Abu-Lughod, Lila, 13
Academic achievement, 44, 85, 86, 103, 188
Academic content
case study of, 50–81
engagement with, 68
in Island of Dr. Brain, The, 62–63
link to edutainment, 187
and marketing, 46
shift from, 99
Academic genre of participation, 26, 29–84, 86–87, 108
defined, 3, 7, 39
Academic performance, 43
Academic self-esteem, boosting of, 56
Access to games, 195n1
negotiations for, 178
Accomplishment
creative, 171
technical, 166
Accountability
lack of, in SimTown, 132
in SimCity 2000, 125, 127
academic, 43–54, 85, 86, 103, 188
in academic genre, 82–83
anxiety, 101, 141, 188, 191, 83–84
assessment of, 43
case study of, 58, 72–81
competitive, 139
consumption of academic, 43–54
display, in Island of Dr. Brain, The,
62–68
and gender, 44
link to edutainment, 187
in MSBEHB, 121
orientation, lack of in MSBEHB, 114
recognition of, 62, 68–72
recognition of, in Island of Dr. Brain, The, 62
technical, in SimCity 2000, 169
Action-entertainment games, 90, 108, 134–139
content of, vs. educational content, 181
cultural content of, 139
Adult/adults
authority, challenges to, 184
challenges to goals of, 177–178, 181
as collaborators, 59–60, 64–65, 67–68,
69–72, 116–118, 165, 166–169,
172–175, 181–182
goals of, 62–68, 116–121, 131, 132,
133, 139, 177–178, 181, 187
guidance by, 163
and kids, negotiations between, 187
orientation toward SimCity 2000,
163–164
resistance to goals of, 131, 133, 164,
190
Adult/adults (cont.)
and *SimCity 2000*, as collaborators in, 165, 166–169
and *SimCity 2000*, goals for, 163–164
and subversion, as collaborators in, 181–182
supervision, role of, 24
values, childhood resistance to, 88–89
Adventure games, 39, 101, 103
adventure-puzzle games, 54–56
Advertising. See Marketing
“Aesthetic of simulation,” 146
Aesthetics
engagement with, in *SimCity 2000*, 165–166
and girls, 170–171
Age dynamics, and construction genre, 184–185
Age-graded system/software, 50
Agency, 12–13, 15
authorial, as marketing tool, 155–156
of children, 17–18, 90, 91, 143
claiming of, 190
computer as tool for, 145
embodiment of in programming, 146
expansion of, 179, 182
fun as, 133
struggles for, 185
uses in learning, 183
Agendas
of adults, 133, 163–164, 177–178, 181
educational, 177–178, 181, 185
for *SimCity 2000*, 163–164
social, 187
struggles to define educational, 185
“Ages and stages,” 50
Algorithms, in *SimCity 2000*, 160–162
Alice in Wonderland, 32
Alternate-reality games, 153
Alters, Diane F., 4, 14, 34
Althusser, Louis, 80, 91
Amazon Trail, 39
Ambron, Sueann, 92–93
Amusement, 86–91. See also Fun
Anger, 58–61
Animation, 90, 92, 96, 121–126. See also Graphics
as “fun spots,” 132
in *Island of Dr. Brain, The*, 54–56, 57
role of in *MSBEHB*, 114
as selling point, 101
Anti-authoritarianism, 86, 88, 89, 135, 145, 148, 184
Antisocial effects, of game playing, 127
 Anxiety, achievement, 42–43, 83–84, 101, 141, 188, 191
Appadurai, Arjun, 16
Apple Classrooms of Tomorrow, 36, 37
Apple Multimedia Lab, 92, 93
Apple II, 2, 36, 37, 38, 54, 83, 85, 86, 92, 98, 145
Aron, Jeffrey, 19
Arthur, 35
Artificial life, 195n2
Artists, graphic, 95–96, 97
Assessment
of achievement, 43
educational, 56, 68
Atari, 29, 85
Attitudes
Victorian, 33
toward violence in media, 91
Audience studies, 12–14
Auditory special effects
engagement with, 126–131
in *MSBEHB*, 114, 118, 120, 129–130
pleasure in, 126–128, 129–130
of *SimCity 2000*, 159, 162–163
Authorial agency, as selling point, 155–156
Authoring
games, 6, 144, 166
games, as subversion, 177–183
and girls, 148
media, growth of, 148
multimedia software, 144, 145, 151
software, marketing, 151, 155–156
spread of tools for, 192
tools, 144, 145, 155–156, 192
and cultural power shift, 184
Authority
adult challenges to, 184
figures, 87
Authorship
of children, 143
negotiation of, 171
Automata, cellular, 160, 161, 195n2
Awards, 69
“Bad screens,” 35
Banet-Weiser, Sarah, 87, 91
Bank Street College of Education, 37, 85
Bank Street Writer, 85
Barbie, 87, 109, 153, 154, 155
Barbie Fashion Designer, 99, 100, 153
Barol, Bill, 156
Bauer, Jo Anne, 25, 191
Baugh, Charla, 23
Baumer, Sonja, 148, 170, 182, 185, 192
Baym, Nancy K., 148
“Beating” the game, 69–72
Beethoven’s Ninth Symphony, 96
Behavior, codes of consumption, 91
Behaviorism, 39, 46, 144, 187
Benkler, Yochai, 148, 192
Bias, gender, and SimCity 2000, 170
Bijker, Wiebe, 11
Bird, S. Elizabeth, 13
Bittanti, Matteo, 148, 170, 171, 182, 185, 192, 195n1
Blossom, Jon, 154–155
Blue’s Clues, 35
Boellstorff, Tom, 153
Bogost, Ian, 8, 161, 184
Bonding tools, toys as, 87
Boys
and challenge to dominance of geek culture, 149–150
and geek culture, 149–150, 184
and SimCity 2000, 162–163, 169–170
Boys and Girls Club, 20–22
Brand recognition, 48
Braun, Jeff, 156
Breakdown situations, 59–61, 63
Breckenridge, Carol, 16
Bremer, Michael, 156, 159
Brøderbund, 85–86, 96, 98, 109
Brown, John Seely, 14, 19
Buckingham, David, 1, 4, 5, 10, 12, 13, 15, 31, 91, 191, 192
“Builder, child as,” 144
Building, world, 170–171
Burp Gun, 88
Bury, Rhiannon, 148
“Buzz,” as marketing tool, 183
Call to Power, 156
Camp, L. Jean, 147
Campaign, JumpStart, 44–46
Canonical knowledge, 56
Capital
cheats as gaming, 181
cultural, 36, 42–43, 131, 139
gamer/gaming, 153–154, 170, 181, 195n1
material, 36
Cards, report, 55, 56
Carlston, Douglas, 85, 91
Carlston, Gary, 85–86, 91
Casser, Urs, 1
Castronova, Edward, 195n1
CD-ROM–based games/software, 54, 83, 85, 86, 90, 92, 93, 95, 96, 103, 108–109, 122, 191
decline of, 191
first consumer release, 96
introduction of, 90, 91–92
spread of, 54, 86, 92, 96, 109
Cellular automata, 160, 161, 195n2
Cendant, 41
Challenges
to adult authority, 184
to adult goals, 177–178, 181
to research frameworks, 193
Change
cultural and social, 4, 10–16
educational and social, and practices
of play, 189, 190–191
role of research in, 193
social, 4, 10–16, 187, 188, 189,
190–191
technology and social change, 187
Chat, 149
Cheats/cheating, 178–181, 182, 183,
190, 191, 195n1
as gaming capital, 181
in SimCity 2000, 166
traffic in, 185
uses in engineered subversion,
182–183
Chen, Sande, 7–8
Child-centered philosophy of learning,
144
Childhood
enrichment, 100
innocence of, 103
institutional organization of,
187–188
sociology of, 17
studies, 17–18
transcripts of, 139
Child rearing, pleasure-oriented
approach, 90
Children/children’s
agency of, 17–18
culture, 88–89, 90, 101
eystacy, culture of, 88–89, 101
literature, 31–32
lowbrow culture, 90
and marketing, 188
and media, 4–5
peer-focused culture, 90
software, 2, 5, 29
software, definition of, 6
and technical literacy, 150–154
Circumvention, of game rules, 178–179
“Citizenship, consumer,” 91
Civic engagement and game play, 195n1
Civilization III, 8
Clark, Lynn Shofield, 4, 14, 34
Class, 139
differences, 34, 36
identity, 34, 83
link to edutainment, 187
and marketing, 108
and media use, 192
and multimedia products, 100–101
and relationship to computers, 146
status, 48
Classroom dynamics, 110–111
Club, Mickey Mouse, 88, 91
Clubs
as educational settings, 24–25
fieldwork in 5thD, 54–81, 114–139,
162–183
Fifth Dimension (5thD), 18–25,
54–81, 114–139, 162–183
Codes
cheat, 178–181, 182, 183, 185
of consumption behavior, 91
secret, sharing of, 178–181
traffic in cheat codes, 185
Cole, Michael, 18, 19, 65
Collaboration
with adults, 57
kids’ and adults’, in SimCity 2000,
166–169
Collaborative learning vs. competition,
case study of, 72–81
Collaborators
adults as, 59–60, 64–65, 67–68, 69–72,
165, 181–182
peers as, 65–67, 162, 163, 165, 169
in *SimCity 2000*, adults as, 165
in *SimCity 2000*, peers as, 162, 163, 165
in subversion, adults as, 181–182
Collins, Alan, 19
Comic books, 32, 87, 90, 96
Commercialism, 98
Commercials, 88–89
Commodification, of learning software, 83–84
Communication, between humans and machines, 63
Communities
alternative, of practice, 182, 183
of consumers, 91
fan, 148
gaming relationship to, 195n1
of interest, 185
Internet, 146
of practice, 12, 182, 183
of subversion, 181–183
Competition, 43, 171, 195n1
academic, 44
in academic genre, 82–83
vs. collaboration, case study of, 72–81
culture of, 44
between humans and machines, 63–64
in *Island of Dr. Brain, The*, 57–58, 62–68
lack of in *MSBEHB*, 114
Competitive achievement, 139
Competitive games, 152
Computers/computing
vs. consoles, 35
emergence of personal, 145
grassroots, 145
mainstream, resistance to, 145
personal, 2, 38, 145
power of personal, 2, 38
use of, and gender, 146–154
Concepts, abstract vs. concrete, 144
Conceptual focus, 9–10
Conceptual frameworks, 4–16
“Concerted cultivation,” 34, 35, 44, 100–101
Conflict
between education and entertainment genres, 187–188
among genres, as site for change, 190
institutional, between entertainment and education, 189
Consoles, 35
game, 85, 98, 99
market for, 85
Consolvo, Mia, 154, 170, 181, 183, 195n1
Constraints
on children, 103
educational, 98
Construction genre of participation,
27, 143–185. See also Authoring;
“Constructionism”
“Constructionism,” 150
“constructionist software,” 144
programs, success of, 150–151
Construction, of gender, 146
Constructivism, 187
and age dynamics, 184–185
case study of, 156–183
challenges in marketing of, 154–156
