Disability Theatre

MA Contextual Studies



Albrecht, G. L., Seelman, K. D., & Bury, M. (2001). Handbook of disability studies. Sage Publications.

Barnes, C. (2012). Understanding the Social Model of Disability. In Routledge handbook of disability studies (pp. 12–29). Routledge.

https://www.vlebooks.com/vleweb/product/openreader?id=Goldsmiths&isbn=9780203144

Benjamin, A. (2002). Making an entrance: theory and practice for disabled and non-disabled dancers. Routledge.

Bieber, R. (n.d.). Disability Theatre from the Insideout. Chipmunka Publishing.

Boal, A. (1995). Experiences of Two Psychiatric Hospitals. In The rainbow of desire: the Boal method of theatre and therapy (pp. 47–57). Routledge. https://gold.idm.oclc.org/login?url=https://doi.org/10.4324/9780203820230

Booker, M. (2011). Developmental drama: dramatherapy approaches for people with profound or severe multiple disabilities, including sensory impairment. Jessica Kingsley Publishers. https://ebookcentral.proquest.com/lib/goldsmiths/detail.action?docID=767833

Braverman, D. (Ed.). (n.d.). Krippled with nerves - Flipboard. https://flipboard.com/section/krippled-with-nerves-bTRB2u

Braverman, D. (2012a). Inclusive Theatre | Tya Uk | Theatre For Young Audiences. http://tya-uk.org/inclusive-theatre/

Braverman, D. (2012b). The Secret is OUT! Storify and report < News < What's on < Emergency Exit Arts.

http://www.eea.org.uk/whatson/news/the_secret_is_out_storify_and_report/

Brown, M. (2012). Oily cart: impossible theatre for young audiences. Trentham Books. https://ebookcentral.proguest.com/lib/goldsmiths/detail.action?docID=1816137

Campbell, J., & Oliver, M. (1996). Disability Consciousness. In Disability politics: understanding our past, changing our future (pp. 105–124). Routledge.

Cavallo, A. (2015). Seeing the word, hearing the image: the artistic possibilities of audio description in theatrical performance. Research in Drama Education: The Journal of Applied Theatre and Performance, 20(1), 125–134. https://doi.org/10.1080/13569783.2014.983892

Centre for Performance Research. (2013). 'We're people who do shows': Back to Back theatre: performance politics visibility (H. Grehan & P. Eckersall, Eds.). Performance Research Books.

Conroy, C. (2009). Disability: creative tensions between drama, theatre and disability arts. Research in Drama Education: The Journal of Applied Theatre and Performance, 14(1), 1–14. https://doi.org/10.1080/13569780802655723

Dacre, K., & Bulmer, A. (2009). Into the Scene and its impact on inclusive performance training. Research in Drama Education: The Journal of Applied Theatre and Performance, 14(1), 133–139. https://doi.org/10.1080/13569780802655855

Darke, P. (1998). Understanding Cinematic Representations of Disability. In The disability reader: social science perspectives (pp. 181–197). Continuum.

Disability arts online. (n.d.). http://www.disabilityartsonline.org.uk/homeb

Fletcher-Watson, B. (2015). Relaxed performance: audiences with autism in mainstream theatre. 2(2), 61–89.

http://www.scottishjournalofperformance.org/Fletcher-Watson_relaxed-performance_SJoP0 202 DOI 10.14439sjop.2015.0202.04.pdf

Gardner, L. (n.d.). Learning disabled theatre: where is the UK's answer to Back to Back? | Stage | The Guardian.

http://www.theguardian.com/stage/theatreblog/2014/oct/17/learning-disabled-theatre-creative-minds-diverse-futures

Gjærum, R. G., & Rasmussen, B. (2010). The Achievements of Disability Art: A Study of Inclusive Theatre, Inclusive Research, and Extraordinary Actors. Youth Theatre Journal, 24 (2), 99–110. https://doi.org/10.1080/08929092.2010.518909

Hammer, K. (2001). "Doing disability": Remembering a forum theatre-in-education case study. Contemporary Theatre Review, 11(3–4), 61–79. https://doi.org/10.1080/10486800108568639

Hargrave, M. (2010). Side effects: an analysis of Mind the Gap's and the reception of theatre involving learning disabled actors. Research in Drama Education: The Journal of Applied Theatre and Performance, 15(4), 497–511. https://doi.org/10.1080/13569783.2010.512184

Hargrave, M. (2015). Theatres of learning disability: good, bad, or plain ugly? Palgrave Macmillan. https://ebookcentral.proguest.com/lib/goldsmiths/detail.action?docID=4001168

Hatton, N. (2009). The labelling effect: drama, mental health and learning disability. Research in Drama Education: The Journal of Applied Theatre and Performance, 14(1), 91–95. https://doi.org/10.1080/13569780802655822

Hevey, D. (1999). The disabled century. BBC Disability Programmes Unit. https://learningonscreen.ac.uk/ondemand/index.php/prog/000C5974

Hevey, D., Spence, J., & Evans, J. (1992). The creatures time forgot: photography and disability imagery: Vol. Pack and a poster series. Routledge.

Kempe, A. (2013). Drama, disability and education: a critical exploration for students and practitioners. Routledge.

https://www.vlebooks.com/vleweb/product/openreader?id=Goldsmiths&isbn=9780203096499

Kenny, M., Kenny, M., & Graeae Theatre Company. (2009). Whiter than snow. Oberon Books.

