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Pedabody - The Body as Educational Instrument

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Abstract

Though Latinx students comprise 74.3% of the student population, LAUSD fails to equip the students they serve with tools to critically analyze the rich cultural capital they inherit. Given the transfer of Chicana iconography, symbols, and aesthetics into Los Angeles tattoo culture and nail art, the following paper will aim to analyze the methods in which Chicana students attained knowledge of Chicana visual culture and discuss their decisions to have those images placed on their bodies with the assumption that the body can be transformed into an educational tool through *pedabody*. *Pedabody* involves but is not limited to the decoration, movement, coverage, exposure, or positioning of the body for educational purposes. The institutional reasons for omitting Chicana culture from curriculum will then be discussed, followed by a discussion regarding the benefits of arts education within Chicana communities in the hopes of fostering transformative educational practices that strengthen students and communities.

* I will be using the term *Chicana* in this paper rather than simply *Chicano/as* in the hopes to more fully address the contributions of *every person* who identifies with this community.

Chicanx Students and the Los Angeles Unified School District

The 2019 - 2020 Los Angeles Unified School District (LAUSD) data cites 74.3% of their student population as Latinx.¹ Yet, upon searching the LAUSD High School Course catalogue, only two classes apart from Spanish language classes concerned any element of Chicanx culture.² Folklorico, a dance and history class, and AP Spanish Language and Culture are included in the catalog but no information regarding which or how many schools offer them is shared. Furthermore, no course description accompanies AP Spanish Language and Culture and thus it cannot be inferred that this course incorporates Mexican or Mexican-American content. In a school district catering to a population that possesses such a rich cultural history of art, literature, and diversity, LAUSD fails to equip the students they serve with tools to critically analyze the cultural capital they have inherited.

The Chicano Art Movement produced myriad material culture in Los Angeles, often presenting art in ways more accessible to the urban community from which the movement grew.³ Significant street art upon city structures, murals, print work, and daily ephemera has crafted a unique Angelino visual language that is both personal and ubiquitous. I have based my research on the fact that California public schools do not practice culturally relevant curriculum dedicated to Chicanx culture, particularly art. This gap in education makes school an entity, separate from the lives of Chicanx students rather than a place to learn to navigate the world.

I have become interested in how the body can transform into a vehicle for the dissemination of cultural knowledge in the absence of formal schooling, coming to form the term

¹ *Los Angeles Unified Fingertip Facts 2019-2020*. Los Angeles Unified School District.

² *High School Course Catalog*. Los Angeles Unified School District.

³ Donahue, David M. (2011). "Connecting Classrooms and Communities Through Chicano Mural Art", *Multicultural Perspectives*, 13, 2, 70-78.

pedabody. *Pedabody* involves but is not limited to the decoration, movement, coverage, exposure, or positioning of the body for educational purposes. Tattoos have long been a mechanism for expressing one's identity and an increase of Los Angeles tattoo parlors, especially in areas populated by Chicanxs, attests to the increasing demand for tattoos by Angelinos.⁴ Tattoos can be meaningless, but their relatively permanent nature and the potential for this art to be very publicly presented tend to make tattoos deeply personal works that serve to highlight one's convictions and communicate the complexities of one's experiences.⁵ Moreover, tattoos and body art of family and caregivers can strongly influence a youth's socialization. For instance, children may consider a parent's tattoos to be the first social art they encounter, long before they recognize the significance of billboards, bus-stop bench advertisements, posters, etc. Contrary to the permanence of tattoos, the easily changeable vehicle of nail art allows for the communication of numerous identity-related concepts and objects. Nail art has increasingly become a tool for socialization given the beauty industry's merge with social media and the consequent deluge of nail art on platforms like Instagram.

Given the transfer of Chicane iconography, symbols, and aesthetics into Los Angeles tattoo culture and nail art, the following paper will aim to analyze the methods in which Chicane students attained knowledge of Chicane visual culture and discuss their decisions to have those images placed on their bodies with the assumption that the body can be transformed into an educational tool. The institutional reasons for omitting Chicane culture from curriculum will then be discussed, followed by a discussion regarding the benefits of arts education within

⁴ Santos, Xuan. (2009). "The Chicane Canvas: Doing Class, Gender, Race, and Sexuality through Tattooing in East Los Angeles." *NWSA Journal* 21, 3, 91-120.

