

authors make recommendations that provide play opportunities leading intentionally to the development of various literacy skills. These are outlined to show teachers how to embed new practices into their scripted curricula. Chapter 2 links book play with narrative comprehension and vocabulary development by following a read aloud with a ten-minute play session using related materials. Closely related is chapter 7, where Meachum and Han offer insight into how teachers and adults can use their language (i.e., responsiveness) to impact receptive and expressive vocabulary development. In addition, chapter 4 provides a list of children's literature featuring play that educators can use to inspire playful learning in their classrooms and other learning environments such as museums. The suggestions are practical, meaningful, and innovative.

The book's final two chapters cover second-language learning, a vital topic given the growing diversity of the United States. The authors of these chapters ask us to consider play with adults learning new languages. In particular, drama-based instruction (DBI) offers an alternative to direct translation activities and allows learners to become playful in their attempts to communicate in a new language. Communicative language teaching (CLT) is also used to create a playful environment in which adult learners work in pairs to interact and negotiate. The key is authenticity that can be applied to any learning context.

Although joy, happiness, and fun are not usually considered essential components of literacy learning environments, this volume offers hope and inspiration for building play into everyday literacy prac-

tices. Play is an avenue into academic rigor that can have a positive impact on literacy development in first and second languages. Building literate identities and building upon personal interests are possible when play is at the forefront. Schools and educators would be remiss in educating all students if they did not employ play-based pedagogies and set up playful environments in which everyone can engage in literacy practices. This edited volume will inspire readers to rethink existing practices and revalue play.

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What the Children Said: Child Lore of South Louisiana

Jeanne Pitre Soileau

Jackson: University Press of Mississippi, 2021. Preface, introduction, notes, works cited, appendix, general index, index of first lines and titles. 331 pp. \$99.00 cloth, \$30.00 paperback, ISBN: 9781496835741

Expositions of children's folklore since the late nineteenth century have taken primarily the form of the annotated collection. Compilers transcribe material that draws attention to itself because of the context of play and imagination as poetry and narrative from orally performed rhymes, songs, jokes, legends, and tales; socially enacted games, pranks, and routines; and spoken slang and sayings. The emphasis typically lies in the produced creative texts of an anonymous individual rather than in that of children playing in groups. Less often, mention is made of the craft and architecture of childhood and the integration

of gesture, song, speech, and social activity. The rendering of children's folklore as literature in this manner has allowed scholars to undertake comparative studies on a regional and global scale and draw generalizations about the continuities as well as varieties of tradition across time and space. With growing ethnological attention to race, ethnicity, and gender during the twentieth century, children emerged as a social group especially marked as oriented to folklore because of its semiliterate status. The trouble came when the developmental differences that emerged in stages of the years before maturity gave way to a vague, generalized notion of childhood, especially in North America where there was not a public, agreed-upon transition across stages of aging. Folklorists theorized that, indeed, folklore provided the cultural passage for children from infancy to early adulthood. Even as folklorists called for more nuanced contextual, ethnographically driven, and psychologically informed studies of small diverse groups of children's lives, generations of consumers kept up demand for the textual collections to be reminded of their own childhood and to be relieved that children were still capable of play in familiar forms despite rapid social and technological changes.

Jeanne Pitre Soileau's *What the Children Said* has the look and tone of a textual collection. Soileau identifies as a teacher who wants to show that children still play as they did previously. She says that the perception of adults that children do not play and that current folklore is anachronistic grows from the fact children are secretive and adults, immersed in their modern grind, wrongly assume children

follow the lead of adults. This interpretation echoes the case made in 1976 by educator-collectors Mary and Herbert Knapp in *One Potato, Two Potato: The Secret Education of American Children*. Indeed, Soileau traces her collecting to 1979, when an adult colleague warned her that the fifth and sixth graders she wanted to record were not likely to produce any lore. Taking her recording forays into the twenty-first century, she is able to declare that children adapt old forms to current events and conditions, but that readers will recognize many texts from many generations back. Rather than treat children's expression as rudimentary, she values their voice and creativity and wants readers to appreciate their artistry as well as their social statements concerning lore.

So what is different about this collection? Soileau claims it is special because "it concentrates on a small triangle centered in south Louisiana, and it continued for nearly fifty years" (p. 20). Soileau proceeds in commentaries after texts to provide historical and geographic contexts for local references while also underscoring continuity with national precedents. Yet the book is not marked by long annotations in the manner of Peter and Iona Opie's various tomes on nursery rhymes and singing games, which took the form of dictionaries. Neither is it ethnographic in the style of Anna Beresin's studies of recess activities or Jay Mechling's work on boy scouts at camp. To be sure, Soileau provides information about performers and even transcripts of interviews that is certainly useful for cultural interpretation. Perhaps the best sections are those that consider same-race and mixed-race play in the section of Louisiana she observed with a large

African American population. Folklorists and ethnologists will read with interest, and probably a yearning for more detail, descriptions of the “clear-cut difference the style of play and delivery” between whites and blacks despite their sharing similar texts (p. 161). In the collection by Soileau there is less differentiation into developmental stages and the sociopsychological analysis that usually accompanies such life-course approaches.

What the Children Said is a good reminder that folklore is a contemporary form of play that performs various important social and expressive functions for children. One might assume that it has been displaced by technology, but she shows that at least in various oral and social genres, folklore is active in children’s lives, even if kept secret. It deserves attention and the material in this book—although its presentational format and functional interpretation appear dated, or even lacking—can best serve to raise questions for deeper dives into the complex, diverse societies of the early stages of human development and the situations in which children express themselves.

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Growing Sideways in Twenty-First Century British Culture: Challenging Boundaries between Childhood and Adulthood

Anne Malewski

Amsterdam: John Benjamins Publishing Company, 2021. List of figures, list of abbreviations, acknowledgments,

introduction, references, index.
229 pp. \$143.00, hardcover. ISBN:
9789027210081

Growing Sideways in Twenty-first Century British Culture is a comprehensive, thoroughly researched monograph into identifying, contextualizing, and investigating alternative ideas of growth. The author investigates flux in the boundaries between human childhood and adulthood, in a contemporary society that perpetuates the idea of human growth as a grand narrative that privileges adulthood. It is not only a grand narrative that devalues youth and misses other ways of being, it also devalues and misses other ways of growing. The author concludes that the grand narrative of growth privileges adulthood by picturing contemporary society that embraces the ideal of childhood as a state that can (and must) be discarded in order to attain the state of adulthood. The very wide range of sources used to support the discussions about growing sideways are well considered and explored meticulously, offering engaging critical analysis of the ideas that pluralize constructions of childhood and adulthood. The author states that her study is interested in a particular, contemporary socio-cultural moment and in a variety of cultural forms. The book then goes on to delve deeply and intelligently into these ideas by examining practices around appearance, play, and space that provide alternatives to conventional ideas of growing up and by establishing that growing sideways is an emerging alternative structure of feeling.

At the heart of this monograph lies the discourse of adulthood intruding on childhood that emerges alongside a discourse of