



Shakespeare Bulletin **Book Review Guidelines**

Shakespeare Bulletin publishes reviews of academic books about early modern performance studies and theater history. Reviews reflect thoughtfully upon a book's contributions to this field. They offer a valuable service to potential readers by keeping them informed about new research.

Your job as a reviewer is to get to the heart of the book's argument or central point and evaluate its persuasiveness. Reviewers might also assess the book's originality, writing style, organization, research methodology, citations, and illustrations. There is no "right way" to write a book review, nor is there one voice you must use. Reviewers are welcome to experiment with form and style. The following advice about audience and approach might be useful:

- Reviews address not a book's author, but its potential readers. The readers of *Shakespeare Bulletin* will want to know why this book might interest them and how it contributes to the field.
- Although reviews can situate books within broader scholarly conversations, they should focus on the book under review. Reviews are not the place to discuss the reviewer's own work or refute the book's claims at length; scholarly articles are better suited to those approaches.
- Try to meet the book on its own terms. Focus on its purposes rather than your own preferences—what the book tries to do rather than what it might have done.
- Keep summary to a minimum. Instead, evaluate and analyze.
- Back up your claims with evidence from the book under review.
- Reviews are meant to show your opinion about the book. In most cases, "I" is preferable to "we."
- Reviews should be conducted in a spirit of generous collegiality. You can criticize the book, but *Shakespeare Bulletin* reviews are not the place for performative combativeness or unkindness.

Please format the beginning of your review like this:

Unfixable Forms: Disability, Performance, and the Early Modern English Theater. By Katherine Schaap Williams. Ithaca, NY: Cornell University Press, 2021. Pp. xiii + 309. Hardcover \$59.95. Ebook \$38.95.

LOUISE GEDDES
Adelphi University

Unfixable Forms: Disability, Performance, and Early Modern English Theater by Katherine Schaap Williams is an ambitious book with two competing aims. Firstly, the project

examines how representations of disability in early modern theater point us at social formations and cultural issues that are ostensibly not about disability. Secondly, the book aims to think about how scripted disability draws attention to both the theatricality of performance and the body of the actor, therefore enabling Williams “to theorize theatricality itself as a medium” (3). The result is a rich examination of early modern drama that destabilizes notions of disability, unfixing them, as the title suggests, from biological essentialist understandings of what the body can and cannot do in society.

GENERAL GUIDELINES

STYLE: Please refer to the journal’s [style sheet](#) for guidance on formatting. Use American-style punctuation and spelling, except in quotations (which retain the book’s spelling). Switching your spellchecker to US spelling will automatically alert you to US spelling conventions.

LENGTH: 1500–2000 words, inclusive of the review header.

HEADER DETAILS: If the book is published in multiple formats, show the price of each: \$50 (hardback), \$20 (paperback), \$10 (ebook). Where possible, please indicate the price in \$US.

CITATIONS: When citing the text of the book under review, give page numbers in parentheses, such as (ii–v) or (32). If you refer to other books, provide the date (1995) or, if necessary, publisher and date (Oxford UP, 1991). Please do not include footnotes or endnotes.

SUBMISSION: Send your review directly to the Book Reviews Editor (Dr Elizabeth Zeman Kolkovich) using the email address below. If you have any questions as you prepare your review, please be in touch via email. I am happy to discuss reviews in progress.

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