only is Michele Serros the author a consumer of popular culture, she is also a producer and promoter of herself and she sells t-shirts. Through her webpage one can buy “little brown girl/boy,” “medium brown girl/boy,” and “big brown girl/boy” tee shirts. The t-shirt plays with the familiar typeset of the Bloomingdale’s shopping bags, but instead adopts the familiar typeset to promote racial pride. As her website explains it, “Yes, my Ts are a response to the shopping bags used by a particular department store. ... I thought it was remarkable that in today’s elitist, fat phobic society something big and something brown is actually considered a status symbol. Wouldn’t “Mr. Brown Buffalo” himself, Oscar Zeta Acosta, be proud?” (“Mucha Michele”).

Since popular culture is a result of economic success, Serros’s image and self-promotion are almost as important as her written word. On her site she includes articles published about her in *Newsweek*, in *La opinión* (the largest Spanish language newspaper), and in *The LA Times*.

[<http://www.myspace.com/micheleserros/photos/albums/publicidad-y-mas/1592035>].

The critic is left with the difficulty of figuring out what creates her economic success.

How do her beauty and self-promotion of her image and herself as a brand contribute to

her success? Often the magazine or newspaper stories about her are accompanied by a full-page image of the author. Two of her semi-autobiographical works of fiction (*Chicana Falsa* and *How to Be a Chicana Role Model*) feature images of Michele the author on the cover. On the cover of her debut novel *Chicana Falsa*, she is dressed in a vintage 1950's styled prom dress. [<http://www.amazon.com/Chicana-Falsa-Stories-Identity-Oxnard/dp/1573226858>]. In a magazine article, she is styled for the 1960s with her hair in pink rollers and a nighty with a robe, blowing bubbles and with a typewriter and a pink flamingo next to her.

[[http://www.myspace.com/micheleserros/photos/22814389 - %7B"ImageId"%3A22814389%7D](http://www.myspace.com/micheleserros/photos/22814389-%7B%22ImageId%3A22814389%7D%7D)].

Is Michele the author successful because she speaks to a large community, is it her use of popular culture in her novel that makes her successful, is it her beauty or a combination of all of these elements?

Serros fills her website with layer upon layer of details about her life. She establishes her legitimacy as a U.S. citizen by using symbolic cultural capital that would have been meaningful to anyone coming of age in the U.S. during the 70s and 80s. Some of the examples that legitimize her as a part of her U.S. generation is that her childhood room was decorated with Holly Hobbie, she and her friends dressed like Madonna in her "Like a Virgin" video, and she loved Judy Blume novels. It is not surprising that in 2007 she became the author of the *Honey Blonde Chica* novels that are the *Gossip Girls* version for Latinas. [<http://www.amazon.com/Honey-Blonde-Chica-Michele-Serros/dp/1416915923>]. While the author may criticize the commodification of Latino

identity in popular culture, she nevertheless finds a way to overcome her own criticism and contributes to it by authoring this teen pop culture fiction.

At the same time there are ways in which Serros seems to essentialize Mexican culture, as evidenced by the cover shot of her covered in chicarrones. Historically Mexico and other Latin American nations have been represented as sexualized women ready to be exploited by the U.S., and this cover seems to repeat this trend. On another level, for many U.S. citizens their main association with Mexico is Mexican food. She is sexualized through her pose and styling and represented as something to be devoured in this connection with Mexican food. While the image can be interpreted as just another repetition of the way in which Latin American women have traditionally been represented, it can be read in another way. She recreates the same images and associations that Anglos have of Mexico, but to the savvy reader of this image, the retro styling and old fashioned sounding soundtrack reveal it as an ironic recreation that exposes the ridiculous nature of the prejudice and simplistic understanding of this culture.<sup>x</sup>

Although Michele Serros invokes themes and images from the traditional formula of the Chicano novel in both her own novel and website, the results are quite different. As Rosaura Sánchez explains, “Postmodern Chicano/a literature has matured beyond being a one-dimensional social discourse or an essentialist formula of identity-building” (296). Most of early Chicano literature novels concern protagonists coming to grips with the Anglo world and the Chicana protagonists struggling with conflicting sexual norms, but this is not Serros’s driving force in her novel. Serros’s character is familiar and comfortable with the American world; she understands its cultural capital and participates

in it. Her struggle is for both the Anglo and Chicano communities to accept her for who she is. She is a protagonist whose solidarity lies with the working-class community, but who wishes to be incorporated into and valued by the Anglo middle-class community.

Michele Serros's novel, *How To Be A Chicana Role Model*, appears to be a self-help manual. Instead, the author parodies this popular genre of the book industry as a way to explore the construction of the narrator's Chicana female identity. In so doing, the author challenges both Anglo American and Chicano cultural values and social practices. No one, not even the narrator or author, is exempt from the book's biting humor. Throughout the text, popular culture serves as a means for inclusion and exclusion of the narrator. At times it is used to assert the narrator's membership in the U.S. community, at other times it is a painful reminder of the ways that she is excluded from fully participating in her society. Through her rejection and celebration of popular culture, both on her website and in her novel, Serros debunks many essentialized myths about Chicano and Anglo identity creating herself and the book's character as irreverent post-modern and postnational subjects. Moving beyond the identity-seeking Chicano/a literature of her predecessors' generation, Serros seeks to understand her narrator's and her own role as a postmodern, postnational Chicana woman living in the United States.