Kuppers, P. (2004). Disability and contemporary performance: bodies on edge. Routledge. http://www.loc.gov/catdir/toc/ecip043/2003010108.html

Kuppers, P. (2013). Disability culture and community performance: find a strange and twisted shape. Palgrave Macmillan.

https://www.vlebooks.com/vleweb/product/openreader?id=Goldsmiths&isbn=9780230316 584

Masefield, P. (2006). Strength: broadsides from disability on the arts: an anthology of writing on disability, the arts, and disability arts: taken from speeches commissioned between 1992 and 2002 and other writing. Trentham Books.

Murray, M., & Monaghan, K. (2010). Are you having a laugh: TV and disability. Northern Upstart & Markthree Media / BBC.

https://learningonscreen.ac.uk/ondemand/index.php/prog/015EAF25

Nash, M. C. (2005). Beyond Therapy. In Bodies in commotion: disability and performance: Vol. Corporealities (pp. 190–201). University of Michigan Press.

Neelands, J., & Goode, T. (1990). Structuring drama work: a handbook of available forms in theatre and drama. Cambridge University Press.

O'Dwyer, N., & Bliss, R. (2005a). The strangest village in Britain. Landmark Films / Channel 4. https://vimeo.com/groups/336835/videos/64563081

O'Dwyer, N., & Bliss, R. (2005b). The strangest village in Britain. Landmark Films / Channel 4. https://vimeo.com/groups/336835/videos/64563081

O'Reilly, K. (2009). A playwright reflects on 'alternative dramaturgies'. Research in Drama Education: The Journal of Applied Theatre and Performance, 14(1), 31–35. https://doi.org/10.1080/13569780802655749

Palmer, J., & Hayhow, R. (2008). Learning disability and contemporary theatre: devised theatre, physical theatre, radical theatre. Full body and the voice.

Pointon, A., Davies, C., Arts Council of England, & British Film Institute. (1997). Framed: interrogating disability in the media. British Film Institute.

Powers Tricomi, L., & Gallo-Lopez, L. (2012). The ACT Project. In Play-based interventions for children and adolescents with autism spectrum disorders (pp. 271–291). Routledge. http://www.vlebooks.com/vleweb/product/openreader?id=Goldsmiths&isbn=9780203

829134

Rumney, P. (2005). Theatre for Emotionally-disturbed Children. In Theatre for children and young people: 50 years of professional theatre in the UK (pp. 207–213). Aurora Metro.

Ryan, M. (n.d.). Evaluation of Demonstrate! 2011 | Publications | Ovalhouse. http://www.ovalhouse.com/participation/publication/demonstrate-evaluation

Sealey, J. & Graeae Theatre Company. (2002). Graeae plays 1: new plays redefining disability: Vol. Aurora new plays. Aurora Metro Press.

Sealey, J., & Hope Lynch, C. (2012). Graeae: An aesthetic of access. In Identity, performance and technology: practices of empowerment, embodiment and technicity (pp. 60–76). Palgrave Macmillan.

https://www.vlebooks.com/vleweb/product/openreader?id=Goldsmiths&isbn=9781137284 440

Shah, S., & Priestly, M. (2011). Telling Stories. In Disability and social change: private lives and public policies (pp. 23–45). Policy.

http://www.vlebooks.com/vleweb/product/openreader?id=Goldsmiths&isbn=9781847 427885

Shakespeare, T. (2013). Disability rights and wrongs revisited. Routledge. https://www.vlebooks.com/vleweb/product/openreader?id=Goldsmiths&isbn=9781315887456

Shaughnessy, N. (2012). 'Something Moves': Synaesthetics, Rasaesthetics and the Performance of Autism. In Applying performance: live art, socially engaged theatre and affective practice (pp. 233–249). Palgrave Macmillan.

http://www.vlebooks.com/vleweb/product/openreader?id=Goldsmiths&isbn=9781137 033642

Stiker, H.-J. (1999). A history of disability: Vol. Corporealities. University of Michigan Press.

Swain, J., & French, S. (2000). Towards an Affirmation Model of Disability. Disability & Society, 15(4), 569–582.

http://search.proquest.com/docview/195757418/full textPDF/CE474AAB168A4116PQ/4? accountid=11149

Tatum, S., & Marshall, J. (2007). First cut: The last freak show. October Films / Channel 4. Tiller, C. (2011). ISSUU - Autism and Theatre - a report by Theatrical Management Association. http://issuu.com/tmauk.org/docs/autism_report_for_website/1

Tomlinson, R. (1982). Disability, theatre and education: Vol. Human horizons series. Souvenir Press.

Webb, T. (2012). Impossible audiences: The Oily Cart's theatre for infants, people with complex disabilities and other young audiences who are primarily non-verbal. In Theatre for young audiences: a critical handbook (pp. 93–104). Trentham.

Whyman, R. (2006). THEATRE AND LEARNING DISABILITY AND THE IDEA OF THE

SIMPLETON. Dramatherapy, 28(1), 9-17. https://doi.org/10.1080/02630672.2006.9689682

Yentob, A., & Misrahi, K. (2005). Imagine: The plinth, the model, the artist and his sculpture. BBC. https://learningonscreen.ac.uk/ondemand/index.php/prog/00543D43