and so on (mediality).

For the remainder of the book, Ensslin demonstrates the application of functional ludostylistics on a number of digital literary artifacts. Her analyses cluster in the middle range of her spectrum, where the ludic and the literary manifest in mostly balanced proportions. It would have been nice to have an extended treatment of each of the extremes as a point of comparison, and Ensslin admits in the conclusion that spatial constraints prevented a more comprehensive approach. Even so, the narrow focus on the midrange establishes clearly the category of literary gaming and, at the same time, shows in practice variability in the concept.

In one respect, Ensslin's commitment to specificity forms one of the book's greatest strengths: her systematic approach mostly avoids the vagaries surrounding the concepts of "game" and "play" that produced the research gap her book now fills. Yet, her restriction to games with sufficient literariness places artificial limits on the usefulness of her methodologies. I can imagine the same tool kit applied easily to all manner of narrative-based games including ones like *Call of Duty 4: Modern Warfare* (2007) or *Grand Theft Auto IV* (2008) for which artful use of language is not central to the experience. These examples raise questions about how and to what degree her proposed analytical framework is specific to so-called "literary" games.

Make no mistake, the game texts Ensslin focuses on in *Literary Gaming* are important artifacts for the development of literature in a digital age. They deserve the kind of smart, careful analysis that Ensslin provides, which attends in equal measure to their unique, hybrid combinations of

the literary and ludic. In this capacity, *Literary Gaming* is an excellent example of what Ensslin calls the second wave of digital literary criticism, concerned less with definitions than with developing methods for addressing specific artifacts. Yet it leaves me wondering whether the field has "matured," as Ensslin suggests, on its own terms, or finally produced artifacts that sufficiently resemble already established artistic practices and critical traditions.

—Timothy J. Welsh, *Loyola University New Orleans, New Orleans, LA*

Mindfulness-Based Play-Family Therapy

Dottie Higgins-Klein
New York: W. W. Norton & Company, 2013. Foreword, acknowledgments, appendix, bibliography, index, images. 334pp. $37.50 cloth.
ISBN: 9780393708639

In the acknowledgments of Dottie Higgins-Klein's *Mindfulness-Based Play-Family Therapy*, the author mentions that her book, ". . . has taken a lifetime to develop and 12 years to write"(p. xv). From the first chapter on child development and interpersonal neurobiology to subsequent chapters on intake, stages of mindfulness-based family-play therapy, parent education, and a final rich and thorough case study, Higgins-Klein aptly communicates her passion for and knowledge of working with families and children in play therapy. Her depth of thinking and style of writing is accessible to both students and seasoned practitioners interested in helping those

burdened by traumatic experiences.

In my experience as a play therapist, I have found that gaining in-depth knowledge of a family is crucial for the therapy. Higgins-Klein approaches this important part of play therapy with a four-stage model of the intake process that incorporates parent meetings, full-family meetings, an introduction to play therapy for the child, and a comprehensive family history meeting. One of the strengths of Higgins-Klein's book lies in that she does not simply describe the intake process for the reader. Instead, she reveals the questions she asks and the techniques she employs during the process (e.g. the use of genograms or a pictorial display of the client's family relationships and medical history). She further helps the reader by including a full Developmental and Social History Questionnaire in the appendix.

The use of a delineated, theoretically integrated, "Talk Time" for children and parents prior to play therapy sessions allows families to openly share thoughts and feelings about a current concern. Interestingly, the author suggests that the use of "Talk Time" may help prepare a child for "deeper imaginative play" and help develop neural integration. The idea of deep imaginative or pretend play seems to be at the heart of this model as Higgins-Klein equates play therapy to mindfulness meditation. As she notes, "Once involved in the play, his mind, like the meditator's mind, is free to let go and be" (p. 86). There is an underlying appreciation of child-centered play therapy and deep respect for a child in the author's model; however, the mindful therapist may be more apt to recognize a child's needs and communication

in a play therapy session. As Higgins-Klein notes, "Many children using various play therapy modalities, naturally create play in the imaginary realm without the intrusion of reality, especially when the therapist is a mindful witness" (p. 89). For a clinical supervisor cultivating a mindful play therapy student and developing a student's "in-the-moment attention," instilling the ability to focus on a child's pretend play and self trust becomes a priority. So many times, students seem to be caught up in "out-of-the-moment awareness" that detracts from their work in the playroom.

This book is a must read for practitioners and students who appreciate the empathic and respectful heart of child-centered play therapy and Rogerian theory but also want to push themselves to incorporate current understandings of neurobiology, family therapy, mindfulness, and the integration of directive and nondirective play therapy strategies. Higgins-Klein has written a straightforward, accessible, and comprehensive text grounded in theory and rich clinical experience.

—Stephen P. Demanchick, *Nazareth College, Rochester, NY*

When Play Isn't Fun: Helping Children Resolve Play Conflicts

Sandra Heidemann and Deborah Hewitt
St. Paul, MN: Redleaf Press, 2014.
Worksheets, diagrams, charts. 87 pp.
$12.95 paper. ISBN: 9781605543055

When Play Isn't Easy: Helping Children Enter and Sustain Play