Authors Díaz Cintas and Remael include accessibility and subtitling for people who are D/deaf or hard-of-hearing (SDH) and audio description as a part of the operational definition of "audiovisual translation." The book provides a very helpful overview of the prominence SDH is given globally and specifically mentions corporations that integrate SDH into their programming. However, the book notes that SDH is a very underresearched field and can be excluded from translation studies, impacted by the fact that it has been excluded as a form of translation by some. There are other indicators that SDH is not fully integrated into standard translation practice. For example, SDH often relies on colored text to indicate the speaker, but average subtitles are presented in white or yellow. Occasionally it is necessary to parse through what is a suggestion that may work for SDH and what may not. Library workers considering taking on subtitling may want to look for resources specific to SDH subtitling for greater specificity.

This book may not meet the needs for someone focusing specifically on audiovisual historiographies. Although *Subtitling* frequently refers to the documentary genre, its focus is on films created to entertain audiences. The text suggests that the subtitler is removed from the creation of the audiovisual content and is written as if the end viewer is an average movie-watcher. There is no specific reference to research on providing subtitling for oral histories or archival footage. This may be great reference material for preparing a public screening of archival footage, but it may not be suitable to inform other archival work.

Subtitling: Concepts and Practices is a good starting place for anyone interested in subtitling regardless of their interests in translation or for someone interested in having an informed perspective while evaluating foreign language films, regardless of their prior familiarity with the concepts. It provides detailed examples of best practices and pitfalls using accessibility and comprehension as a baseline of success. Readers will find the writing approachable and backed by linguistic research and walk away with the tools to start subtitling themselves or to understand foreign language film with new depth.—*Elizabeth Davis, Independent Scholar*

Amanda Nichols Hess. *Modular Online Learning Design: A Flexible Approach for Diverse Learning Needs*. Chicago, IL: ALA Editions, 2020. 144p. Paper, $65.99 (ISBN: 978-0838948125).
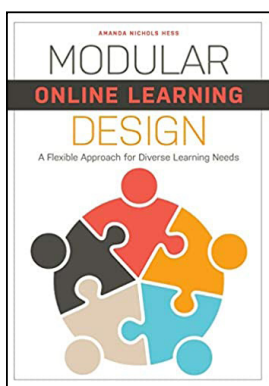
Modular Online Learning Design presents a modular approach to the design of online learning objects. The term *modular* is typically applied to a product with individually engineered components, such as a house or a smartphone (assembled with Processor X, Screen Y, Camera Z, and so on). Applied to an online class or tutorial, this looks like "constructing broader academic experiences out of smaller learning units" (2). A modular approach lends itself to more easily scaled and modified content. In a pedagogical sense, it also echoes the concept of "chunking" content into smaller, more digestible bites for learners.

However, it should be noted that the text is largely focused on a modular approach toward the design process, rather than the product. If a modular product can be compared to a modular home, think of a modular design process as the construction business, with its various departments for product design, sales, and construction. A modular approach to instructional design models means that the process is not limited to the creation of new content and does not have to proceed in a linear way. Instead, existing online learning objects can be improved by engaging with whatever step of the design process would be most impactful.

Beginners and those seeking to improve or scale their online instruction offerings will find value in this book. I would have found this title immensely helpful in summer 2020, when I, like so many others, stared down the barrel of shifting all of our in-person instruction online. I found the cases, reflective questions, and figures provided in each of the chapters to be particularly helpful. The reflective questions are excellent prompts for key decision-making and would be useful in conversations with stakeholders as well as collaborators. The figures include conceptual models for the chapter content as well as charts and matrices that readers could use when applying the content to their own work.

Chapter 2 contains a succinct summary of various instructional design models, including backward design, the ARCS model, rapid prototyping and spiral design, rubrics for online course quality, and the IDEA and USER models, which are specific to libraries. Chapter 3 encourages the reader to think beyond learning goals to the organizational, professional, program, and institutional context and shares suggestions for soliciting feedback during the design process.

Chapter 6, "Modifying and Adapting Existing Content," is the "must-read" chapter, no matter the reader's experience level. It dives more deeply into the benefits of creating modular content and includes cases that explore how existing content—whether currently online or not—can be remixed into modular online learning objects. Whether there are existing online resources that can be updated and repurposed, or in-person lessons that can be transformed, I find this to be a particularly useful approach. Planning and building online instruction is extremely time-consuming, and any measures that conserve time and mental energy are a bonus. Remixing existing content also frees the designer to focus on updating, modifying, or creating only the most important content; depending on context, that could mean the main object of the lesson, customization for a particular course or assignment, or updating outdated content. In this chapter, Hess also recommends a few excellent Open Educational Resource (OER) collections of reputable content as resources to consider when remixing. One minor quibble is the lack of information about some of the technologies that can assist with remixing, which would have been useful here. That said, this information is readily available with an internet search.

