
the Son of God's victory, Bracken has Michael the archangel drive back the rebel angels. In *Conscience*, Satan's "queen of the Damned" is not Milton's Sin (who sprang from Satan's head and gave birth to his son, Death), but rather the movie's own character, Serama, who is contrite and signals to Michael her "capacity for reform, since she seems an unwilling accomplice, a victim of Satan's imperial designs" (166). D. W. Griffith seems to take his cue from *Conscience*, investing *The Sorrows of Satan* (1926) with not only brother angels but also his own faith in "saintly womanhood" (179). Like *Conscience*, Griffith has Michael stand in for the Son, and the film depends on the sanctity of the female protagonist, Mavis Clare, who saves her beloved from a Faustian bargain with Lucio, "the devil incarnate" (178). In the century that began with Vincent Newman's "abortive" *Paradise Lost*, we seem to be waiting for that adaptation whose salient ingredients can break the curse: not only rival brother angels, but also the restoration of the Son, and, most importantly, a redemptive arc of development for female protagonists, not only Sin, but, perhaps most importantly, Eve herself, the saintly (and naked) mother of humankind.

Martha E. Casazza. *Dreaming Forward: Latino Voices Enhance the Mosaic*. Bloomington: iUniverse, 2015. 242p.

DANIZETE MARTÍNEZ
UNIVERSITY OF NEW MEXICO, VALENCIA

In light of President Trump's rescinding the Deferred Action for Childhood Arrivals (DACA) program, Martha E. Casazza's *Dreaming Forward* is a timely collection of interviews and reflections underscoring the need to better understand how our nation succeeds, or fails to succeed, in serving our Latino community. While Casazza dedicates a number of chapters to immigrant students' struggles and concerns about their uncertain documentation status, the book as a whole is a mosaic of stories that demonstrates how the achievements and disappointments of these individuals' dreams impact the larger Latino population.

In order for impactful legislation to benefit Latinos living in the United States, Casazza applies the metaphor of the mosaic to illustrate how an understanding of history, family and community, safety, and access to education is essential. She explains: "Mosaic images have a long history in Mexico of telling stories and advocating for political causes. These images are rarely completed by one artist and are often under construction... as public art on the walls and rooftops in Mexican communities. We could say that each of the common elements in this collection of stories represents one piece of the larger mosaic" (ix).

The collection includes a variety of Latino perspectives, mainly Mexican Americans of varying ages, education levels, family histories, and legal status living in the Midwest. A range of high school and university students, parents, teachers, administrators, community organizers and community school liaisons, police officers, administrative assistants at community medical centers, directors of wellness centers, and business owners describe their personal journeys. Both the style of the narratives and the settings where the interviews took place help to contextualize the stories and offer an authenticity of voice and place.

Students share their shame of not succeeding at school because of their struggles with learning English, their experiences with unsupportive teachers and parents, and the realization that they are not on equal footing with other students when starting college because of these past experiences. They also share their pride in excelling in their education because of committed instructors, self-determination, and family and community support. Many narratives focus on parents' hopes for better futures for their children, the challenges of retaining Spanish fluency, concerns about gang violence, and the setbacks of teenage pregnancies. Many speak of their experiences with educational policy reform by advocating for restorative justice, building up cultural and ethnic pride directly through the curriculum, and they describe the benefits of Head Start, bilingual, and college dual-credit programs, as well as the value of community and city colleges.

All stories reveal the pluralism of being Latino in the U.S. Invoking the crux of Anzaldúa's *Borderlands*, one speaker notes: "I think being part of the three worlds as well has enabled me to fit in lots of places. I say "three worlds" because it's the Mexican world; and it's this place somewhere in between for a lot of us who are born here with Mexican parents. Even though I'm second generation, I feel like I'm first generation because I grew up with my mom" (73).

Some of the more salient narratives include those by undocumented students who worry about how their status could impact their future; many of them have not been back to the countries they were born in since they were children, and they no longer speak Spanish. The narratives by those dedicated to working in coalitions for social justice to improve their communities, even though many of their family members and childhood neighbors have moved out, speak to the overall resilience and determination fundamental to *Dreaming Forward*.

Casazza concludes by suggesting three more elements that would complete the mosaic: meaningful school reform, immigration reform, and the development of sustainable partnerships between cultural and educational institutions and community organizations. By proposing that schools

collaborate with communities to house health clinics, offer English language classes for parents, provide after-school programs, and serve as employment centers, parents and children will “think of the school as a welcoming and safe place that is integral to a healthy community” (239). She encourages College Bridge programs to continue to build effective partnerships between high schools and universities that allow students to earn college credit, in turn reducing their college tuition. And she deftly argues for reasonable pathways for attaining citizenship that “leads not only to personal fulfillment but also to the development of healthier, more-sustainable communities and is a more representative model of democracy” (240).

Who can benefit from this collection? Educators, school administrators, Education students, community activists, city planners, and—probably most critical in this political climate—current policy makers intent on reversing progress for Latinos and immigrants, moving us *all* backward instead of forward.

Dee L. Eldredge and Liesder Mayea Rodríguez. *Introduction to Spanish/English Linguistics*. Bloomington, IN: Xlibris, 2015. 403p.

CHARLES S. LEE
NEW MEXICO STATE UNIVERSITY, CARLSBAD

The fourteen chapters of Eldredge and Mayea’s comparative linguistic study of Spanish and English can be divided into three parts: chapters 1 and 2 introduce the importance of linguistics and explain linguistic terms. The main body (chapters 3-9) begins with three chapters of syntax, reviewing sentence structure: NPs, VPs, PPs and CPs, and concludes with morphology. The remaining five chapters (Spelling, Dialectology, Philology, Other Spanish language rules, and Usage of linguistics in the classroom) serve as practical references rather than linguistics.

It seems the authors have a different view on *Mood*. They present 5 moods in Spanish, including *interrogative* and *emphatic*. *Mood* is a how the speaker expresses him/herself through variations of the verb. I was left wondering how *interrogative* and *emphatic* can be explained since no verbal variation takes place. Syntax features a very interesting, well-developed topic: count and mass [non-count] nouns, showing that Spanish learners experience difficulty since English and Spanish view things differently. For example, *equipage* (baggage) is a count noun, but not in English.

After explaining verbs and verb phrases (VPs) in Chapter 4, twenty-eight verbs are arrayed in alphabetical order. Each is analyzed with its required complements [semantic roles]. These materials are crucial for Spanish