of those who follow a more traditional, more white and more masculine, route into the industry. Instead, Orme argues that this "bootstrap" argument that anybody can enter the world of game development through ability and determination overlooks institutional barriers such as sexism and racism within the industry and places a special burden to achieve on the backs of people of color and women. Orme argues that before inclusivity initiatives can truly find success, the industry itself must change its perspective on inclusivity.

Those interested in understanding how gaming could be used to encourage social justice, how gender ties into the current gaming industry, and how to encourage inclusiveness in the industry and culture of gaming should read *Woke Gaming*. Written to make the gaming world accessible to the general public and to academics, *Woke Gaming* is an important contribution to the field of game studies because it investigates the various ways that individuals have navigated the complicated culture of gaming, which is often hostile to the other, and the potential for changing such hostility.

—Anne Ladyem McDivitt, *University of Alabama, Tuscaloosa, AL*

How to Play Video Games
Matthew Thomas Payne and Nina B. Huntemann, eds.
New York: New York University Press, 2019. Foreword, introduction, acknowledgments, appendix, contributors, and index. 363 pp. $30.00 paperback. ISBN: 9781479827985

Scholars of games and play who teach the critical study of video games face a few challenges when selecting course texts. First, the most popular and accessible introductory textbooks often conceptualize video games from the game designer's perspective, which may not be the most useful for theoretical or critical analysis of games or their cultural context. Second, building an introductory course on a single-author text, no matter how broad its scope, might fail to capture the expansive state of contemporary game studies, with its wide array of approaches and lines of inquiry. Matthew Thomas Payne and Nina B. Huntemann, the editors of *How to Play Video Games*, have provided a collection that addresses both these concerns, and the insights within its forty chapters are especially well suited to serve as a foundational text for undergraduate game studies courses.

How to Play Video Games bears similarities to the recent anthology edited by Henry Lowood and Raiford Guins, *Debugging Game History* (2016), as both books build around brief chapters from many contributors that each discuss a single keyword concept in video games such as "immersion," "platform," or "narrative." Many of the contributors to the earlier collection also have chapters in *How to Play Video Games*. However, rather than historiography, this book firmly situates the study of video games within a media and cultural studies framework that foregrounds the subject position of players who engage with video games alongside other media and cultural practices.

The editors aim to address the humanist question of "how players create meaning with and through games" (p. 4),

which emerges in each chapter's discussion of a specific facet of game play experience that contributes to the process of this meaning making. Each chapter pairs its key word with a specific video game or gaming practice that serves as an object for critical analysis. These games range from canonical classics such as *Tetris* (1984) for Rolf F. Nohr's chapter on "Rules," to more contemporary AAA and independent games; Soraya Murray examines the construction of white masculinity in *The Last of Us* (2013), while Christopher Hanson uses the example of *Don't Starve* (2013) to discuss the experience of temporality within game play.

The modular concept-object structure of these chapters allows readers to bring multiple lines of inquiry to bear on the same game. Steven Conway's chapter on *FIFA* (1993–present) primarily uses the sports game series to introduce Johan Huizinga's idea of the "magic circle," but it is not difficult to read this same game through the lenses provided by other chapters, such as the game's representations of athletic masculinity, or its strategies of televisual immersion, or the game controller as an embodied interface, and so on. The book's flexible framework supports this approach, becauses the running text often points to other chapters when they discuss related issues.

The collection's emphasis on cultural context is clear in the four-part organization of the chapters. In addition to one part on formal elements and another on game industry practices, the book features a grouping of chapters that examine the representational and cultural politics of video games and another that situates gaming practices and technology within everyday life. In these parts, for example, Carly A. Kocurek discusses how moral panics around games like the full-motion video *Night Trap* (1992) emerged within a historical tradition of paternalistic paranoia over media deemed for children. And Bonnie Ruberg shows how conventions and conferences such as the Queerness and Games Conference foster communities that can shape game production, circulation, and discourse. These chapters help connect individual game play experiences to larger conversations about how such experiences fit into a broader media and cultural landscape.

The range of topics proves useful in a classroom context, as I discovered when recently using *How to Play Video Games* as the main text for an undergraduate game studies seminar. Each chapter is a brief seven to eight pages, allowing instructors to assign multiple chapters simultaneously with productive overlaps or intersections. The writing style across the chapters is clear and accessible to general audiences and does not presume the reader's scholarly expertise (the pronunciation aid for the name of flow psychologist Mihaly Csikszentmihalyi was much appreciated) or prior experience with video games or their enthusiast discourse. In practice, students were able to apply the key concepts in each chapter's analysis to other games they encountered in my course, and the style and structure of the chapters served as useful models for their own critical writing assignments.

Although the foreword and introduction joke that the book's title should not be taken too literally, the array

of critical perspectives contained within will surely enrich readers' future game play experiences, whether inside or outside the classroom. The collection's survey level approach precludes the presentation of more in-depth or novel research, but the contributors include many leading scholars in video game studies. Each chapter often represents a distillation of their broader work. Further reading recommendations in each chapter point toward that literature and other key texts on important topics, and thus in addition to its pedagogical value, *How to Play Video Games* also provides an accessible entry point for scholars in adjacent fields who wish to sample the breadth of work being done in contemporary humanistic and qualitative video game studies.

—Oscar Moralde, *University of California, Los Angeles, CA*