*How to Be a Chicana Role Model* is heavily autobiographical, and this results in a blurring of the separation between author and protagonist. In this novel, it is very difficult, if not impossible, for the reader to follow the critic's dictum to maintain a strict separation between the protagonist and author. Framing her novel as a "how to" book allows Serros to use the premise of the themes of the earlier Chicano novel, but she subverts them and creates a work that stakes out new ground and demonstrates new fields

in this literary movement. As suggested by her website, she succeeds in establishing her own legitimacy as a U.S. citizen who is not afraid to question Chicano and Anglo hegemony.

Michele Serros embraces popular culture and uses her website to style herself as a literary celebrity. She counts among her admirers well known popular culture figures. She turns to the internet to publicize her books and activities. By means of her novel and website, she unflinchingly challenges the tenets of the Chicano/a and Anglo hegemony. All of her efforts help establish her legitimacy as a writer and as a U.S. citizen who happens to also be of Mexican-American descent.

## NOTES

<sup>i</sup> In the time since I began writing this essay in May of 2010, the Mucha Michele website has been changed and on it Serros announces that it is under construction. Its form as described here is referenced in *The Oxford Encyclopedia of Latinos and Latinas in the United States*, “At her Web site, then, one does not find a black-and-white photo of a serious writer or an image of a fiery Latina with large hoop earrings and cherry-red lipstick. Instead, in a layout reminiscent of a 1960s teen magazine, Serros makes a playful homage to Herb Alpert’s Tijuana Brass album cover for *Whipped Cream and Other Delights* (1965), which features a sexy young Latina sitting in whipped cream and holding a rose. Against a hot-pink background and sporting a beehive hairdo, Serros sits in a huge pile of *chicharrones* (fried pork rinds). She coyly gazes out from behind a chicharrón, held like a fan, and the viewer is clearly meant to laugh. In her playful mixture of Americana kitsch and traditional Mexican American culture, Serros is representative of a new generation of Mexican American cultural workers whose aim is to challenge both internally and externally constructed ethnic stereotypes” (Alvarez Dickinson). I have attached a PDF file of a print-out of the site as it was when I analyzed it. When possible I have included live links to images that I analyze and were used on the original website.

<sup>ii</sup> Paul Krugman, 2008 economics Noble Prize winner agrees with Serros, “But there are things education can’t do. In particular, the notion that putting more kids through college can restore the middle-class society we used to have is wishful thinking. It’s no longer true that having a college degree guarantees that you’ll get a good job, and it’s becoming less true with each passing decade” (“Degrees”).

<sup>iii</sup> This album has sold seven million copies world wide (“*On the six*”)

<sup>iv</sup> Michele Serros the author was a writer for the first season of the George Lopez Show until she resigned so she could continue to write for her own audience (“Mucha Michele”).

<sup>v</sup> “Lollapalooza is an annual music festival featuring heavy metal, alternative rock, hip hop, and punk rock bands, dance and comedy performances, and craft booths... Conceived and created in 1991 by Jane's Addiction singer Perry Farrell as a farewell tour for his band, Lollapalooza ran annually until 1997, and was revived in 2003” (“Lollapalooza”).

<sup>vi</sup> As Ellie Hernandez observes with regard to the recent success of Latinos in popular culture, “Emerging from the advances of civil rights, how does one account for the irony and queerness apparent in a TV show like *Ugly Betty* about a young Hispanic woman working in the world of fashion or in the packaging of

celebrity “J Lo,” Jennifer Lopez, as examples of global commodification of *latinidad*? These issues seem relevant to the mixed signs and structures upon which we have relied as the nation alters its symbols and popular images, or what we might term ‘the symbolic’” (Hernandez 4).

<sup>vii</sup> This is also a nod to the style of the late 80s and early 90s when it was a popular culture trend to wear big white socks.

<sup>viii</sup> Following her parents’ painful divorce, Michele wrote a letter to her favorite author Judy Blume. Blume encouraged her to keep a journal of her painful feelings and Michele credits her for the beginning of her literary career (Quintanilla).

<sup>ix</sup> In addition to her popularity with *Rage Against the Machine*, on her Wikipedia page, it states that Flea of the Red Hot Chili Peppers is a fan of her work.

<sup>x</sup> As Serros explains in an interview for *La Bloga*, “Yes! The photo shoot with the chicharrones was for *Estylo* magazine. The editors had brought up Salma Hayek's *Los Angeles* magazine cover's version of Herb Alpert's *Whipped Cream and other Delights*. They suggested we push it a little further and had me wear a dress of pork rinds, rather than whipped cream” (“Michele Serros: Scandalosa y Fabulosa”).

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