⁵ *Ibid* footnote 4, page 93

Chicanx communities. Finally, suggestions on how to incorporate Chicanx artistic culture within Los Angeles schools will be proposed using bodies in the hopes of fostering transformative educational practices that strengthen students and communities.

Methodologies

My paper aims to discover the ways in which Chicanx students critically think about their cultural though they have not been offered the conceptual apparatus to do so within schools. I sought to interview individuals in their early twenties who had completed high school and so could reflect on the entire education system and possibly public higher education. While conducting interviews, I classified tattoos as permanent and nail art as temporary, which I felt may or may not affect the potency of the work being presented via the body. Our interviews occurred over Instagram and e-mail to accommodate our busy schedules and allow my interviewees the space and time to contemplate their answers before submitting them to me. Aside from answering my questions, I invited Alan, Samara, and an additional individual to include any experience or information they felt would be relevant to Chicanx art, education, or bodies. Moreover, I only explained that my research entailed investigating the effects of schools not offering culturally responsive arts education on Chicanx students, not my entire thesis. In doing this, I hoped to elicit unique and deeply personal answers through non-leading questions. These questions may be viewed at the end of this paper.

Alan Diaz: Aztec Mask⁶

In 1995, Alan Matthew Diaz-Perez's seven-month pregnant mother arrived in Harbor City, California from Mexico City, Mexico, where a family agreed to take her in. Alan and his

⁶ Alan Matthew Diaz-Perez Interview, 2019

mother lived in Compton, Lomita, San Pedro, and Wilmington. Alan attended three different public middle schools, a different one for each year and two different public high schools until enrolling in Sunburst Youth Academy. Being forced to switch schools so often due to financial instability made it difficult for Alan to stay on track with credits. A six-month National Guard program on the Los Alamitos Joint Forces Training Base, Sunburst allowed “at-risk” students like Alan to complete high school. Alan says of the Academy:

“I lived on base and was not allowed to leave... Many nationalities and cultures attended this academy; however, it was predominantly Hispanics that attended. SYA only accepts at-risk youth... I would look at their [past class] platoon pictures, it was still mostly Hispanics on the wall.”

Convinced he belonged to a community “at-risk”, Alan admits he felt embarrassed to speak Spanish in public and considers his relationship to the Chicax community to be disconnected. However, upon seeing a man with a large Aztec calendar back tattoo in Downtown Los Angeles, Alan became interested in using tattoos to express his Chicax heritage. Alan says of the encounter:

“I had seen that same calendar before on trips to the pyramids with my father and hung up all over the many houses and apartments we lived in throughout my life. Somehow, I drew a connection between my life experiences up until that point and this guy’s tattoo. I almost felt like I knew a small part of him. Seeing him with his family had me wonder if his kids had a similar life to mine.”

On September 6th, 2019, Alan decided to have a mask design originating from his family's native city, Teotihuacán, tattooed on his entire upper right arm. The work features Alan's family name, *Diaz*; a detail Alan feels connects him to his ancestors. The size and public placement of the work communicates Alan's pride in having this personal image on his body; he wants people to see it. He laments not being able to have received more Mesoamerican education in school, feeling that being taught about the contributions of his culture would have granted him confidence growing up. Alan's father was an artist in Mexico and taught his son about Aztec history, but the absence of this knowledge in school made the information feel invalid. He now chooses to use his tattoo to inspire others to embrace their culture, even if they are not Chicánx. Using his tattoo, Alan has taught his eleven-year-old sister, Sarah, about their Aztec heritage and the strength that comes from recognizing one's culture.

While in Spain in the summer of 2019, a Chilean server approached Alan at a restaurant and inquired after his tattoo. She asked how he felt about being in Spain given their history of brutal colonization. "In our culture we're taught to forgive and not hold grudges," Alan replied. "[The] beauty of our culture and art still stands and holds significance... we were wiped out, not forgotten." The decoration of Chicánx bodies for Alan represents creation after erasure, self-affirmation after decimation.

Samara: Nail Art⁷

A First Generation Mexican American Chicana born in California, 29-year-old Samara Martinez attended public schools in Santa Ana and Hesperia. Throughout her education, Samara remembers one art class in which color theory and elementary drawing and painting were taught

⁷ Samara Martinez Interview, 2019

very poorly, and she cannot remember any art history or Latin American art being mentioned.

