various chapters as a source of inspiration. The most effective instruction is one that you're comfortable delivering, and it's hard to imagine that most users would not adapt what's presented to their own styles, preferences, and situations. To that end, this reviewer recommends reading the entire book. Even chapters written to teach a particular topic, e.g., market research, can be useful sources of activities, lesson structures, and tools for teaching about a different topic entirely.

The few minor drawbacks do not detract from the usefulness of the book. While the introduction promises that ancillary materials are all available via the ACRL Sandbox, that is not actually the case. Many of the authors have provided links to access to these materials through various online platforms such as Google Drive, OSF, or their own institutional server space. At the time of writing, all the links currently worked and the materials were accessible. But as we all know, links get broken, servers are taken offline, and online providers disappear without warning, all of which raise concerns about the continued availability of these materials. Those new to business information literacy should be aware that some chapters are better than others at explaining everything with no presumptions about the reader's existing knowledge, so some additional reading and research may be required for the truly uninitiated. Finally, as with all collections, some chapters are better at living up to the book's title and stated goal than others. For example, a chapter on teaching business ethics outlines an interesting lesson plan but is only tangentially related to information literacy. These minor issues are more than made up for by the stronger aspects of the book.

In sum, whether you're new to business information literacy or a seasoned pro, there is something of value here. For those short on time and/or not blessed with reservoirs of instructional creativity, the generosity of the authors in sharing not only their ideas but their instructional materials as well will no doubt be appreciated. Readers with more time and headspace for instructional innovation will find many inspirational springboards and plenty of food for thought. This book's structured approach manages to provide a relatively comprehensive overview of the topic in a more organized and accessible way than the ACRL Sandbox has yet managed to do.—*G. Arave, Indiana University*

Daniel Levin Becker. *What's Good: Notes on Rap and Language.* San Francisco, CA: City Lights Books, 2022. 312p. Trade Paper. $22.95. (ISBN 978-0-87286-876-2).

What's Good: Notes on Rap and Language is a studied, well-researched, critical, and loving exploration of the wit, humor, nuance, intelligence, meaning-making, truth telling, occasional hyperbolic absurdity, and craft of the MC and, in turn, Hip Hop culture. Becker approaches the topic with the care, competence, and appreciation of a lifelong Hip Hop aficionado and, as a result, *What's Good* is a remarkable achievement that deserves a place in any Hip Hop studies collection, just as it enjoys a spot on Virginia Tech Digging in the Crates: Hip Hop Studies' True School Studios' already crammed bookshelf.

Each of the nearly fifty concise chapters begins with a single line, couplet, or verse that serves as a jumping off point for a broader—and often extraordinarily wide-ranging—exploration. Topics range from the (former cultural faux pas?) biting, the evolution of slang, writing versus freestyling, values, criticism, irony, intelligences, and more. The chapters often prominently feature Becker's lived personal experiences. Despite the occasional detour,

the ingenuity of the MC—and not merely the experiences of the studied backpack Hip Hop fan—appreciatively remains at the forefront of this work.

The breadth of the referenced verses-as-text is both impressive and necessary. Becker thankfully does not simply focus on one era or region of Hip Hop culture and music. Instead, he features work from global megastars like Drake, Kanye West, Nicki Minaj, Chance the Rapper, Snoop Dogg, Kendrick Lamar, Beyonce, and (her husband) Jay-Z; legends like MC Lyte, Slick Rick, the late Shock G and (his former backup dancer) 2Pac, the late Biz Markie, Rakim, Nas, Ghostface Killah, LL Cool J, and Big Daddy Kane; and lesser-known underground luminaries including Chicago's Vakill, Pennsylvania's Count Bass D, Philadelphia's Bahamadia, the late Big L, and the late MF Doom. Unlike many similar texts, *What's Good* does not show a preference for so-called Golden Era sources but instead engages with work that was released as long ago as 1979 and as recently as the last several years. Interestingly, Becker often puts MCs' work from widely different eras in direct conversation with each other to great results. As a consequence of this approach, *What's Good* is a uniquely enjoyable, entertaining, energetic, and thought-provoking analysis of the ever-evolving art of MCing.

As someone who learns aside college students in a variety of contexts with Hip Hop at the center, *What's Good*'s regional, topical, and temporal breadth and depth is especially appreciated. Becker's refreshing coverage of the art of MC would make it a solid supplementary addition to many Hip Hop Studies syllabi. It would also prove helpful for teaching librarians looking to incorporate Hip Hop into their praxis. Without question, *What's Good: Notes on Rap and Language* is recommended for both certified *Stretch & Bobbito Radio Show* tape traders and those among us who are newer to appreciating the arguably greatest cultural force of the last half century. —*Craig Arthur, Virginia Tech*

Stefan Vogler. *Sorting Sexualities: Expertise and the Politics of Legal Classification*. Chicago: University of Chicago Press, 2021. 280 p. Paperback, $30 (ISBN: 9780226776767)
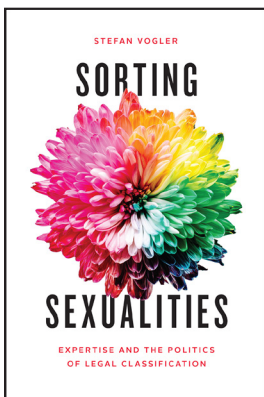
What is classification? What is its purpose and its impact in different institutional contexts? What can those impacts add up to in our material realities? *Sorting Sexualities* encourages us to ask these questions when we think about and describe sexuality. This slim but dense volume delves deeply into the ways that sexuality is seen and understood in different legal settings. In doing so, it leads the reader to confront the contradiction between our common social understanding of sexuality as a purely personal aspect of one's identity, and the fact that the state has claimed a significant level of power in legal settings to define what is "normal" and what is "deviant" in sexuality. State interests can have enormous impacts on the lives of those whose sexuality is scrutinized and controlled by those definitions.

The introduction establishes the book's focus on two specific legal settings in which courts are called upon to "determine" a person's sexuality: LGBTQ+ asylum determinations in US immigration, and the evaluation and carceral placement of sex offenders, largely alternating between these two settings chapter by chapter. The first two chapters establish historical context and theoretical backdrop for much of the analysis in the rest of the book. Chapter 1 describes nineteenth- and early-twentieth-century ideas of "sexual deviancy" that lumped non-consensual sex and queerness together, deeply affecting how we think about those topics