

was their public profile and steadfast integrationist stance—even as it would make Kenneth initially oppose his son’s attempt to establish a Black student association at Columbia University—that made them an asset to the NAACP legal team. Leaning on the legacy of their earlier doll studies, Kenneth conducted more with students from specific counties of interest to the NAACP. In addition, he shared a recently written paper he had prepared for the Midcentury White House Conference on Children and Youth, established by President Truman to assess the mental health of the nation’s children. Kenneth included reports written by Mamie and reflective of the realities of the children she served at the Northside Center. Other initiatives for which the Clarks leveraged their name included the Harlem Youth Opportunities Unlimited (HARYOU) and the Metropolitan Applied Research Center (MARC), both aimed at improving the lives of Harlem children.

The biographical triumph of this book does nothing to move the needle on theoretical tenets of child development generally speaking or children’s play specifically. It, however, reminds us that children play and develop within a societal context that informs their understanding of self and others. It was Kenneth and Mamie Clark’s understanding of this that served as a compass for their life’s work as integrationists. Still, this book is valuable and needed. It contributes to the under-resourced biographical canon about the work and lives of Kenneth and Mamie Clark, two psychologists who changed our view of children’s doll play. While the doll choice studies are the most noted of their legacy, it was, as Spofford illustrates, “only their opening act in a lifetime of activ-

ism in Harlem and on the national stage” (p.xiii). This book reminds us, as history frequently teaches us, that our heroes the Clarks “were ordinary people who’d done extraordinary things and left a solid legacy” (p. 290). Still, I conclude that the title was not completely dubious. What did the children tell us? They said that racial discrimination hurts—they and our society. We must continue to strive for a more perfect union.

—Sabrina Lynette Thomas, *Duke University, Durham, North Carolina*

Peer Pedagogy on Digital Platforms: Learning with Minecraft Let’s Play Videos

Michael Dezuanni

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In Michael Dezuanni’s *Peer Pedagogy on Digital Platforms: Learning with Minecraft Let’s Play Videos*, we journey through an exploration of how contemporary digital platforms, particularly *Minecraft* and YouTube, offer children and young people fascinating new avenues for learning. The book, in its 224 pages, thoroughly examines “Let’s Play” practices, the videos, and fans’ reactions through comments and creative engagement with the Let’s Play culture.

Dezuanni’s lucid and engaging writing style breaks down intricate concepts, making them accessible to a wide range of readers. He introduces fresh perspectives

on how social media entertainment (SME) platforms and the Let's Play microindustry facilitate peer pedagogies, showcasing solid and innovative academic contributions.

One of the standout qualities of *Peer Pedagogy on Digital Platforms* is its connection to other pertinent literature in the field. Dezuanni adroitly places his work within the broader discourse on educational technology, play studies, media literacy, and digital media. This contextual framing assists readers in grasping how his findings contribute to and expand upon broader dialogues within these subjects. His work leaves an indelible mark on the dynamic field of educational technology by examining *Minecraft* and YouTube as facilitators of unique learning opportunities relying on networked connections. Dezuanni also underscores how peer pedagogy can be deployed extensively. This is achieved through unique exchange and reward relationships that diverge from the conventional structures found in formal learning settings or media pedagogies from the predigital era.

Dezuanni makes a compelling case that digital platforms like *Minecraft* and YouTube open new learning possibilities that challenge conventional wisdom about age-appropriate understanding. He suggests that these platforms can foster new knowledge relationships that blur traditional boundaries between humanities and sciences and personal and collective knowledge.

For educators interested in harnessing digital media, especially SME platforms for learning, Dezuanni's work is invaluable. By outlining the distinct learning possibilities offered by *Minecraft* and YouTube, he provides a blueprint for educators to

incorporate digital media into their pedagogical practices. His findings also affect our understanding of education in digital contexts and how educators can leverage digital platforms to create more engaging learning experiences.

The book also highlights fan reactions to Let's Play videos in which Dezuanni discusses how fans engage with Let's Play culture through comments and creative reactions, showing how fans actively contribute to the learning process. He suggests that fan responses are a crucial element of the pedagogical process, providing valuable feedback and authenticity to content creators and helping influence the direction of future content.

Peer Pedagogy on Digital Platforms is a substantial addition to the field of educational technology and peer pedagogies. The book provides fresh insights into how digital platforms can craft engaging and effective learning experiences for children and young people. It is an essential read for scholars and classroom educators alike interested in digital media, education, and play studies, as well as educators seeking inventive ways to spark learning in their students.

—Daniel Singletary, *Boise State University, Boise, ID*

Game: Animals, Video Games, and Humanity

Tom Tyler

Minneapolis: University of Minnesota Press, 2022. Acknowledgments, notes, bibliography, ludography, publication history, index. 248 pp \$25.00, paperback. ISBN: 9781517910198