Though grade school proved to be devoid of Chicax education, Samara forged major Chicax community ties while at California State University, Long Beach where she received a degree in Chicano Latino Studies in 2013, a field she decided to pursue after taking a Chicax Language Studies class rather than a traditional English and Writing course. While attending school, Samara became involved in Latinx organizations and the Museum of Latin American Art (MOLAA), where she worked. MOLAA introduced Samara to local Chicax artists who she continues to support by purchasing their work.

In 2015, Samara found a masterful nail artist who she asked to incorporate Chicax visuals in her nail designs. Samara's nail artist is not a Chicana, but her husband is Chicano, and she serves many Chicaxs who wish to incorporate their culture into their nail art. With a standing appointment every two weeks, Samara regularly changes her nail designs. Gathering inspiration from Pinterest, pop culture, and Instagram - but not grade school - Samara has had nails with sugar skulls, marigolds, Lucha Libre Masks, and Mexican tiles and prints. Samara has also had designs derived from the work of local artists she admires on her nails. Once, on a trip to Mexico, Samara's family expressed their lack of interest in La Casa Azul, the home of Frida Kahlo and Diego Rivera. Having Frida on her nails at the time, Samara peaked her family's interests and discussed Kahlo and Rivera's work with them. Once on Dia de los Muertos, Samara used her marigold and sugar skull nails to explain the traditions of the celebration to her friends. A major source of compliments for their uniqueness, Samara says the attention her nails attract allows opportunities to have conversations with strangers regarding their content. While nail art

does not necessarily fall into an ethnic category, Samara has infused her heritage into her nail decoration to create a deeply personal and didactic art form.

- Though Samara attended school outside of LAUSD, her experiences are still relevant to this research. LAUSD is the largest school district in the state⁸ and exercises much influence over other California school districts in regards to curriculum and pedagogy. If LAUSD began to adopt culturally responsive pedagogy, other school districts may be more inclined to do the same.

Socialization Among Non-Chicanxs

A massive amount of socialization takes place within schools when cultures merge and converge. Students adopt language, iconography, and behaviors not native to their own ethnic or social background. Given this phenomenon, I began to wonder whether or not the lack of Chicane-specific curriculum affected students not identifying as Chicane. One such individual, who chooses to remain anonymous,⁹ attended San Pedro High School in Los Angeles while being raised by his Caucasian grandparents. Though half African-Dominican, this individual identifies as White because he feels he does not know anything about Afro-Dominican culture. In fact, he identifies greatly with Chicane culture. San Pedro High School is 67.1% Latinx,¹⁰ and his friend group was primarily Hispanic. Becoming entwined with his peers' culture, he began to adopt their visual language. Among his tattoos include Chicane gang related symbols, *San Pedro* across his entire upper back, and the Spanish names of friends and his children. Moreover, he says he expresses his Chicane identity through his clothing choices of ironed, button up flannels

⁸ *District Information*. Los Angeles Unified School District.

⁹ Anonymous Interviewee, 2019.

¹⁰ *San Pedro Senior High 2018-2019*. Los Angeles Unified School District.

and chinos. Looking only at his tattoos, one might assume that this individual is a part of a Chicana family. He acknowledges that none of his Chicana education occurred in classrooms, but definitely took place within school because that is where he interacted with his friends most often.

This individual's story complicates the narrative of Chicana students feeling that they have been underserved by their schools due to a lack of culturally responsive pedagogy in that this person, though White, feels he has been failed for the same reason. It must be noted that this individual likely experiences privileges due to his fair complexion, blue eyes, and red hair, that Alan and Samara may not. Though Alan and this individual have Chicana tattoos, this anonymous individual may not be discriminated against in the ways Alan has in his daily life. In including this person in the *pedabody* discussion I am not attempting to reposition Whites as the primary benefactors of incorporating greater Chicana studies within public schools. Like, for instance, in the case of *Gratz v. Bollinger* in which affirmative action policies received justification due to the benefits of cultural diversity for Caucasian students.¹¹ This ruling allowed for the entrance of People of Color into historically Caucasian institutions of higher learning primarily to benefit white students, not to advance the lives of minority students. Rather, these experiences mark the socialization that occurs in Los Angeles public schools and the good that can come from exposing students to the cultures they find themselves surrounded by. This interviewee's tattoos are meaningful to him, and he admires Chicana visual culture and it has undoubtedly had an enormous effect on his identity.

