

tion librarians, such as the one-minute paper and mind maps, but the explanations will likely be helpful to LIS students and new librarians. The authors also describe more complicated activities such as the jigsaw and case studies. These could be trickier to implement in a one-shot session but have great potential for student engagement.

The fifth chapter discusses special or difficult teaching situations, and here the authors address the disruption caused by the COVID-19 pandemic. Buchanan and McDonough assert that online instruction is likely here to stay and sketch out the ways that the engagement techniques presented in the fourth chapter could be adapted for online instruction. The authors make broad suggestions for some options, such as online games, that readers would have to research on their own, and unfortunately this is one area where they do not provide as many suggestions for further reading.

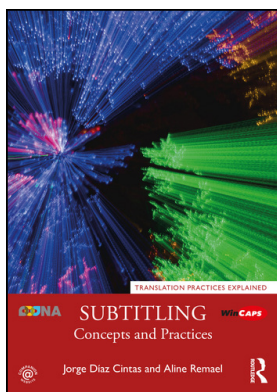
The authors recognize the importance of assessment in gauging student learning and helping new instructors grow and improve, and the sixth chapter is devoted to this topic. The section begins with the techniques used most commonly to assess comprehension in one-shot sessions, from informal observation to more advanced polling techniques. Buchanan and McDonough then move on to talk about performance assessment, which is seen more often outside of one-shot sessions in the evaluated written assignments. The authors acknowledge this fact, but they also suggest that instructors might consider conducting performance assessments of processes. Quizzes and surveys are also discussed as ways to assess comprehension and gather feedback from students to improve teaching. Readers are reminded that assessment data is most useful if it is used to continue conversations with subject faculty and to make revisions on content, delivery, or other aspects of instruction.

The final chapter suggests that instructors reflect on their teaching experiences over a period of time, such as a semester or a year, and think about how those experiences connect to larger personal or institutional teaching and learning goals. The authors discuss what instructors can do when a one-shot is not possible due to time constraints or when it is not well-suited to the subject faculty's goals. The authors finish the book with a few words about going beyond the one-shot session with embedded librarian models and other ways of integrating information literacy instruction throughout the curriculum. The references for this chapter include several useful resources on those topics.

Overall, this slim volume is probably not sufficient by itself to teach a brand-new instruction librarian everything they need to know to lead successful one-shot sessions. Nevertheless, with its practical approach and accessible style, helpful suggestions for further reading, and many examples drawn from the real-world experiences of experienced teaching librarians, it is a very good place to start. This title would be a useful addition to the professional resources collection of an academic library with an instruction program that includes one-shot sessions, and it may also be useful as a textbook in library school courses on instruction. —*Melissa Anderson, Southern Oregon University*

Jorge Díaz Cintas and Aline Remael. *Subtitling: Concepts and Practices*. London, UK: Routledge, 2021. 292p. Paper, \$46.95 (ISBN: 9781138940543).

Subtitling: Concepts and Practices provides an approachable praxis for subtitling film and the history and philosophies behind those practices. The intended audience is translators or students creating subtitles for foreign language films. The book was published in conjunction with a companion website that provides additional exercises and access to a subtitling



program. Audiovisual translation and subtitling as a focus of academic study is a relatively recent development, and the authors are careful to date and explain subtitling practices, pointing out where there is relative consensus around a method of subtitling. The core of the text argues that subtitling is ultimately always contextual. The length and formatting of a subtitle for a single scene depends on genre, the semiotics in the scene itself, the language of the source text, and the pace of the dialogue. Throughout the chapters there are clear, concise, and detailed examples of subtitling practice using lines from popular domestic and international films that make the text approachable and relevant. The companion site, accessible with the purchase of the book, provides files for additional questions, examples, and links to additional resources, which are organized chapter by chapter.

The book begins by outlining the relationship between academic linguistic research and film industry practice, the history of subtitling, and by identifying regional norms. Until the mid to late 20th century, subtitling as a topic of academic inquiry was fairly limited, despite the impact translation has had on the reception of film throughout cinematic history. The authors credit part of this lag to very narrow definitions of translation, which originally excluded subtitling for film and intralingual captioning. The style and time spent on subtitles can really vary depending on the type of work being subtitled and who the perceived intended audience is. Subtitling or captioning is received differently in different countries and in some online communities, where participating in creating subtitles or capturing live audience reactions are celebrated parts of that media.

Chapters 3 through 8 discuss the many elements that are considered to make subtitling decisions. Subtitlers need to be mindful to not hinder the viewing experience through poor timing of the subtitled text and ensuring that the volume of text on screen does not obscure the image. The authors point out throughout these chapters that the standard of the production company, subtitling company, and the desired intended audience are often given more weight than trying to make the impossible “perfect” translation. Chapter 9 provides a brief overview of the transition of subtitling programs to cloud-based systems and recent efforts to integrate machine translation and translation memory into workflows.

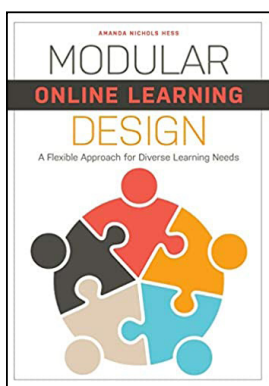
This book is explicitly intended for subtitling for foreign languages, but the text could be a starting point for individuals who are interested in understanding methods of subtitling in general and want to conform to known standards, even if they are providing intralingual subtitles. The evidence provided for coalescing a relative subtitling standard is robust and based primarily in contemporary research. As video on demand content exponentially expands, subtitling and captioning are becoming increasingly standard. Netflix’s approach to creating foreign language subtitles is nearly omnipresent throughout the book. Beyond translating, the authors provide evidence that subtitles aligning with their model can aid comprehension because of the way subtitles and captions are becoming increasingly commonplace. Though the field lacks standards for evaluating the quality of subtitled materials, the reader is empowered by research paired with useful examples from contemporary film to make informed judgments of subtitled video. That background knowledge can inform an educator’s ability to judge the quality of subtitled video being shared with a group, or to determine whether films in an existing library collection are recommended by language learning websites discussed in the text.

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.