content of, 152–153
and content of software, 152–153
defined, 3, 7
dominance of, 150
and engagement with learning, 183–184
expansion of, 185
and gender dynamics, 184, 185
growth of market for, 153
link to gaming, 153–154
link to toys, 153
pleasure in, 152, 170
role in schools, 150–151
and self-actualization, 187
Constructivism (cont.)
software, history and cultural context
for, 144–154
and software developers, 150–153
spectacle in, 145–146
strengthening of, 149
and technical mastery, 187
transforming potential of, 193
and virtual worlds, 170–177
“Consumer citizenship,” 91
Consumer culture, 177
children’s, 88
resistance to, 33–34
rise of, 33
Consumer market, emergence of, 41
Consumerism, 87
Consumption, 13, 82, 87
and educational/social reform, 188
and learning, 184
of media, 33–34, 192
passive, 126, 148
vs. production, 91, 184
and production relations, shifts in,
177
resistance to passive, 148
shifts in, 192
Content
academic, 46, 50, 62, 68, 81, 99, 100
academic, in Island of Dr. Brain, The,
62
action vs. educational, 181
case study of, 50–81
commodification of educational, 141
in construction genre, 145
cultural, in action games, 139
curricular, 39
development of, 40, 41–42
educational, 101–103, 134, 141
and educational/social reform, 188
engagement with academic, 68, 81
entertainment, vs. educational, 134
marketing of academic, 46
mastery of, lack of in MSBEHB, 121
in MSBEHB, 116–121
as selling point, 101–103, 134, 141
shift from academic, 99
in simulation software, 152–153
vs. tools, uses in learning, 184
user-generated, growth of, 185
“wholesome entertainment” vs.
academic, 100
Context/contexts
connections between, 17
for construction software, 144–154
cultural, 3–4, 9–10, 13–15, 144–154
for development, shift in, 188
for educational research, 189–190
for edutainment, 31–36
for multiplayer online gaming, 195n1
social, 6, 9–10, 13–15, 84, 174,
189–190
social, for world creation, 174
Control, parental, 50
Convergence, 12–13
Cool/coolness
economy of, 131
and spectacle, 132, 138–139
Coppa, Francesca, 148
Cosaro, William, 17
Costs of development, 40, 41–42
Countdown, 93
Counterculture, 87
hacker counterculture, 148
Counterculturalism, 145
Cramer, Meg, 1, 149
Creation
attachment to, 175
identification with, 171–172, 174–175,
177
media, practices of, 148
relationships in, 175–177
relationship to real world, 177
Creative accomplishment, 171
Creativity, 171
hacker, and cultural production, 148
as ideal, 187
Cricket, 150
“Critical thinking,” 99
Cross, Gary, 32, 33, 87
Cuban, Larry, 1, 191
Cultural bias, 146
Cultural capital, 42–43, 131
Cultural context, 9–10, 13–15
for construction software, 144–154
Cultural production
and hacker creativity, 148
shift in control of, 184
Cultural psychology, 19
Cultural scripts, 190
Cultural shifts, in media use, 192–193
Culture
adult vs. children’s, 184
boy-geek, challenge to dominance of, 149–150
changes in, 4
children’s, 33, 88–89, 101, 184
c consumer, 33–34, 177
definition of children’s, 88
digital, 148–150
ecstacy of children’s, 88–89, 101
female participation in digital, 149–150
geek, 147, 184
girls, and geek, 147, 184
growth of digital, 148–149
“junk,” 141
low vs. high, children’s, 33
media-making, 148
online, growth of, 192
peer, 87, 89, 103, 141, 170
popular, 139–141
resistance to consumer, 33–34
rise of consumer, 33
“of simulation,” 147
strengthening of visual, 98
vernaculars of popular, 141
video game, 86, 103
visual, 86, 87, 90–91, 92, 93, 98, 103
women, and geek, 147
youth, 88
Curriculum, development of, 37
Customization, of game play, 182, 183
Dargahi, Nick, 156, 159
Darlin, Damon, 159
Davidson, Jan, 36, 38, 152
Davidson & Associates, 36, 38, 86, 98
Debates, over violence, 90
Debord, Guy, 91, 126
“Debunkers” vs. “boosters,” 10–11, 15
Demographics
 gamer, broadening of, 147, 148
 and marketing, 108
Denner, Jill, 149
De Peuter, Greig, 10
Design
of games, and learning outcomes, 189
graphical, growth in, 97
learning-game, 46
political correctness in, 98
subversive, and developers, 181–183
Determinism, technological, 10–11
Developers, software, 35–38, 143
in construction genre, 150–153
in edutainment genre, 188, 189
in entertainment genre, 86
goals of, 188, 189, 191
of multimedia, 93
and subversive design, 181–182
Development
of content, 40, 41–42
context, shift in, 188
costs of, 40, 41–42
Dibbell, Julian, 195n1
Differences, class, 34–36
Difficulty, levels of, 50, 55, 56, 69
Digital culture
female participation in, growth of, 149–150
growth of, 148–150
“Digital divide,” 1, 192
Digital media
  flexibility of, 144
  production, 192
“Digital natives,” defined, 1
DinoPark Tycoon, 121, 127–129, 153
Disaster/disasters
  in action games, 134–139
  in SimCity 2000, 160, 164, 165–166
  as subversion, 180, 181
Discipline, 91, 101
  freedom from, 87
Discourses of play, 89–90
Disney, 103, 109, 154, 156
Disobedience in 5thD, 134–139
Display/displays
  of achievement and knowledge, in
    Island of Dr. Brain, The, 62–68
  of knowledge, 62–68, 81, 190
  of mastery, in MSBEHB, 121
Distinction/distinctions
  gender, 149
  social, 43
Distributed Literacy Consortium, 18
Distribution
  and educational/social reform, 188
Internet, 148
  issues of, 36
  of learning software, 50, 187
Divisions among genres
  blurring of, 190
  as site for change, 190
Do-it-yourself ethic, 148
Domain, masculine, in online space, 146
Domestication
  of media, 13–14
  of technology, 35
Drill-and-practice, 36, 39, 143
DroidWorks, 153, 154
Duguid, Paul, 14, 19
DVD-based games, 83
Dyer-Witherford, Nick, 10
Dynamics
  of age, and construction genre, 184–185
  classroom, 110–111
  family, 88
  of gender, and construction genre, 184, 185
  of learning software, 187
  peer, 134
  of power, shifts in, 190–191
Dyson, Donald A., 109
“Easter eggs,” 182, 183
East Palo Alto Stanford Summer Academy (EPASSA), 23–24
Ecology/ecologies
  of home, 195n1
  of learning, 183
  new media, and construction genre, 193
Economy
  of “cool,” 131
  of “gamer capital,” 153–154
  of knowledge, and “paratexts,” 183
  “new,” 43
  peer status, 24
Ecstasy, of children’s culture, 88–89, 101
Education
  in construction genre, 145
  vs. entertainment, 58, 61–62, 114, 139–141
  and entertainment, institutional conflict between, 187–188, 189
  experimental, 36–37
  vs. learning, 36–43
  and “natural” childhood, 141
Vygotskian philosophy of, 65
Educational agenda, struggles to define, 185
Educational constraints, vs. entertainment, 98
Educational content
commodification of, 141
vs. entertainment, 116–121, 134
as selling point, 101–103
Educational games, 6, 166
Educational philosophies, 187
“whole language,” 93
Educational reform, 188
Educational research, 30, 36–38, 92–93
shift to marketing, 188
social context of, 189–190
Educational software
labeling of, 156
marketing of, 44
vs. video games, 35
Educational tools, programming as, 143
Educational vs. action content, 181
Education Development Center, 93
Edutainment, 2, 5–6, 109, 141, 151, 187
arguments for, 7–8
vs. authoring genre, 151
criticism of software, 143
definition of, 30
developers, goals of, 188, 189
features, of MSBEHB, 109
heyday of, 100
history of, 26, 31–43
link to class, academic achievement, 187
marginalization of, 191
market for, 83–84
programs, success of, 150–151
software, 143, 144
Edwards, Lynn Y., 1, 149
Edwards, Paul, 11
Effects, antisocial, of game playing, 127
Effects, media, 13
Effects, special, 177
auditory/sound, 114, 118, 120, 126–131, 159, 162–163
engagement with, 121–131
interational, engagement with, 126–131
logic of, 127, 129
in MSBEHB, 114, 116–121, 129–130
pleasure in, 126–128, 129–130
of SimCity 2000, 159, 162–163
visual, engagement with, 121–126
Eisler, Leslie, 156–159
Electronic Arts, 159
Elliot, Alison, 100
Empowerment, 35–36, 187
of hackers, 145, 146
packaging of, 155–156
EncycloAlmanacTionaryOgraphy, 61
Engagement, 126
with academic content, 82, 83
with auditory special effects, 126–131
civil, and game play, 195n1
as “fun,” 131, 134
“geeked out,” with SimCity 2000, 170
girls’, in SimCity 2000, 170
with interactional special effects, 126–131
with MSBEHB, 116–121
as obsession, 178
social, and game play, 195n1
“soft,” 147
with special effects, 121–131, 177
with spectacle, 134
with visual special effects, 121–126
Engenfeldt-Nielsen, Simon, 6, 46
Engestrom, Yrjo, 18, 19
“Engineered subversion,” 183
Enlistment, of peers, 120–121, 131, 132, 136
Enrichment, childhood, 100
Entertainment genre of participation, 26, 85–141. See also Fun
vs. authoring, 151
Entertainment genre of participation (cont.)
case study of, 108–121
conflict with academic genre, 58, 61–62, 95, 100, 114, 116–121, 134, 139–141, 187–188
in construction genre, 145
defined, 3, 7
features of software, 108
fieldwork in, 114–139
growth in, 99, 191–192
and identity creation, 187
learning potential of, 188–189
marginalization of, in Island of Dr. Brain, The, 58–62
marketing of, 99–108
play with, 115
pleasure, 187
selling points for, 101–103
software, 100, 108
strength of, 141
EPASSA, 23–24
“Epistemic games,” 9
Escobar, Arturo, 16
Essentialism, 147
Ethic
do-it-yourself, 148
“hacker,” 144, 146, 148
persistence of “hacker,” 146