¹¹ Devins, Neal. (2003). "Explaining *Grutter v. Bollinger*." *University of Pennsylvania Law Review* 152, 1, 347-83.

Due to his physical proximity to the Chicax community, this individual's identity is fused with Chicax visual traditions. Chicax culture has influenced him so much that he decided to have its iconography placed permanently on his body. His story proves that culture is in no way static or categorical, and broadens the issue of Chicax studies within public schools, forcing educators to deeply consider who and what they teach. Ethnic diversity can be a creative force when allowed to, but anxieties regarding who should and should not be allowed to claim culture persists. I believe that this individual's relationship to Chicax culture is genuine, largely due to his consistent contact and interest in its traditions. However, trends and cultural appropriation, or simply aesthetic tastes, may inspire people to place Chicax or another culture's symbols on their own body. I believe that the trouble lies in the ends of such decisions: is it to support and praise certain iconographic traditions or temporarily bask in the light of a fashion fad?

***Pedabody* - The Body as Educational Instrument**

Much research has been done on the enslavement and oppression of Chicax bodies. In this paper I aim to view Chicax bodies in a more hopeful manner, validating Chicaxs who have engaged their bodies in pedagogical discourse, or *pedabody*. The past decades have witnessed an increase in attention toward the human body in relation to others and the earth, particularly in light of massive migrations caused by strife and global warming. In urban classrooms, the bodies of students and staff often share close quarters, making it difficult to not be aware of other bodies around oneself. Modernity urged the separation of objective knowing and subjective experiences, and therefore the separation of the superior mind and the base body.

¹² Theory instructed that this could only be achieved by disciplining and overcoming the body to reach pure knowledge and true enlightenment. Thus, the body has become viewed as disruptive to the educational process, which is false. Reflecting on his experimental seminar titled “Social History in Performance Art: Culture Featuring Culture Clash,” Professor Daniel García expressed the empowerment students felt in writing and acting out oral histories of Chicanxs and using their bodies in the learning process.¹³ Garcia’s class demonstrated the interdisciplinary work that can be done by involving many bodies in performative work. Moreover, students felt that engaging one's body lead to a deeper understanding of Chicax life journeys.

The fact that students are expected to sit while teachers stand and deposit knowledge into them for hours each day creates a power dynamic within the classroom contradictory to collaborative learning. Simple stretch breaks, inviting children to stand, or breaking the teacher-at-front model can alleviate the tedium of lecture and coursework.¹⁴ Rather than treating the body as something to overcome, the body can become vital to the learning process and manner in which information can be retained through muscle and spatial memory. The positive ways in which Alan and Samara use their bodies to communicate their cultural heritage and pride exemplifies the fulfilling rewards of harnessing the body’s ability to create educational opportunities in the spaces they fill. The effects of societal pressures on the body like sexual directives in film or pressure to consume informed by advertisements has now become studied interdisciplinary, yet work making the body a subject and “lived medium” has been less

¹² Shapiro, S. B. (2002). “The Body: The Site of Common Humanity.” *Body Movements: Pedagogy, Politics, and Social Change*. (S. Shapiro & S. Shapiro, Eds.). Creskill, NJ: Hampton Press, 337 - 352.

¹³ García, D. G., (2008). “Transformations Through Teatro: Culture Clash in a Chicana/o History Classroom.” *Radical History Review* 102, 111-130

¹⁴ Johnson, Don H. (2002). “Siting, Writing, Listening, Speaking, Yearning: Reflections on Scholar-Shaping Techniques” *Body Movements: Pedagogy, Politics, and Social Change*. (S. Shapiro & S. Shapiro, Eds.). Creskill, NJ: Hampton Press, 97 -115.

prevalent.¹⁵ The development of literature discussing the body's role in structures of power, culture, and resistance congruent with Post Modern re-evaluations of one's connections to society begins to unravel many of these issues.¹⁶ This shift in the perception of the body's capabilities has consequences for pedagogies. The resistance to re-evaluating foundational learning theories that spawned present teacher-to-student instruction and the invisibility of the body in learning spaces must turn to willingness to utilize the one resource abundant in public schools: bodies.

