(1) After describing her fourth grade son’s humorous and somewhat subversive response to an assignment and his teacher’s lack of acknowledgement for his response, Pratt draws a connection to the lack of response Guaman Poma received from the King of Spain. (2) She then poses a question for her audience: “What is the place of unsolicited discourse, parody, resistance, critique in the imagined classroom community?” (366) (3) The phrase “imagined classroom community,” of course, is an extension of Benedict Anderson’s utopic concept of “imagined communities.” Pratt borrows this concept to contrast with her notion of the contact zone. She seems to suggest that there is no place for responses like Manuel’s and Guaman Poma’s when the educational goal is a homogenizing assimilation of “others” into the dominant discourse. In borrowing Anderson’s concept of imagined community, she also shows that such attempts to create this community might be futile, since such a community can never really exist. (4) Pratt then asks her audience (who were most likely university professors at the time) to consider who wins and who loses when we try to mold our students to our ways of thinking and acting. In other words, what happens when we try to impose the ideology of an “imagined” community on to the very real space that is the contact zone? She wonders if teachers really feel “more successful” when they have “united the social world, probably in their own image” (366). (5) Obviously, Pratt believes the answer to this question should be “no.” Rather than seeing the classroom as some kind of imagined community where everyone (should) share the same perspective, Pratt argues that we need to see the classroom space as a contact zone, where many kinds of perspectives are possible and where everyone—no matter what their position of power—can potentially learn from everyone else. In this space, everyone’s perspective has the potential to be ratified. At the same time, every perspective is equally at risk of being questioned and transformed through a process of “transculturation.” (6) She defines transculturation as a “process whereby members of a subordinated group select and invent materials transmitted by a dominant or metropolitan culture” (361). She has illustrated what this process looks like with her examples of her son and Guaman Poma. Manuel makes his teacher’s assignment his own and Guaman Poma selectively borrows from Spanish culture in his letter to the King of Spain and then re-shapes that information for his own purposes. (7) Pratt’s ideas are in contrast to the kind of classroom that Mark Edmundson imagines in his essay, “The Uses of a Liberal Arts Education.” Edmundson is critical of the “uses” his students make of the information he wants them to learn. . . (8) And so on. . .