Ethnography, 13, 14, 16–17
Evaluation
lack of, in MSBEHB, 114
of players, in Island of Dr. Brain, The, 61–61
Evans, Chris, 195n1
“Evergreen” titles, 38–39
Experimental education, 36–37
Expertise
as identity, 177, 182
kids’ expansion of, 185
in subculture, 170
validation of, 181
Exploration, 170
as narrative logic, 110–113
in simulation software, 152
Extra-credit points, 56
Facebook, 149
Failure
anxiety, 84
“successful,” 36
Family/families, 4–5, 31–34, 86, 87
changes in, 89
computer, 100
dynamics, changes in, 88
home life ecology of, 100
values, 33–34, 88
Fans
communities of, 148
practices of, 12–13
subcultures of, 185
Fantasy
irrational, 89
range of content, 91
scenarios, 54–56, 110–113
silencing of, 89
violent, 87
worlds, virtual, 90
Fanzines, 148
Feedback, 58, 60–61, 145, 146
Feminism and technology, 146–154
Ferguson, James, 16
Fern’s Hollow, 32
Fiction, for children, 87
Fieldwork
description of, 16–26
in 5thD club, 54–84, 114–139, 162–183
Fifth Dimension (5thD) clubs, 18–25
as educational settings, 24–25
fieldwork in, 54–84, 114–139, 162–183
philosophy, contrast with mainstream, 58
Figures, authority, 87
Fischer, Michael M., 16
“Fluency, technological,” 143
Focus, conceptual, 9–10
Foehr, Ulla G., 1, 192
Formulas, of children’s software, 39–40, 140–141
Foucault, Michel, 89
Frameworks, conceptual, 4–16
Frank, Thomas, 87
Freddi Fish, 99
Freedom, marketing of, 87
Freud, Sigmund, 89
Friendship, and gaming, 195n1
Froebel, Friedrich, 32
Frustration
of instructors, 118–119
in Island of Dr. Brain, The, 58–61
in SimCity 2000, 164
Fun, 85, 108, 131, 132, 187, 188
as engagement, 131, 134
as ideal, 187
as kid-centered space, 131
as motivator of learning, 46–48
as pleasure, 131–133, 140
as self-determination, 132
as spectacle, 132
Functionality
flexible, uses of, 183
hidden, 182
mastery of, 170
in SimCity 2000, 161, 162, 164, 166, 167
subversion of, 180–181
Gaia hypothesis, 153
Game play
customizing of, 182, 183
dynamics of, in SimCity 2000, 162–163
and social, civic engagement, 195n1
“Gamer capital,” 153–154
Gamers, 147–148
broadening of demographic, 147, 148
identity of, 148
Games
action-entertainment, 134–139
adult, adaption of for kids, 151
adventure, 39, 54–56, 101, 103
authoring, 166, 177–183
authoring, as subversion, 177–183
“beating,” 69–72
competitive, 152
cultural content in action-entertainment, 139
design of, and learning outcomes, 189
educational, 6
“girls,” 147
interactive storybook, 109
and learning, 4–10
for learning, 2, 26, 143–144
modding of, 192
as motivation, 162
puzzle-adventure, 54–56
research, 8–9
serious, 7
simulation, 144, 151
and subversion, in authoring, 177–183
vs. “toys,” 152
for training, 7
“twitch,” 126
user authoring, 144
video, 5, 100
Web authoring, 151
Gaming
capital, 170, 181, 195n1
cheats as capital in, 181
and friendship, 195n1
and gender, 149
growth in female participation, 149
networks, 195n1
“paratexts” in, 183
Gaming (cont.)
relationship to communities, 195n1
shift toward construction genre, 153–154
Garbage Pail Kids, 91
Gay, Paul du, 12, 188
Geating, Gary, 23
Gee, James Paul, 6, 8, 181, 195n1
Geek/geeks
and challenge to boys’ dominance of
culture, 149–150
and cheat codes, 183
culture, 147, 149–150, 184
engagement, with SimCity 2000, 170
girls and culture of, 147, 184
women and culture of, 147
Groups, as resource, 182
identity, 144–150
play, potential of, 193
Gender
and achievement, 44
and association with technology
practices, 149
and computer use, 146–154
dynamics, and construction genre, 184, 185
and gaming, 149
and SimCity 2000, 169–170
and violent spectacle, 137, 139
Genre/genres of participation, 2–3, 6,
7, 14–16, 187. See also Academic
genre of participation;
Constructivism; Entertainment genre
of participation
conflicts among, 15–16, 190
definition of, 7, 35
differences among, 151
divisions, blurring of, 190
education and entertainment, conflict
between, 187–188
edutainment, marginalization of, 191
features of SimCity 2000, 156–159
of gaming, girls’, 147
of media, 14–15
negotiation between, 81–82
and social investment, 187
of software, 5, 6
spectacle as formula in, 140–141
struggles to define, 35
Gertrude’s Puzzles, 36, 54
Giacquinta, Joseph B., 25, 191
Giddens, Anthony, 15
Girl-made media, 148
Girls
and aesthetics vs. power, 170–171
and geek culture, 147, 184
“girls’ games,” 147
“girls only” day, 22
and SimCity 2000, 169–170
Goal-directed vs. open-ended play, in
SimCity 2000, 163–164
Goals, 131
adult, 131, 133, 141, 164, 181, 190
challenges to adult, 177–178, 181
educational, 143
of edutainment developers, 188, 189
for Island of Dr. Brain, The, 62–68
of kids vs. adults, 62–68, 116–121,
131, 132, 133, 139, 140, 163–164,
177–178, 187
for MSBEHB, 116–121
resistance to adult, 131, 133, 141,
164, 190
for SimCity 2000, 163–164
and tension, 139–140
Goldman, Shelley, 23, 44, 69, 82
“Good screens,” 35
Gores Technology Group, 41
Gospodinoff, Kenneth, 19
Grade-based software, 39–40, 43–44, 50
Grades, 56
Graphical design, 96
Graphical interfaces, 147
Graphics, 42, 54–57, 86, 90, 92, 95–96
engagement with, 121–126
growth in, 97
in *Island of Dr. Brain, The*, 54–56, 57
in *MSBEHB*, 116–121
programs, 151
role of in *MSBEHB*, 114
in *SimCity 2000*, 162–163
Grassroots computing, 145
Gratification, instant, 88
Guessing vs. instruction, 67
*Gungan Frontier, The*, 154, 155
Gunter, Barrie, 1
Gupta, Akhil, 16
Habitus, 15
Hacker/hackers
  and cheat codes, 183
  creativity and cultural production, 148
  definition of, 145
  “ethic,” 144, 145, 146, 148
  literacy, definition of, 150
  origins of “ethic,” 145
  persistence of “ethic,” 146
  play, potential of, 193
  subcultures, 144–154, 185
  women, 147
  “Hail,” 80
Hall, Stuart, 12, 188
Happiness, of children, 101
“Hard mastery,” 144
  of *SimCity 2000*, 166–170
  vs. “soft,” 146, 147
  and women, 146
Hawisher, Gail E., 195n1
Head Start, 22–23
Heeter, Carrie, 149
Helft, Miguel, 41
Helmreich, Stefan Gordon, 195n2
Hierarchies, of children, status in, 140
Hine, Christine, 11
Hints, 56, 60–61, 62, 63, 64, 67–68, 82
Hirsch, Eric, 14, 147
Historical trajectory, of children’s software, 191
History
  of construction software, 144–154
  of edutainment, 31–43
  of entertainment software, 91–98
  “Holding power,” of computers, 127
Holloway, Sarah L., 10, 146, 147
Home
  as childhood institution, 187–188
  ecology of, 195n1
  uses of software in, 191–192
  vs. school, 187–188
Hooper, Paula K., 150
Hoover, Stewart M., 4, 14, 34
Humongous Entertainment, 99, 101, 103
Hutchins, Edwin, 19
Hybridization, of educational and entertainment software, 39, 40
Hysell, Dena, 23
IBM, 145
Identification
  with created world, 171–172, 174–175, 177
  and rewards, 172–173
Identity, 43
  of children, 139
  class, 34, 83
  construction of, 87
  creation, and entertainment genre, 187
  as expert, 177, 182
  gamer, 148
  geek, 144–50
  regimes of, 91
  self-identity, 44, 46
  subcultural, 182
  Idet, Harel, 150, 151
Illegality, in hacking, 145
Imagination, 101, 108
  attention to, 90
  celebration of, 91
Imagination (cont.)
exploration of in simulation software, 153
role in world creation, 175, 177
as selling point, 101–103
stimulation of, 95
suppression of, 89
Indulgence, 86, 101, 108, 140, 187
Industry
changes in, 40–43, 99
maturation of, 188
methods for research of, 25–26
PC, 145
software, 6, 8, 11–12, 25–26, 140–141, 188
Informants, primary, 24
Infrastructures, networking, 30
Innocence, of childhood, 103
Instant gratification, 88
Instant messaging, 149
Institute for Research on Learning
(IRL), 19
Institutionalization, of educational research, 189–190
Institutional organization, of childhood, 187–188
Institutional transformation, and practices of play, 193
Institutions, power of, 189, 193
Instruction
computer-based, 143
vs. trial and error, 67
Instrumental logic vs. narrative, in SimCity 2000, 168
Intelligence tests, 54
Interaction
between humans and machines, 63, 127
between kids and adults, in MSBEHB, 116–121, 130, 131
user, in SimCity 2000, 159–162
Interactional special effects, engagement with, 126–131
Interactive computing, and origins of hacker ethic, 145
Interactive Learning, 48
Interactive media, 86, 87
link with films, 139
storybook games, 109
Interactivity, real-time, 29
Interest, communities of, 185
Interest-driven learning, 185
Interfaces
exploration of, in SimCity 2000, 164–165
graphical, 147
Internet, 192, 193
communities, 146
growth/spread of, 149, 191
Interpretive flexibility, 11
IRL, 19
Irrationality, 89
Island of Dr. Brain, The, 54–82, 86, 132–133
competition, achievement, and knowledge display in, 68–72
descriptive assessment of, 57
dynamics of academic participation genre in, 58–72
features of, 56
goals of kids vs. adults, 62–68
graphics in, 54–57
marginalization of entertainment in, 58–62
as tool for learning evaluation, 57–58
Ito, Mizuko, 6, 13, 63, 148, 153, 170, 171, 182, 185, 192, 193, 195n1
Jacobson, Pat, 156–159
James, Allison, 12, 17, 18
Janes, Linda, 12, 188
Jenkins, Henry, 12, 147, 148, 192, 193
Jenks, Chris, 12, 18
Jobs, Steve, 145
Johnson, Stephen, 192
JumpStart, 39, 44–46, 48, 54, 81, 101, 103, 108, 155
“Junk culture,” 141
Just Grandma and Me, 85, 96, 109

