

The balance of the book is devoted to the discussion of case studies, limited in scope to monographs in English and published between 1800 and the present, which serve both as a general reference of key deceptive works and as an instructive compilation of possible cataloging approaches. This practical section consists of 55 case studies that are organized into four genre categories: memoirs and autobiographies, other nonfiction, fiction, and poetry. Brubaker discusses the circumstances of each case in detail, makes brief recommendations about how the books should be cataloged, and supports her assertions and claims with well-researched endnotes. There is a bibliography of the case studies, a selected bibliography of secondary sources, and a comprehensive index at the end of the book.

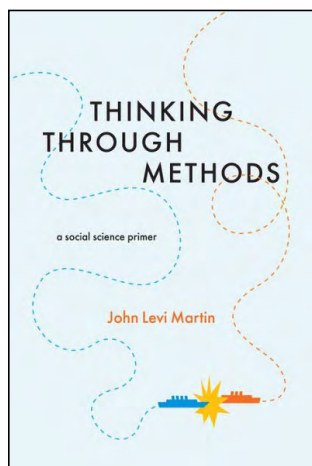
While expressing preference for the broader term of deceptive works over terms such as literary forgeries, false memories, literary hoaxes, and fake literature, Brubaker sensibly chooses to focus in her case studies on two particularly challenging situations. The first relates to questionable authorship. "The author takes on or creates the identity of another person for the purpose of laying claim to experiences and perspectives that are not his own" (pg. 9). The second concerns the veracity of works, specifically of "self-described nonfiction works that are actually fiction or contain factual errors" (pg. 10).

By limiting her investigative scope, Brubaker is able to conduct an extensive analysis of the seemingly countless variations of the two cases, thereby greatly enhancing her discussions and culminating with a nuanced and thoughtful summary of cataloging solutions. Her suggestions are carefully crafted, always taking into account professional and ethical considerations. They are practical in nature and, at times, quite thought-provoking as they call for a more active role of the cataloger in the unmasking of deceptive works. In her final paragraph, Brubaker acknowledges that her proposed solutions are mostly useful in the current MARC environment, and she assures the reader that "grappling with questions of authenticity, identity, and veracity in relation to our profession's responsibilities and ethical standards will remain relevant" in a linked data environment (pg. 129).

The book under review is aimed toward selectors of materials, reference librarians, library science students, and, particularly, catalogers. The case studies, ranging from Clifford Irving's elaborate ploy to publish a fake autobiography of Howard Hughes to David Solway's practical joke of inventing a fictional Greek poet named Andres Karavis, represent a series of curious and delightful vignettes that might also be of interest to nonlibrarians. The book's major accomplishment lies in the author's ability to combine thoughtful deliberations on cataloging issues related to questionable works with a very entertaining selection of case studies, narrated and discussed in a fashion easily accessible to a wide audience.—*Danijela Matković, Yale University*

**John Levi Martin.** *Thinking through Methods: A Social Science Primer*. Chicago: The University of Chicago Press, 2017. 269p. Paper, \$30.00 (ISBN 978-0-22-643172-7). LC 2016025207.

*Thinking through Methods: A Social Science Primer*, John Levi Martin's new book on social science research, focuses on qualitative research methods as tools for thinking, with the ultimate goal of improving the quality of social science research output. Martin, the Florence Borchert Bartling Professor of Sociology at the University of Chicago, undergirds his discussion of qualitative social sciences research methods with wide-ranging examples from the literature of the discipline, as he champions rigor in the work of social science research with humor and some snark.



*Thinking through Methods* is not a step-by-step “how-to” for social science experiment design and execution, but rather a helpful guide to social science thinking: that is to say, the intellectual and analytical underpinnings of good research design. As such, it challenges the social scientist–reader to develop and maintain a set of specific, rigorous habits of mind.

The book’s nine chapters are organized much as one might expect to see in a course outline: “Sharpen Your Tools”; “How to Formulate a Question”; “How Do You Choose a Site?”; “Talking to People”; “Hanging Out”; “Ethics in Research”; “Comparing”; “Dealing with Documents”; and “Interpreting It and Writing It Up.” The book then includes a conclusion following the chapters. Also included are a preface, references, and an index. There are a few illustrations, which

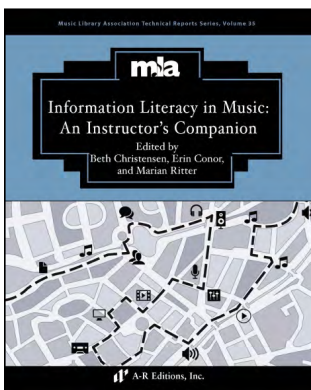
serve the text well.

