Voices of Play Guide for Reading/Review

PREFACE
Outlines the three principal languages spoken on Corn Island—Nicaraguan Kriol English, Spanish, and Miskitu—and the transcription conventions used in the book.

CHAPTER ONE: VOICES OF PLAY
Introduction to the frameworks and methodologies used in the book, which brings together linguistic anthropology (especially the paradigm of language socialization), ethnomusicology, and Latin American cultural studies. The Latin American concept of *interculturalidad* (interculturalism) helps to reconfigure disciplinary paradigms and connect them to contemporary political struggles.

Terms:
- Heteroglossia
- *Mestizaje*
- Creolization
- Indigeneity
- Interculturalism/*interculturalidad*
- Language socialization

Questions for reflection:
1. How do Latin American discourses of *interculturalidad*, as described here, differ from U.S. discourses of multiculturalism?
2. How did Miskitu children's status as migrants on Corn Island shape the significance of their expressive practices? What was at stake in their forms of communication?
3. Can you think of examples that illustrate the following quotation from your own experience or cultural context? "Play is not an autonomous sphere; it is stratified by many of the same principles that structure the distribution of power in other realms of society." (12)

CHAPTER TWO: HISTORIES AND CONTEXTS OF COMMUNICATION
Traces some of the historical and contemporary social contexts that shape Miskitu children's voices on Corn Island.

Terms:
- Interpellation
- Centripetal
- Centrifugal

Questions for reflection:
1. How did Spain, England, Nicaragua, and the U.S. shape discourses of race and ethnicity on the Caribbean coast?
2. How and when did Miskitu people start moving to Corn Island in large numbers?

3. What are some ways that concepts of race and ethnicity are static/fixed on Corn Island, and what are some ways they are dynamic/fluid?
4. What were some key features of the informal contexts of Miskitu children's interaction on Corn Island? What were some key features of the formal contexts of Miskitu children's interaction?

CHAPTER THREE: VOCAL PLAY IN MULTILINGUAL SPEECH AND SONG
Reveals how children use multilingual resources to play with the sound and meaning of language, creating hybrid forms of speech and song that capture their multiple modes of belonging.

Terms:
- Vocal play
- Entextualization
- Recontextualization
- Code-switching
- Register
- Enregisterment
- Caregiver register

Questions for reflection:
1. How can vocal play facilitate language acquisition?
2. This chapter presents examples of vocal play in baby talk, cursing, ritual games and magic, and tree climbing. Which do you think represents the most creative context for vocal play, and why?
3. How do forms of vocal play enter into your perception of people as charismatic or entertaining? Do you think the capacity to enact vocal play is more an individual or a social trait?
4. In the U.S., competence in multiple repertoires of linguistic creativity (e.g., the ability to speak more than one language or more than one variety of a language) does not necessarily correlate with academic achievement. For example, working class bilingual children are often labelled as educationally "deficient" even though they tend to have a broader range of skills and responsibilities at home than their Anglo peers. Why do you think this is the case?

CHAPTER FOUR: PERFORMING GENDER IN SONG GAMES –
Gender and sexuality come to the fore in song games, which reveal tensions surrounding changing ideologies, as well as the disciplining of gendered and sexualized performances.

Terms:
- Gender/Sexuality
- Performance
- Performativity

- Voice
- Interpellation
- Discursive consciousness
- Practical consciousness

Questions for reflection:
1. What is the difference between performance and performativity? What are some examples you can think of from your own experience or observations?
2. How is gender related to performance, and how is it related to performativity? How can both of these be contexts for socialization/learning?
3. How were activities gendered in children's discourses on Corn Island? What do you think are the ideologies of gender surrounding children's activities in your cultural context?
4. What does children's divergence from cultural norms suggest about the differences between expectations and practices? In what ways do children in these examples follow cultural norms and socialize one another to adhere to these norms, and in what ways do they negotiate and perhaps even transform them?
5. How does gender intersect with other frameworks for identity, such as race, class, and ethnicity, in the book and in your experiences?

CHAPTER FIVE: POWER AND INTERTEXTUALITY IN PRETEND PLAY –
Builds on chapter four's focus on gender and sexuality but this time analyzing two episodes of pretend play. This new focus again demonstrates tensions of shifting ideologies and the revoicing of indigenous language in unexpected contexts.

Terms:
- Indirect indexicality
- Mimesis
- Intertextuality

Questions for reflection:
1. What kinds of roles and relationships were enacted in the two pretend play episodes, and how were they mediated by the distribution of power? How were multilingual resources and specifically Miskitu used in these enactments?
2. How can play provide a "means of survival" for children living on the margins of society?
3. What can children learn about social inclusion and exclusion and about ideologies of difference through pretend play?

CHAPTER SIX: **SUBJECTIVITY AND CITIZENSHIP IN INSTITUTIONAL PERFORMANCES**
Focuses on institutional domains of socialization in three contexts: schoolchildren's performances on a patriotic day; music and language in the Moravian church; and the Corn Island commemoration of the emancipation from slavery. These domains connect the intimate

spaces of the family and peer group to larger social and political structures, which increasingly come to shape children's pathways as they grow older.

Terms:
- Cultural citizenship
- Institutional socialization

Questions for reflection:
1. On Corn Island, nation and region are not necessarily mutually exclusive but can be layered, and "either one can come to the foreground in particular moments of performance or political struggle" (pg. 148). In your view, how does this compare to the relationship between nationalism and regionalism (or other frameworks of identity) in the U.S.?
2. What are challenges to implementing human rights standards across cultures and how do some of these challenges play out on Corn Island?
3. What role did the Moravian church play in shaping national and regional identities through language and music?
4. How can performances of diversity and citizenship shape relations between social groups? How can marginalized groups effect a "process of rethinking diversity and participation in public culture" through performance? (pg. 165, 164)

CHAPTER SEVEN: INTERCULTURAL VOICES, POLITICAL TRANSFORMATIONS

Connects Miskitu children's play and performance to widely circulating discourses about language, culture, and citizenship, suggesting that expressive practices at the level of interaction set the stage for broader social and political change.

Terms:
- Neoliberal multiculturalism
- Language endangerment
- Language revitalization

Questions for reflection:
1. What makes a group indigenous and how can that determination be made?
2. What are some potential consequences of purist discourses of indigenous language and identity?
3. "Social movements have often been led by youth precisely because their historical experience and future expectations are different from their elders." (pg. 180) Can you recall instances where this is true? What other reasons can you think of for why children have such strong potential to effect societal change?