Kafai, Yasmin B., 149, 150, 151
Kahne, Joseph, 195n1
Kay, Alan, 37
Kearney, Mary Celeste, 148
Kendall, Lori, 146, 148
KidPix, 5, 144, 151
“Kids,” use of term, 18
Kinder, Marsha, 12, 91, 139, 184
Kline, Stephen, 10, 32, 87–88
Knowledge
display, 62–68, 81, 190
economy of, and “paratexts,” 183
expert, in spectacle, 134–136
mastery of, lack of in MSBEHB, 121
networks, 185
online, growth of, 192
procedural, 166
rewards for display of, 81
sociocultural, and world creation, 173–174
technical, 166
Knowledge Adventure, 44, 48, 54
Kozulin, Alex, 19
Kutner, Lawrence, 1

Labeling, of SimCity 2000, 156
Laboratory of Comparative Human Cognition (UCSD), 19
Language
children’s, 103
programming, 37, 143, 144, 150
“whole,” philosophy of education, 93
Lareau, Annette, 34, 44, 100
Lave, Jean, 12, 19
Leapfrog Enterprises, 41
LeapPad, 41, 191
Leapster, 191
Learning
vs. achievement, 48
behaviorist model, 187
child-centered philosophy of, 144
collaborative, vs. competition, case study of, 72–81
commodification of software, 83–84
and construction genre, 183–184
constructivist model, 187
and cultural assumption about, 141
distribution of software, 187
dynamics of software, 187
vs. education, 36–43
educational games, 4–10
enrichment of, 93
evaluation, Island of Dr. Brain, The, as tool for, 57–58
games, 2, 26, 143–144
goals, resistance to, 141
graphics-based software, 29
history of games, 2
holistic approach to, 93–95
as ideal, 187
marginalization of software, 191
and media, alternative scripts, 192
models of, 187
“narratives,” 166
and new media, dynamics of, 187
outcomes, and game design, 189
peer-based and interest-driven, 185
and play, 31–33, 187
“through play,” 84
vs. play, 141, 188
play with software, 187
potential of entertainment genre, 188–189
production of software, 187
and production vs. consumption, 184
programs, constructionist, 150
research, lack of progress in, 189–190
school, features of, 56
situated, 8
software, 19, 29, 83–84, 187, 191
### Index