Considering ways to chunk the content and add meaningful, accessible interaction is an important part of the design process, especially when remixing content, and Hess explores these topics as well. Some pedagogical ideas carry across from in-person to online instruction very easily, such as focusing on the student learning outcomes during the lesson, removing extraneous information, providing students with feedback, and building in interactivity. However, some of these recommendations look different online. For instance, in an in-person class, an instructor might show a video and then base an activity on it. In an online environment, students may tune out of a video halfway through. Maybe they do this in person too, but in a quantified online environment it becomes glaring in a way that doesn't necessarily happen in the classroom.

The chapter on assessment largely focuses on employing user experience to assess the online learning objects themselves, rather than the learners' knowledge. Again, the focus remains on the design process; librarians who want more information about incorporating educational assessments into their online learning objects will need to look elsewhere.

Hess's modular approach to instructional design is effective and easy to follow. This slim volume is an excellent introduction and reference for creating online modules, whether

reading front to back or plundering a particular chapter for conceptualizing and improving a specific phase of your design process. Think of this book as a modular framework of design considerations, rather than a how-to guide, and consider pairing with other texts about pedagogy and technology for online learning if you are new to online content creation.—*Lauren deLaubell, SUNY Cortland*

Silvia Federici. *Patriarchy of the Wage: Notes of Marx, Gender, and Feminism*. Oakland, CA: PM Press, 2021. 151p. Paper, $15 (ISBN: 978-1629637990).
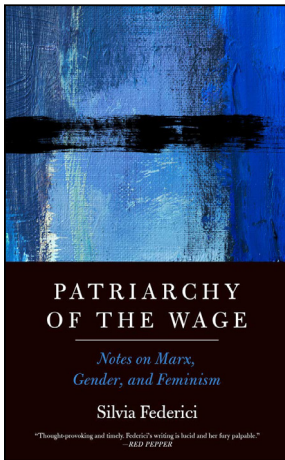
Activist and Marxist scholar Silvia Federici is perhaps best known for the Wages for Housework campaign launched in the 1970s, which demanded payment for domestic labor in an attempt to make a critical intervention in the capitalist exploitation of women.[1] Like most of her work, *Patriarchy of the Wage* emphasizes "reproductive labor," labor that does not directly produce profit for the owning class, but instead reproduces and cares for the laborers whose work creates that profit. In this book, Federici analyzes various forms of reproductive labor to generate new understandings of Marxist theory, and new possibilities for socialist organizers. Ultimately, Federici argues that understanding reproductive labor and its gendered nature is necessary for building a strong socialist movement, and an equitable world where everyone can thrive.

Chapters 1 and 2 constitute a defense of the Wages for Housework campaign against critique from other socialist activists. Federici argues that many leftists depict waged laborers as the protagonists of socialist struggle while marginalizing unwaged laborers such as housewives, to the detriment of both women and the socialist movement. These leftists position domestic work as a natural act of love and care that would occur even without the organizing presence of capitalism in workers' lives. Federici argues that this narrative serves the owning class by separating reproductive labor from waged labor, when in fact both are necessary for profit generation. The Wages for Housework campaign demands payment for the "real length of the workday," which extends beyond the time spent directly laboring for a wage into the time spent caring for the bodies, minds, and children of workers (20). In these chapters, Federici connects the patriarchal positioning of women as natural domestic laborers who deserve no wage to low wages in feminized professions, arguing that once women become "used to working for nothing," it is easy for employers to justify low wages in fields like librarianship, nursing, and teaching (15). The central argument here is that true working-class solidarity requires valuing all labor, including reproductive labor.

Federici moves from socialist practice into socialist theory in chapters 3 through 5, arguing that classical Marxism is incomplete without the feminist critique that unpaid reproductive labor is central to capitalist exploitation, and thus an important site of working class struggle. These chapters are very much part of a conversation between Federici and other Marxist theorists and may be of less interest to readers with little grounding in this discourse. However, library workers may find much of value in chapter 4, "Marx, Feminism, and the Construction of the Commons." Federici argues that one of the flaws in Marx's analysis was his belief that industrialization would build the conditions necessary for socialist revolution by increasing productivity and reducing scarcity. Federici incorporates the work of ecofeminists who argue