Fear of Culturally Responsive Pedagogy

A major hindrance in the academic success of the Chicanx community lies in false determinist models based on inaccurate and racist assumptions. Cultural and genetic determinist models rely on viewing Chicanxs to be deficit thinkers, naturally programmed to achieve less than their White counterparts due to their pathologically deficient families.¹⁷ Further institutional and societal determinist models present structural obstacles inhibiting the success of Chicanxs. The enthusiastic consignment of the "at-risk" label to Students of Color has further entrenched the low achievement of minority students.¹⁸ In contrast to the history of scholarly work promoting the idea of passive Mexican-American parents, documentation marking Chicanx parents' involvement in a longstanding battle for equal education exists through court cases,

¹⁵Shapiro, S., Shapiro, Svi. (2002). "Silent Voices, Bodies of Knowledge: Towards a Critical Pedagogy of the Body." *Body Movements: Pedagogy, Politics, and Social Change*. (S. Shapiro & S. Shapiro, Eds.). Creskill, NJ: Hampton Press, 25 - 43.

¹⁶ Ibid footnote 15, page 31.

¹⁷ Valencia, Richard & Black, Mary. (2002). "Mexican Americans Don't Value Education!" On the Basis of the Myth, Mythmaking, and Debunking." *Journal of Latinos and Education*, 1, 2, 81-103

¹⁸ Ibid footnote 17, page 84.

counter stories, and resistance movements.¹⁹ Ultimately, minority families do not fail their children, schools do.

The trend of standardizing curriculum across America has limited the capacity for teachers to gauge the sentiments and needs of their classes and mold class content to best suit their students' needs. Moreover, too little research has been done in correlating culturally responsive pedagogy with student success. Current curriculum invalidates student's cultural capital and makes discipline and memorization paramount.²⁰ In Maricopa, Arizona, a community run after-school program decided to encourage undocumented and second-generation Chicana children to express their anxieties over the state's immigration policies.²¹ The "legal violence" of separating children from parents, detaining them, and denying the children from school and health programs has greatly affected the development of Mexican youth in Arizona and causes these children underperform academically.²² Silvia Rodríguez Vega used 115 drawings pertaining to the children's violent and racist interactions with US Border Patrol and illustrated the benefits of incorporating all community bodies into arts-based education. This afterschool program enabled children to communicate their feelings through art to help alleviate their stress and empathize with their peers while learning about politics and law; basically, an art, psychology, sociology, and government combined curriculum. This path of study exemplifies a tailored arts-centered curriculum that addresses the particular needs of students. Granted, this

¹⁹ García, D. G. (2018). "A Common Cause Emerges for Mexican Americans and Black Organizers." *Strategies of Segregation: Race, Residence, and the Struggle for Educational Equality*. University of California Press, Oakland, 100-128.

²⁰ Sleeter, Christine E. (2012). "Confronting the Marginalization of Culturally Responsive Pedagogy." *Urban Education*, 47, 3, 562-584

²¹ Rodríguez Vega, S. (2018). "Borders and Badges: Arizona's Children Confront Detention and Deportation Through Art." *Latino Studies*, 16, 4, 310-340.

²² Ibid footnote 21, page 312.

was done in an after-school program, but its success means it possesses the potential to become more broadly school based. The banking-system of public schools cannot contest with the hybridity of classrooms in today's globalized world and the fact that students do not come into classes devoid of any knowledge.²³ In teaching children to think more critically of their environments and the actors that influence their lives, schools risk upsetting the dynamic of oppression placed on minority children.²⁴ Context-blind schooling has been done intentionally to distract generations from their inability to break cycles of social reproduction. Ironically, producing a culturally literate labor force can only aid the United States' mission to remain a global economic and political force.²⁵ Knowing more than one language is generally considered a sign of intelligence; why, then, have Chicana students been punished for speaking Spanish in school? This self-sabotage stems from the desperate need to maintain the pre-existing hegemonic educational system that retards individual and national progress.

Working Towards Transformation

Debate on which teachers should teach Chicana art and culture classes often arise; can only Chicana educators teach such content accurately? Is it inappropriate for a teacher of any other ethnicity to breach this subject? Moreover, who should be allowed to research Communities of Color and produce curriculum for the public? While it has been gathered that an increase in Teachers of Color can boost the confidence of Students of Color²⁶, this does not mean that Chicana Studies should be off limits to non-Chicana. Chicana scholars can spur interest

²³ Macrine, Sheila L. (2002). "Pedagogical Bondage: Body Bound and Gagged in a Techno-Rational World." *Body Movements: Pedagogy, Politics, and Social Change*. (S. Shapiro & S. Shapiro, Eds.). Creskill, NJ: Hampton Press, 133 - 145.