**Learning (cont.)**
- theory behind software, 19
- toys, 32–33, 144
- trajectories, and video game play, 195n1
- and uses of tools vs. content, 184

**Learning Company, The.** See TLC

**Learning-game design,** 46

**LEGO,** 103, 109, 153, 154, 155
- LEGO Friends, 103
- LEGOLAND, 103
- LEGO Mindstorms, 153
- LEGO Racers, 103
- LEGO Rock Raiders, 103

**Lessig, Lawrence,** 11

**Levels**
- of achievement, 69, 108
- of difficulty, 50, 55, 56

**Levin, Jane,** 25, 191

**Levy, Steven,** 145

**Lewis, Peter H.,** 96

**Licensing**
- arrangements, 109
- mass, 35
- “Life worlds,” 192–193

**Limitations of research practices,** 189–190

**Lin, Holin,** 195n1

**Literacy/literacies,** 8, 143
- as consumer product, 35
- hacker, definition of, 150
- “procedural,” 8–9, 161, 166, 184
- as right, 30
- technical, 35–36, 150–154
- and video game play, 195n1

**Literature, for children,** 31–32

**Living Books series,** 85, 96, 109

**Livingstone, Sonia,** 14, 34, 147

**Logic**
- narrative, 110–113, 114, 116–121, 161, 168
- procedural vs. narrative, in SimCity 2000, 161
- of special effects, 127, 129
- technical, in SimCity 2000, 167
- LEGO, 37, 143, 144, 150, 153
- Lopez, George, 23
- Lowbrow culture, 90
- Lowood, Henry, 148, 153
- LucasArts Entertainment Company, 96, 97, 98
- marketing challenges of Lucas Learning/Lucas Film, 154–155
- Luke, Nancy, 46
- Lynch, Michael, 55
- MacBeth, Douglas, 55
- Machines, human interaction with, 63, 127
- Machinima, 153
- Mackay, Hugh, 12
- Magic Artist 3D, 156
- Magic School Bus Explores the Human Body (MSBEHB)
- assessment of user’s interaction with, 113–114
- case study of, 108–121
- contrast with Island of Dr. Brain, The, 114
- description of action in, 110–112
- descriptive assessment of, 114–115
- features of, 109
- organization of tasks in, 112–113
- packaging of, 109
- special effects in, 122–130

