

claims about the role of structure and constraints in enjoyable play activities seem difficult to dispute, though readers' opinions may be mixed regarding whether *Play Anything* really revolutionizes the ideas of play and fun as its preface promises to do. Whether the reader accepts all the book's claims or not, though, Bogost's arguments provide an experience that is—dare I say it—fun to navigate.

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### **Get Out of My Room!: A History of Teen Bedrooms in America**

*Jason Reid*

Chicago: The University of Chicago Press, 2017. Acknowledgments, introduction, conclusion, notes, bibliography, and index. 320 pp. \$45.00 cloth. ISBN: 9780226409214

Jason Reid's *Get Out of My Room: A History of Teen Bedrooms in America* is a comprehensive and engaging study that accomplishes what all historical writing aims for but which it so seldom achieves. It illuminates its subject matter while simultaneously enriching the reader's understanding of the broader historical periods in which it contextualizes Reid's analysis. *Get Out of My Room* is a worthwhile addition to the existing historiography in its own right as well as an excellent reference point for twentieth-century U.S. social and cultural history.

Reid, however, reaches beyond the twentieth century and delves into the nineteenth-century origins of teen

bedroom autonomy in America. His investigation is as deep as it is broad, situating the birth of teen bedroom culture within the context of "the rise of modern capitalism and the sweeping social, demographic, and cultural changes that emerged in its wake" (p. 3). The first two chapters chart a narrative in which teen bedrooms shifted from sites of "character building, intellectual growth, spiritual awareness, and personal responsibility" to spaces of "self-reliance, property ownership, and personal autonomy" (pp. 12, 40). Reid points out that, in some respects, the narrative shift from spiritual to social-scientific rationales for children having rooms of their own was "offering old wine in new bottles" (p. 40). But he effectively illustrates the overall secularization of approaches to teen bedroom autonomy.

From there, chapter 3 includes a lively discussion of the consumer culture's impulse to individualize teen bedrooms vis-à-vis the décor-industrial complex. Chapter 4 covers the social acceptance and near ubiquity of having a room of one's own in the post-World War II period. Noteworthy here is Reid's deft treatment of class in his narrative. Nevertheless, he maintains, mostly convincingly, that teen bedroom autonomy was more culturally than economically based.

Chapter 5 illustrates the shift to do-it-yourself bedroom decoration, while chapter 6 delves into the evolution of the teen bedroom as multimedia center. Reid's approach here is especially innovative, discussing audiovisual technology's twentieth-century advancement concurrent with the evolution of teen bedroom culture. For example, the section on gam-

ing consoles and personal computers demonstrates the tensions between adolescent autonomy and parental authority. On one hand, gaming consoles kept teenagers at home instead of out at arcades beyond the watchful eyes of their parents. On the other, the hacking subculture that emerged in the 1970s and 1980s illustrated that those eyes could not necessarily be so watchful over the technology the parents did not understand.

Hacking represented the darker side of bedrooms as “hubs of teen-oriented leisure” (p. 165). Focusing on such concerns, chapter 7 includes what no twentieth-century cultural history can avoid—conservative backlash. In this case, the impetus for animus is the potential sexual and drug experimentation that autonomous spaces afforded teens in an era of increasing single motherhood and the latchkey kid phenomenon. The final chapter provides a fitting coda to Reid’s narrative with sophisticated analyses of teen bedroom depictions in music, film, literature, and television.

*Get Out of My Room* is a thoughtful and persuasive work that demonstrates the gradual secularization and eventual democratization of teen bedroom autonomy in America throughout the nineteenth and twentieth centuries. Reid roots his study in a firm understanding of the larger historical forces at work, employs his sources soundly, and is attentive to matters of gender, class, and race. His inquiry contributes significantly to a greater understanding of United States social and cultural history.

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### **Counseling Families: Play-Based Treatment**

*Eric J. Green, Jennifer N. Baggerly, and  
Amie C. Myrick*

Lanham, MD: Rowman & Littlefield,  
2015. Foreword, introduction, and index.  
207 pp. \$27.91 paper.  
ISBN: 9781442244047

*Counseling Families: Play-Based Treatment* provides an introduction to integrating play therapy and family counseling approaches. It presents a review of how various approaches to play therapy apply to family work. Although the volume assumes the reader possesses a basic understanding of the principles of non-directed play therapy with children, the book is primarily geared toward counseling students and beginning practitioners.

In her foreword, Louise Guerney asserts that the book represents “new leadership connecting with the ‘old’ play therapy leadership” (p. ix). Unfortunately, Guerney does not elaborate on this statement and fails to describe what she means by “old,” and what is new about the approaches described in the volume. The introduction by the authors, however, offers a hint. The book opens with a story situated in “faraway Persia” though the tale is not a traditional Persian folktale but written specifically for the book by a Louisiana-based storyteller. The opening paragraph of this story introduces prayer.

Prayer is again picked up in chapter 8, “Play-Based Family Counseling for Children in Divorced or Blended Families,” where Baggerly and Green, tuck prayer into a list of professional interventions with children. They distinguish mental-health professional practice from pastoral