Though not (as of this writing) explicitly positioned as a textbook, this book would lend itself well to classroom use as auxiliary reading for a course on research methods in the social sciences. In the preface to his text, Martin offers this worthwhile advice: “don’t assume you know in advance what is important for your research. ... So read up, and in order.” (viii–ix) The book as a whole does have a coherent internal logic; there is therefore a payoff to reading it beginning to end. No exercises are included; however, each chapter ends with a brief set of takeaways challenging the reader to connect their own work to the processes and information presented there.

What makes this book a good read and a good book for both student researchers and early-career professionals in the social sciences also makes it an excellent resource for the librarian-researcher and for the new social sciences liaison librarian as well. Because research questions vary at least as widely as research interests, this book cannot promise foolproof results. It does, however, lay a solid foundation for rigorous analytical thinking in social sciences research while offering a sound, and ultimately time-saving, approach to producing quality research, presented in such a way as to serve as an enjoyable starting-off point for relative newcomers to the discipline. The above-noted “takeaways” are excellent; and the recommendations for further reading supplied at the end of each chapter invite the reader to go deeper, which also makes it a good starting point for a richer survey of the social sciences methodology literature. In further service to this end, the sources cited date from 1528 to the present, representing nearly every decade since 1890, inclusive, with the bulk dating from 1980 to present. Because so much of the research that is being done in library science falls into the category of social science research, at least broadly speaking, the librarian-researcher might find the author’s guidance especially compelling and resonant as well. Much of the discussion in chapter 2, “How to Formulate a Question,” may even be extended to the bibliographic instruction classroom. Martin begins that chapter by discussing what a question is, presents types of questions and formulation strategies, and concludes the chapter with a discussion of some of the problems inherent in some question-types. Chapter 4, “Talking to People,” offers a detailed discussion of interview question formulation directly applicable to those wishing to do research using focus groups to gather qualitative data—something librarians do from time to time to understand user needs and improve service.

The conversational tone the author has chosen gives the book a human voice, while also making advantageous use of the language of his profession. This has resulted in a lean, approachable, and lively text for those newly initiated into the discipline or wishing to become so, with no loss of substance or precision in its discussions of specific research methods and processes. At the same time, it is worth acknowledging that Martin's stylistic choice could prove problematic for more literal-minded readers, and possibly for some whose first language is not English. The author is funny without being abrasive, employs some sarcasm, and is at times quite subtly wry, which some readers might find perplexing. This book was very much written for those who understand and enjoy this style of writing. To those readers, the author gives a solid grounding in important and complex ideas, engagingly, and with such principled clarity that even those readers who disagree with the author's positions will find themselves well equipped to articulate those points with which they take issue. The book is recommended for academic librarians. —*Mary E. O'Dea, Hamline University*

***Information Literacy in Music: An Instructor's Companion.*** Beth Christensen, Erin Conor, and Marian Ritter, eds. Middleton, WI: A-R Editions, Inc., 2018. 254p. Paper, \$125.00 (ISBN 978-0-89579-856-5).



The topic of information literacy has become increasingly common in scholarship and discourse within the field of music librarianship, reflecting shifts in the library profession at large. Of course, music possesses unique challenges to information retrieval and literacy—challenges that are often not present in other disciplines—due to a long and complicated history of dissemination, publishing, and languages. These challenges are integral to access, discovery, and literacy, but they can be difficult to explain to patrons who do not possess formal backgrounds in music. Moreover, nonmusic specialists, such as librarians called upon to teach music instruction who have expertise outside of music, may grapple with the inherent obstacles present in music's unique subject matter, formats, and printing practices. Many other texts discuss the topic of music information literacy at great length; however, there appears to be a shortage of practical sample lesson plans and concrete examples of assignments in the literature. *Information Literacy in Music: An Instructor's Companion* fills this gap by creating a curated collection of proven assignments used in postsecondary courses from practitioners in the field related to many aspects of music scholarship. It is clear that this text not only deserves a place at the table with other volumes on this subject, but it will prove to be indispensable due to its wealth of prepackaged ready-to-go example assignments at all levels and subjects to a spectrum of stakeholders involved with planning, teaching, and creating music information literacy assignments from the novice to even the most seasoned music librarian.

Designed as “a quick reference offering immediate solutions to pressing pedagogical problems,” (xi) *Information Literacy in Music* is the thirty-fifth title in the Music Library Association Technical Reports Series published by A-R Editions. Other recent publications from this series include Jean Harden's praised *Music Description and Access: Solving the Puzzle of Cataloging* (2018) with a four-year gap between the previous publication *Careers in Music Librarianship III: Reality and Reinvention* (2014). Edited by music librarians Beth Christensen (St. Olaf College), Erin Conor (University of Washington), and Marian Ritter (Western Wash-