**Mainstream**
- computing, resistance to, 145
- narratives, appropriation of, 148

**Making.** See Authoring; Construction

**genre of participation**

**Manipulation**
- in creation of virtual world, 170
- by users, in SimCity 2000, 161–162, 166

**Mankekar, Purnima,** 13

**Marcus, George E.,** 16, 17
Marginalization of entertainment, in *Island of Dr. Brain, The*, 58–62

Mario Brothers, 139

Market, 38

for authoring programs, 151

children’s, development of, 87–88

children’s software, 86

for edutainment, shrinking of, 191

effects on software content, 41–43

for entertainment, growth in, 191–192

niche, 85–86

teenage, rise of, 87

Marketing, 81–82, 83–84, 183

of academic achievement, 43–46

challenges of construction genre, 154–156

to children, 87–88, 188

demands of, 40–41, 42–43

demographics, 108

and educational research, shift between, 188

of educational software, 44

edutainment vs. multimedia, 98

of entertainment genre, 99–108

formulas for, 101

issues of, 36

to parents, 99, 103–108, 140, 155, 188

of *SimCity 2000*, 156–159

Martin, Emily, 16

Masculine domain, in online space, 146

Mashup, 148

Mass media, 87

Mastery

in creation of virtual world, 170

“hard,” 144, 146, 147, 166–170

“hard,” of *SimCity 2000*, 166–170

politics of, 145

“soft,” vs. “hard,” 146, 147

technical, and construction genre, 187

Math Blaster, 8, 36, 38, 39, 46, 86, 99, 108, 150

Mathison, Anne, 23

Mattel, 29, 41, 88, 99, 153

Maxis, 98, 156–159, 168, 182, 183

Mazzarella, Shara R., 149

McCarty, Laurie, 195n1


McDermott, Raymond, 19, 23, 36, 44, 68–69, 82

McGonigal, Jane, 153, 193

Media

active vs. passive, 5

attitudes toward, 33–34

digital, flexibility of, 144

effects, 13

genres of, 14–15

“hacking” of, 148

for learning, 4–5

and learning, alternative scripts, 192

lowlbrow, 100

mass, 87

networked, dominance of

construction genre in, 150

social, growth in, 185

studies, 12–13

use, shifts in, 192

Media-making cultures, 148

Mercer Mayer, 109

Messaging, instant, 149

Methods, research

ethnographic, 16–17

in fieldwork, 16–27

on software industry, 25–26

Michael, David, 7–8

Michaud, Colette, 96, 97, 98, 99–100, 154

Mickey, 156

Mickey Mouse Club, 88, 91, 101

Micropolitics, 18, 131, 190–191

of 5thD, 133

Microsoft, 98, 109

Microsoft Word, 151
_MicroWorlds_, 144, 150, 151
Middaugh, Ellen, 195n1
Miller, Daniel, 11, 16
Minnesota Educational Computing Corporation (MECC), 36
Miranker, Cathy, 100
Mission, of educational research, 30, 38
MIT LOGO, 153
MIT Media Lab, 93
Modding, 148, 192
Mohl, Bob, 93, 95
Moral values, development of in learning, 144
Morley, David, 12, 14, 147
_Mortal Kombat_, 139
“Motherhood, scientific,” 32
Motivation
extrinsic vs. intrinsic, 46
game as, 162
Movies, 86
_MSBEHB_. See _Magic School Bus Explores the Human Body_
Multimedia, 85, 86
authoring tools/software, 144, 145, 151
developers of, 93, 95
interactive, 86, 87
introduction of term, 96
potential for education, 92–93
products, and class, 100–101
rise of, 91–98
Multiplayer online games/gaming, 153
context for, 195n1
Multisited ethnography, 16–17
Music, 95, 96, 97
MySpace, 148, 149
_Myst_, 85

Nader, Laura, 16
Nanny, Margo, 93, 95
Narrative/narratives
breaks in trajectory, 131
custom, 166
“learning,” 166
logic, 110–113, 114, 116–121, 161, 168
mainstream, appropriation of, 148
in _MSBEHB_, 110–113, 114, 116–121
personalized, in subversion, 183
phantasmagorical, 89
in _SimCity 2000_, 161, 168
trajectory, 56, 131
trajectory of, in _Island of Dr. Brain, The_, 56
“Natural” childhood, 141
“Natural” vs. “unnatural” play, 89–90
Negotiation
for access to game, 178
between adults and kids, 187
of authorship, 171
in play, 140
for status, 190
Negus, Keith, 12
Nelson, Ted, 145
Networked media, dominance of construction genre in, 150
Networking infrastructures, 30
Networks
creation of, 91
gaming, 195n1
online social, 149
of peers, 177, 185
subersive, in game play, 178–181
women gamers’, 147–148
“New economy,” 43
New literacy, 143
New media
ecology, and construction genre, 193
and learning, dynamics of, 187
Niche market/marketing, 40, 85–86
Nickelodeon, 91
Nicolopolou, Ageliki, 18
Norms, adult vs. kids’ culture, 184
_Number Munchers_, 5, 36
Objectification of women, 146
Obsessive engagement, 178
Olson, Cheryl K., 1
Ondrejka, Cory, 148, 153, 193
Online
  games, multiplayer, 153
  sociability, expansion of, 192
  spaces, “social,” 149
Open-ended vs. goal-directed play, in SimCity 2000, 163–164
Open School in Los Angeles, 37
Opportunities for reform, in conflicts among genres, 190
Opposition, cultural, 91, 184
Oregon Trail, 5, 36, 38, 39, 43, 150, 188
Orientation
  hacker, 145–146
  instruction vs. trial-and-error, 67
Outcomes
  in construction of virtual worlds, 174
  learning, 82, 189
Ownership, of created world, 171–172, 177