²⁴ Ibid footnote 20, page 573.

²⁵ Ibid footnote 20, page 579.

²⁶ Rivera, T. (1986). "The Role of the Chicano Academic and the Chicano Non-Academic Community." *Bilingual Review / La Revista Bilingüe*, 13, 1 & 2, 34-44.

within Chicana students and provide the Chicana community with institutional legitimacy by working within academia.²⁷ However, being Chicana does not guarantee that an individual will be a good teacher or role model. Indeed, not everyone possesses the massive dedication and patience required to successfully *teach* students. I argue that the manner in which content is displayed, communicated, and discussed will ultimately impact the lives of students and how they view their educational experiences rather than who teaches them. Thus, educators in today's public schools must find the strength to support their fast growing, ever changing community to gear all communities towards development.²⁸ This will mean continual professional development for teachers regardless of their experience. In addition, the willingness for schools to incorporate parents into their agendas and take their input seriously must be stressed to rebuild the community aspect of schools. Youth has often been barred from discourses that help to shape policy owing to their alleged inexperience.²⁹ In reality, theirs' is the only experience that should be concerning policy makers and educators.

Born in Bahrain, I lived in Manama and Alexandria Egypt until age five and then returned to my Mother's hometown in San Pedro, Los Angeles until age ten. At this time, I attended kindergarten and first grade at a local public school until my Mother unenrolled me from grades two through five. No formal home-schooling occurred and I spent my time playing, reading, and painting with my Grandmother. At age ten, my family moved to Abu Dhabi, and I enrolled in a private school. My math skills were deficient, as I never learned long division. No discussion regarding my level of "risk" ever arose even though I did not know any math aside

²⁷ Ibid footnote 26, page 37.

²⁸ Ibid footnote 26, page 39.

²⁹ Giroux, Henry. (2002). "Body Politics and the Pedagogy of Display: Youth Under Siege." *Body Movements: Pedagogy, Politics, and Social Change*. (S. Shapiro & S. Shapiro, Eds.). Creskill, NJ: Hampton Press, 45-73.

from simple addition and subtraction. I moved to a different school in grade seven and stayed until grade nine when my parents decided to move back to San Pedro where I attended another private school. I received an abundance of arts education in dancing, stagecraft, playwriting, painting and drawing, sculpture, and ceramics. My point in sharing my experience is that though I have not shared in my interviewee's experiences, I am cognizant of the institutional barriers that prevented them from experiencing the same education I did and I aim to help remedy this through research and transformative pedagogies. I do not have tattoos and prefer to keep my nails bare, but I think the fact that my body is both American and Egyptian may be my contribution to this discussion. I have lived in different countries; my speech and behaviors mesh Arab slang with a California attitude. Whatever space I choose to occupy can be one in which I use my body to draw attention to my experiences and connect with others to form meaningful interactions in which all parties can share and learn.

The massive scope of Chicana visual culture and its effects on the lives of students cannot be broached in one study, but must be considered interdisciplinary in a manner deserving of the subject's importance. The body is the one thing that all humans share; a physical and mental state of existence that we all can relate to. By re-involving the importance of the body into educational discourse, we may find the common ground on which institutions can start to alter and students can begin to benefit from school in every aspect of their lives.

Interview Questions

1. Please provide your name, town you grew up in, middle school and high school attended, and your racial identity.

2. What is your relationship to the Chicanx community?

3. How did you become interested in tattoos?

For Samara: How did you become interested in nail art?

4. Which of your tattoos reference Chicanx culture, and where did the inspiration for these tattoos come from? These may include Spanish words, symbols of Chicanx urban culture, or any Chicanx iconography.

For Samara: Where does the inspiration for your nails come from? Does a Chicanx nail artist do them for you or do you do them yourself?

5. Did you receive any arts education in public school? If so, what did it comprise (i.e. what artistic movements, artists, and works were you exposed to).

6. Have you ever used your Chicanx-related tattoos to educate someone? (i.e. you use your tattoo to illustrate a Chicanx tradition to another person and engage in a meaningful conversation?)

For Samara: Have you ever used your Chicanx-related nails to educate someone?

7. Do you believe your tattoos possess the potential to be educational tools?

For Samara: Do you believe your nail designs possess the potential to be educational tools?

8. Did you receive any Chicanx cultural education within public school classes?

9. What marks your initial interaction with Chicanx visual culture?

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