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

Opening and closing playfully, Tom Tyler's *Game: Animals, Video Games, and Humanity* is an idiosyncratic but engaging exploration of games of and with animals. Contributing to the study of more-than-human play, and the pressing need to reflect on the articulation of animals and human-animal relationships in the Anthropocene, *Game* is not an exercise of mapping typologies or categories of multispecies representation such as Krzysztof Jański's 2016 "Towards a Categorisation of Animals in Video Games" but rather a selective investigation "of some of the ways in which players of video games have been invited to encounter, understand, and engage animals" (p. 3). While deconstructive, this approach does refreshingly draw on (and draws us toward) an ethical praxis in the form of a conjunction of poststructuralism and veganism.

Bookending his text with invitations to play with this book, Tyler first asks the reader to spread themselves among the many meanings of "game" as both an alienated animal body that surfaces in play and a playful attitude of openness to approaches and frames of reference, and in closing he implores us to explore both direct critiques and more subtle means of smuggling progressive ideas into the mind of the reader. In a sense, the structure is fractal, each chapter recapitulating this journey from an etymological defamiliarization and pluralization of a key term that lays the groundwork for an animal to rear its head without warning in a central game case study drawn from the 1980s to the 2010s, catching us unawares. The author asks that we engage playfully with a text that migrates among disciplines and

contexts, making hard turns in direction with little warning and promises that if we do we might be treated to some surprises. Each chapter is clearly inspired by the motif discussed in its conclusion, the Trojan horse: a series of ludic images of an animal that smuggles unruly animal figurations.

Tyler takes an approach uncommon in game studies, a free-flowing essayistic exploration of disparate topics that takes seriously Levi-Strauss's 1964 assertion in *Totemism* that they are "good to think with." Themes addressed here center on the reifying abstraction of individual to species in games such as *Titan Quest* (2006); the adoption of nonhuman perspectives in games such as *Dog's Life* (2003); the ethics of human-animal relations in games such as *Ridiculous Fishing* (2013), and the way animality can disrupt framings of the human and categorical distinctions more broadly in games such as *Super Meat Boy* (2010). This poststructural, almost Barthesian sequence of human-animal discursive relations, and the eruption of the animal in cultural myths as expressed and mediated by games, is a stimulating and generative text but one which occupies a strange space in scholarship on games. It inherits its form from visual studies, medieval studies, and other fields to produce an allusive structure and sometimes almost parametric narrative. This can be a powerful means of covering ground and creating intriguing juxtapositions and insights—of smuggling in surprises—but it comes at a cost.

Tyler's source base is both adventurous and limited: eighteenth-century statesmen and medieval classical texts sit next to Deleuze and Derrida. Critic Espen Aars-

eth and game designer Chris Crawford get obligatory citations, but key game studies scholars working on animal representation in games are strangely absent here, such as Alenda Chang, Krzysztof Jański, and Eleonora Imbierowicz, to say nothing of broader green game studies work. Even Donna Haraway haunts this text with her relative absence, though intellectually related animal studies contemporaries such as Giorgio Agamben and Carol J. Adams are deployed here. Yet it is worth stressing that this departure also rewards the reader with intriguing primary sources in the form of games little discussed in the literature, such as the work of Jeff Minter or mobile games like *Into the Dead* (2012).

This loose collection of short essay chapters introduces an ambitious and engaging range of topics only to drop them, lacking the space for unpacking implications and applications. Chapters open with long meditations on etymology that are made to bear a large burden of argumentation, before digressions into philosophy without signposting. The relevance of these detours only becomes clear after the long-deferred return of the game and animal as objects of study in brief and tantalizing conclusions. Ultimately the utility of the text depends on whether the reader wishes for a more granular analysis and unpacking of games and concepts or is interested in running with the openings provided here. Although I would have liked to see these fascinating case-study analyses fleshed out to reckon with the viscosity of *Meat Boy*, the physicality of consoles dedicated to single games, or the zaniness of *Plague Inc.* (2012), I was disappointed. But I reflect after reading *Game* that we are no more than meat and

potential prey. In the face of this, perhaps the reader's time might be weighed against scholarly diligence or restraint, and perhaps stimulation is as important as explication when we are enlivened by the sheer number of topics here.

For all the ways *Game* is sometimes a frustrating read that can ignore the trails left by scholarship on the medium, on balance I find that it is capable of delivering fresh observations and points for future departure. This is a species of creative and critical writing more native to animal studies and an intriguingly alien organism to game studies, but I wonder how well it will thrive when it lacks well-established roots in eco game literature.

—Merlin Seller, *The University of Edinburgh, Edinburgh, Scotland*

EA Sports FIFA: Feeling the Game

Guins, Lowood, and Wing's anthology on the most prominent digital sports game in the world, *EA Sports FIFA: Feeling the Game*, provides a much-needed contribution to scholarship in an understudied area. Two previous books in this area have focused on sports video games writ large—Consalvo, Stein, and Mitgutch's *Sports Videogames* (2013) and Brookey