Packaging
  of construction genre titles, 154–156
  of educational software, 48–50
  of MSBEHB, 109
  of pleasure, 99–108
  standardization of, 39–40
Pajama Sam, 99, 101, 109
Palfrey, John, 1
Papert, Seymour, 1, 37, 143–144, 146, 150–151, 183
“Paratexts,” 183
Parenting, 4–5, 14, 31–34, 101, 187, 192
  progressive, 90, 103, 108, 140
Parents, 43–54, 83, 88–89, 100
  and marketing, 44–46, 48, 50, 87, 99, 101, 155, 188
Participation, 12–13
  academic genre of, 29–84, 86–87
  construction genre of, 143–185
  entertainment genre of, 85–141
  female, growth of in digital culture, 149–150
  genres of, 14–16, 193
  girls’, in SimCity 2000, 170
  institutional transformation, and
  genres of, 193
  in regimes of identity, 91
Passive consumption, 126
Pathology, of play, 89, 90
Paul, Ronald H., 156–159
PBS, 35
Pease-Alvarez, Lucinda, 18, 23
Pedagogy, shift in, 98, 99
Peer-based learning, 185
Peer/peers
  as collaborators, 65–67, 162, 163, 165, 169
  culture, 87, 89, 90–91, 103, 141, 170, 192
  dynamics, 134
  enlistment of, 90–91, 120–121, 131, 132, 136, 170, 180–181
  expansion of networks, 185, networks, 177, 185
  relations, 131
  solidarity, 139
  and subversion, 180–181
Peer-status economy, 24
Peirce, Neal R., 156–159
Performance, academic, 43
Permissiveness, 101
Personal agency, expansion of, 179
Personal computing
  emergence of, 145
  power of, 2, 38
Pham, Alex, 41
Phantasmagoria, 89, 90, 187
as site of power, 91
Philosophy/philosophies
  of education, 65, 93, 187
5thD, contrast with mainstream, 58
Philosophy/philosophies (cont.)
  of game design, 46
  of learning, child-centered, 144
  Vygotskian, 65
  “whole language,” 93
Piaget, Jean, 19, 32, 144, 150
Pieztrup, Ann (Ann McCormick),
  29–30, 31, 35, 36, 38, 40, 43, 48, 54,
  85, 143, 152
Pinch, Trevor, 11
*Pit Droids*, 154, 155
*Planetary Taxi*, 93
PLATO, 5
Play, 26, 86–91
  academic genre of, 82
  achievement through, 48
  adult vs. kids’ goals, 89
  as children’s work, 33
  and cultural assumption about, 141
  culture of, 87
  discourses of, 89–90
  with entertainment genre, 115
  everyday, 195
  goal-directed vs. open-ended, in
    *SimCity 2000*, 163–164
  in home life ecology, 100
  and learning, 5–6, 31–33, 187
  vs. learning, 141, 188
  of learning software, 187
  “learning through,” 48, 84
  “natural” vs. “unnatural,” 89–90
  negotiation in, 140
  practices of, and power for change,
    189, 190–191
  vs. progress, 108
  repression of, 89
  as resistance, 89
  and tension, 139–140
  women’s, 147
Playground culture, 88
Pleasure, 46, 85, 86–91, 98, 99–108,
  140
  in construction genre, 152, 170
  in created worlds, 177
  and entertainment genre, 187
  as fun, 131–133, 140
  as motivator of learning, 48
  packaging of, 99–108
  shared, 132
  in special effects, 126–128, 129–130
  women gamers’, 147
Points, extra-credit, 56
*Pokemon*, 153
Political correctness, in game design, 98
Politics
  of learning software, 187
  in self-authoring and mastery,
    145
  of spectacle, 141
  “of technology,” 14
Popular culture
  vs. education, 139–141
  vernaculars of, 141
Power
  and girls, 171
  phantasmagoria as site of, 91
  shifts, 184, 190–191
  struggles, in subversion, 181
PowerPoint, 151
“Power users,” 166–170
Practice, communities of, 12
Practices
  game-play, 10
  of play, and institutional
    transformation, 193
  of play, and power for change, 189,
    190–191
  research, limitations of, 189–190
  technology, association with gender,
    149
Prensky, Mark, 1, 8
*Print Artist*, 151
Problem-solving strategies, in *Island of Dr. Brain, The*, 58–68
Procedural knowledge, 166
“Procedural literacy,” 8–9, 161, 166, 184
Procedural vs. narrative logic, in
  *SimCity 2000*, 161
Producers, cultural, 87, 88
Production, 18, 82
  child-centered approach to, 184
  vs. consumption, 91, 184
  cultural, 148, 184
digital media, 148, 192
  and educational/social reform, 188
  growth of digital media, 148
hacker creativity, and cultural, 148
and learning, 184
of learning software, 187
shift in control of cultural, 184
tools’ value in, 152
Production-consumption relations,
  shifts in, 177
Product tie-ins, construction genre and
  toys, 153
Profiles, MySpace, 148
Profits, 40
Programming
  children’s, 150
  as educational tool, 143
  language, 37, 143, 144
  self-authoring, ethic of, 144
Programs
  graphics, 151
  learning, constructionist, 150
Progress
  lack of, in learning research,
    189–190
  vs. play, 108
Progressive parenting, 90, 103, 108, 192
Prout, Alan, 12, 17, 18
Psychology, cultural, 19
Public Broadcasting System (PBS), 35
Public scripts, 34
  reshaping of, 193
Public television, 31, 35
*Putt-Putt Joins the Circus*, 101
Puzzle-format games, 54–56
Radway, Janice A., 12
*Reader Rabbit*, 5, 36, 38, 95, 150, 154
Real-time interactivity, 29
Reception, 13
Recognition
  of achievement, 68–72
  brand, 42
Record, “beating,” 69–72
Reform, 35–36
  educational, 81–82, 93, 188
  opportunities, in conflicts among
    genres, 190
  potential, of construction genre, 193
Relations, peer, 131
Relationships, in created world,
  175–177
Remix, 148
cultures, 192
“Report cards,” 55, 56
Repression, of imagination, 89
Research
  educational, 30, 36–38, 92–93, 188,
    189–190
  ethnographic, methods of, 16–17
  fieldwork, methods of, 16–26
  frameworks, challenges to, 193
  on games, 8–9
  institutionalization of educational,
    189–190
  methods, 16–26
  practices, limitations of, 189–190
  role of, in cultural/social change,
    193
  on software industry, methods of,
    25–26
Resistance
  to adult direction in *MSBEHB*, 121
  to adult goals, 133, 164, 190
  to adult values, 88, 88–89
Resistance (cont.)

to corporate computing, 145
in MSBEHB, 131

to passive consumption, 148

Resnick, Mitchel, 150

Resources, adults as, 190
for subversion, 181

Rewards
in DinoPark Tycoon, 127–129
and identification, 172–173
in SimCity 2000, 160
visual, in SimCity 2000, 125–126

Richmond, Todd, 148

Richtel, Matt, 41

Rideout, Victoria, 1

Rieber, Loyd, 46

Riverdeep, 41

Roberts, Donald F., 1, 192

Rocky’s Boots, 36, 37

Role models, sexual, 87

Role of research, in cultural/social change, 193

Role-playing scenarios, 39, 54–56

Roles, adults vs. kids, in SimCity 2000, 163

Rollerpark Tycoon, 153

Rules, breaking of, 178

Ruocco, Jennifer, 109

Russell, Adrienne, 148

Russell, Elizabeth, 38–39

Sagan, Carl, 153

Satwicz, Tom, 195n1

Scanlan, Margaret, 1, 4, 5, 10, 31, 191

Scenarios, role-playing, 39, 54–56

Scholastic, 109

School learning, 56

School/schools
as childhood institution, 187–188
vs. home, 187–188
as sites for construction genre, 150–151
uses of software in, 191

“Scientific motherhood,” 32

Score/scores, 39, 69, 72, 82, 108
in Island of Dr. Brain, The, 62
scorecards, 56

Scratch, 150

Screens, “good” vs. “bad,” 35

Screw Thy Neighbor, 82

Scripts
challenges to, 192
cultural, 190
public, 34, 192, 193
reshaping of, 193

Sefton-Green, Julian, 13

Seiter, Ellen, 1, 5, 32–34, 35, 36, 88–89, 91, 146, 147, 191

Self-actualization, and construction genre, 187

Self-authoring, politics of, 145

Self-determination, fun as, 132

Selfe, Cynthia L., 195n1

Self-esteem, 44, 56

Selling points, 100
for academic genre, 43–50
for construction genre, 155–156
for entertainment genre, 101–103

Serious games, 7

Sesame Street, 6

Sexual role models, 87

Sexuality, in fantasy, 89

Seyer, Ingrid, 23

Shaffer, David, 9

Shannon, Sheila M., 18, 23

Shift/shifts
in computing orientation, 146
in consumption-production relations, 177
cultural, in media use, 192–193
in power, and authoring tools, 184
from research to marketing, 188
Sierra Online, 54

Silicon Valley Homebrew Computer Club, 145

Silly Noisy House, 93
Silverstone, Roger, 14, 147
SimAnt, 153
SimCity, 97, 98, 100, 132, 144, 151, 152, 159, 182, 183, 188, 190
SimCity 2000, 115, 121, 122–127, 134, 137, 138–139, 156–185, 190
animation and graphics in, 159–161
case study of, 156–183
description of action in, 159–161
descriptive assessment of, 162–163
disaster function in, 160
genre features of, 156–159
marketing of, 156–159
player manipulation of, 161–162
Urban Renewal Kit, 161, 183
user's interaction with, 159–162
SimCity 3000, 97, 156, 183
SimCity4, 159
SimEarth, 153
Sims, The, 151, 156
SimTower, 63, 144, 166, 175
SimTown, 132
Simulation/simulations, 6, 8–9, 27
“aesthetic of,” 146
content of software, 152–153
“culture of,” 147
games, 144, 151
marketing of software, 155–156
software, 152–153, 155–156
Sites, fieldwork, 20–24
Situations, breakdown, 59–61, 63
Skywalker, Luke, 154
Slater, Don, 11, 16
Smith, Jan, 46
Sociability, online, growth of, 192
Social agendas, 187
Social change, 188
and technology, 187
Social context, 9–10, 13–15
of educational research, 189–190
Social ecology of learning, 183
Social/educational change, and
practices of play, 189, 190–191
Social engagement and game play,
195n1
“Social envelope,” 25
Social media, growth in, 185
Social network sites, 149, 192
“Social” online spaces, 149
Social resources, in created world,
176–177
Social tension in 5thD, 177–178
Society, changes in, 4
Sociocultural knowledge, and world
creation, 173–174
Sociocultural learning theory, 19
Sociology of childhood, 17
“Soft” engagement, 147
“Soft mastery” vs. “hard,” 146, 147
Software
adult, adoption of for kids, 151
construction, history and cultural
context for, 144–154
“constructionist,” 144
educational, 35, 156
entertainment, 95, 100
genres of, 3, 5
grade-based, 39–40, 43–44
industry, 2–4, 6, 8, 11–12, 25–26,
140–141, 188
learning, 187
Solidarity, peer, 139
Solitaire, 133
Sound effects, 95. See also Auditory
special effects
“Sourcebooks,” for SimCity 2000, 156,
161
Space Invaders, 2, 138, 139
Special effects, 177
auditory/sound, 114, 118, 120,
126–131, 159, 162–163
engagement with, 121–131
interactional, engagement with,
126–131
logic of, 127, 129
in MSBEHB, 114, 116–121, 129–130
Special effects (cont.)
pleasure in, 126–128, 129–130
of SimCity 2000, 159, 162–163
visual, engagement with, 121–126
Spectacle, 90
in construction genre, 145–146
and coolness, 132, 138–139
engagement with, 91, 121–131, 134
as expert knowledge, 134–136
as genre formula, 140–141
interactive, 90
as politics, 141
violent, and gender, 137, 139
Spending, on children, 88
Squire, Kurt, 8
Standardization, of educational software, 39–40
Star Wars, 154
Status
in children’s hierarchies, 140
negotiations for, 190
in subculture, 170
Steinkuehler, Constance, 195n1
Stevens, Reed, 195n1
Storybook, interactive format, 109
Strategies
problem-solving, in Island of Dr. Brain, The, 58–68
for SimCity 2000, 160–161, 165, 166–169
women gamers’, 147
Street culture, 88
Structuration, 15
Structure/structures, 15, 17
circumvention of, in SimCity 2000, 178–179, 183
institutional, transformation of, 193
Struggles among genres, 15–16
Studies
audience, 12–14
of childhood, 17–18
media, 12–14
technology, 11
Subculture/subcultures
children’s, 88
fan, 185
hacker, 144–154, 185
SimCity 2000, 159
status in, 170
Subjectivity
adult, kids’ access to, 185
countercultural, 181
oppositional, 181
toward game, 152, 170
Subversion, 190
action games as, 134–136
authoring games as, 177–183
“engineered,” 183
enlistment of peers in, 180–181
in SimCity 2000, 166
Success
academic, 44, 46, 50
competitive, 48
recognition of, 61–62, 81
“Successful failure,” 36
Suchman, Lucy, 63
Sun, Jennifer Y., 149
Suppression, of imagination, 89
Sutton-Smith, Brian, 89, 90, 139
Systers, 147
Tanner, Clive, 156–159
Tapscott, Don, 1
Tasks, in Island of Dr. Brain, The, 57–58
Taylor, T. L., 147–148, 153, 195n1
Teachers, 89
Technical accomplishment, 166
Technical ecology of learning, 183
Technical Education Research Center, 93
Technical knowledge, 166
Technical literacy, 35–36, 150–154
Technical logic, in SimCity 2000, 167
Technical mastery, and construction genre, 187
Technological determinism, 10–11
“Technological fluency,” 143
Technology
  domestication of, 35
  and feminism, 146–154
  gendering of, 149
  “politics of,” 14
  practices, association with gender, 149
  and social change, 187
  stabilization of, 11
  studies, 11
Television, 86, 87, 92
  as marketing tool, 87–88
  public, 31, 35
Tension, 139–140
  between collaborative learning, competition, 72–81
  between instruction, guessing, 67–68
  between kids and adults, 62–68, 116–121, 130, 131, 139, 141
  social, in 5thD, 177–178
Tests, intelligence, 54
  “Thinking, critical,” 99
Thorne, Barrie, 18
Tips, 64, 67
  for SimCity 2000, 166–168
Titles, “evergreen,” 38–39
TLC, 29, 35, 38, 40, 41, 54, 86, 93, 96, 98
Tobin, Joseph, 153
Tools
  adult, adaption of for kids, 151
  authoring, 144, 145, 192
  for bonding, toys as, 87
  vs. content, uses in learning, 184
  for learning, 32–33, 93, 143
  multimedia, for learning, 93
  programming, for learning, 143
  in SimCity 2000, 159–161
  toys as, for learning, 32–33
Toys, 87
  advertising of, 88
  vs. “games,” 152
  history of, 87
  for learning, 32–33, 87, 144
  link to construction genre, 153
  as marketing tools, 154, 155
  as open-ended tools, 152
  as tools for bonding, 87
Trajectory/trajectories
  breaks, in narrative, 131
  historical, of children's software, 191
  learning, and video game play, 195n1
  narrative, 56, 131
Transformation, institutional, and practices of play, 193
Trial and error vs. instruction, 67
Turkle, Sherry, 127, 146, 147
  “Twitch” games, 126
User authoring games, 144
User-generated content, growth of, 185
User interaction, with SimCity 2000, 159–162
  “Users, power,” 166–170
Valentine, Gill, 10, 146, 147
Values
  adult, childhood resistance to, 88–89
  family, 33–34, 88
  of kids vs. adults, 131, 184
  moral, development of in learning, 144
Varenne, Hervé, 19, 36, 44, 68–69, 82
Varnelis, Kazys, 192
Vasquez, Olga A., 18, 19, 23
Victorian attitudes, 33
Video-based analysis, 19–20
Video game/games, 5, 35, 86, 90, 92, 100
  culture, 103
  play, and learning trajectories, 195n1
Violence
  in fantasy, 87, 89
  public debates over, 90
Violent entertainment, illustration of, 134–137
Violent spectacle, and gender, 137, 139
Virtual worlds
construction of, 170–177
marketing of, 155–156
Visual Almanac, 92, 93
Visual culture, 86, 87, 90–91, 92, 93, 103
strengthening of, 98
Visual elements, similarity among genres, 108
Visuals, in MSBEHB, kids’ preference for, 116–121
Visual special effects
engagement with, 121–126
pleasure in, 126
Von Neumann, John, 195n2
Voyager, 86, 92, 93, 96
Vygotsky, Lev, 18
philosophy of education, 65

Wajcman, Judy, 146
Warschauer, Mark, 1, 36
Web authoring games, 151
Weil, Peggy, 93–95
Wenger, Etienne, 12, 19
Where in the World Is Carmen San Diego,
5, 85, 96, 188
“Whole language,” 93
“Wholesome” norms, 134
Wicat, 5
Women
and computer use, 146–154
and geek culture, 147
objectification of, 146
technologies of, 146–154
Work
children’s, 33
technologies of, 146
Workarounds, 63, 64

Worlds
creation, role of imagination in, 175, 177
“life,” 192–193
virtual, marketing of, 155–156
Wozniak, Stephen, 145
Wright, Will, 152–153, 156, 181, 182–183
Wyman, Michael, 155

Yoda, 154
Youth culture, 148–149
Yu-Gi-Oh, 153

Zinesters, 148
Zone of proximal development (zoped), 19, 65
Zoombinis, 93
“Zoped” (zone of proximal development), defined, 19