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Beyond Victims and Villains: Contemporary Plays by Disabled Playwrights: Amazon.co.uk: Lewis, Victoria Ann: Books

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Beyond Victims and Villains Contemporary Plays by Disabled Playwrights Easy When talking about the lamest villains in marvel comics you can't leave this guy off. He was literally just a matador. He carried a sword, but had

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no powers and no special suits, yet he took Daredevil down.

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Beyond victims and villains. 30. By Scott Sumner. SHARE. POST: I've often argued against the "victims and villains" discourse on poverty. This refers to the tendency of progressives to view the poor as victims of a flawed economic system, and conservatives to blame poverty on bad personal decisions (drugs, crime, lack of education, single parenthood, etc.)

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Beyond Victims and Villains: Contemporary Plays by Disabled Playwrights is edited by Victoria Ann Lewis and published by Theatre Communications Group. ISBN: 1-55936-250-2 51995. The anthology contains the following pieces: Creeps by David Freeman. Shoot! by Lynn Manning

Kaite O'Reilly: Beyond Victims and Villains - disability ...

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» Beyond victims and villains : contemporary plays by disabled playwrights » Book; Beyond victims and villains : contemporary plays by disabled playwrights (Book) Average Rating. Contributors. Lewis, Victoria. Published. New York : Theatre Communications Group, 2006. Status. Available. Central - Adult Nonfiction. 812 BEYON. Place Hold. Add to ...

First major anthology of dramatic work dealing with disabilities.

Disability and Dissensus is an interdisciplinary volume that critically engages with disability representation in contemporary cultures, fostering new understandings of human diversity and contributing to a dissensual ferment of thought in the academia, arts, and activism.

Bertolt Brecht's silent Katrin in *Mother Courage*, or the disability performance lessons of his Peachum in *The Threepenny Opera*; Tennessee Williams' limping Laura Wingfield in *The Glass Menagerie* and hard-of-hearing Bodey in *A Lovely Sunday for Creve Coeur*; Samuel Beckett's blind Hamm and his physically disabled parents Nagg and Nell in *Endgame* — these and many further examples attest to disability's critical place in modern drama. This Companion explores how disability performance studies and theatre practice provoke new debate about the place of disability in these works. The book traces the local and international processes and tensions at play in disability theatre, and offers a critical investigation of the challenges its aesthetics pose to mainstream and traditional practice. The book's first part surveys disability theatre's primary principles, critical terms, internal debates and key challenges to theatre practice. Examining specific disability theatre productions of modern drama, it also suggests how disability has been re-envisioned and embodied on stage. In the book's second part, leading disability

studies scholars and disability theatre practitioners analyse and creatively re-imagine modern drama, demonstrating how disability aesthetics press practitioners and scholars to rethink these works in generative, valuable and timely ways.

In its long history of performance and reception, Greek drama has been interpreted and adapted in countless ways and forms in response to and as a reflection of the preoccupations and tensions of particular historical moments. This volume continues this tradition by investigating a cross-section of theatrical productions on the contemporary American stage that have reimagined Greek tragedy in order to address the political and social concerns of minority communities. Studying performance and its role in creating and reflecting social, cultural, and historical identity in contemporary America, it draws on cutting-edge research in the field to move discussion away from the interpretation of dramatic texts in isolation from their performance context, and towards an analysis of the dynamic experience of live theatre. The discussion focuses particularly on the ability of engaged performances to pose critical challenges to the long-standing stereotypes that have contributed to the misrepresentation and marginalization of minority cultures. However, in the process it also uncovers the ways in which such performances can inadvertently reinforce the very stereotypes they aim to execute, demonstrating that ancient drama can be a powerful and dangerous tool in the search for social justice.

Historical Dictionary of Contemporary American Theater presents the plays and personages, movements and institutions, and cultural developments of the American stage from 1930 to 2010, a period of vast and almost continuous change. It covers the ever-changing history of the American theater with emphasis on major movements, persons, plays, and events. This is done through a chronology, an introductory essay, an extensive bibliography, and over 1,500 cross-referenced dictionary entries. This book is an excellent access point for students, researchers, and anyone wanting to know more about the history of American theater.

Imagine a Hollywood encounter between Helen Keller and Frida Kahlo, "two female icons of disability." Or the story of "Moby Dick, or, The Leg," told from Ahab's perspective. What if Vincent Van Gogh resided in a twentieth-century New York hotel, surviving on food stamps and direct communications with God? Or if the dwarf pictured in a seventeenth-century painting by Velazquez should tell her story? And, finally, imagine the encounter between David and Goliath from the Philistine's point of view.

Much writing on men in the field of gender studies tends to focus unduly, almost exclusively, on portraying men as villains and women as victims in a moral bi-polar paradigm. Re-Thinking Men reverses the proclivity which ignores not only the positive contributions of men to society, but also the male victims of life including the homeless, the incarcerated, the victims of homicide, suicide, accidents, war and the draft, and sexism, as well as those affected by the failures of the health, education, political and justice systems. Proceeding from a radically different perspective in seeking a more positive, balanced and inclusive view of men (and women), this book presents three contrasting paradigms of men as Heroes, Villains and Victims. With the development of a comparative and revised gender perspective drawing on US, Canadian and UK sources, this book will be of interest to scholars across a range of social sciences.

The Routledge Companion to Literature and Disability brings together some of the most influential and important contemporary perspectives in this growing field. The book traces the history of the field and locates literary disability studies in the wider context of activism and theory. It introduces debates about definitions of disability and explores intersectional approaches in which disability is understood in relation to gender, race, class, sexuality, nationality and ethnicity. Divided broadly into sections according to literary genre, this is an important resource for those interested in exploring and deepening their knowledge of the field of literature and disability studies.

In the nearly four decades since the First International Symposium on Victimology convened in Jerusalem in 1973, some concepts and themes have continued to hold a prominent place in the literature, while new ones have also emerged. Exploring enduring topics such as conceptions of victimhood, secondary and hidden victimization, and social services for victims along with more recent issues, the International Handbook of Victimology provides an interdisciplinary study of the topic from a diverse range of professionals on the cutting edge of victimology research. Forty experts from top research facilities and universities around the world provide input on the traditional longstanding issues that surround the field of victimology and explore newer themes such as restorative justice, the use of government-sponsored crime victimization surveys, compensation and restitution schemes, and victims' rights legislation. The second in a trilogy of volumes, this handbook examines victimology from criminology, sociology, psychology, law, and philosophy perspectives. Topics discussed include: Theoretical and historical frameworks used in the study of victimology Advances in research methods, including GIS technology Patterns of victimization, including drug- sex-, and work-related Responses to victimization by the victim and society Restorative justice issues Victimization as it occurs in various social divisions Describing current research and identifying new ideas and topics of concern, the book collectively presents the "state-of-the-art" of the field today. In doing so, it helps to inform contemporary understanding of an eternal societal plague. Those wishing to continue their studies should consult the International Handbook of Criminology and the International Handbook of Penology and Criminal Justice, which complete the trilogy.

In the culture of the modern West, we see ourselves as thinking subjects, defined by our conscious thought, autonomous and separate from each other and the world we survey. Current research in neurology and cognitive science shows that this picture is false. We think with our bodies, and in interaction with others, and our thought is never completed. The Fiction of a Thinkable World is a wide-ranging exploration of the meaning of this insight for our understanding of history, ethics, and politics. Ambitious but never overwhelming, carrying its immense learning lightly, The Fiction of a Thinkable World shows how the Western conception of the human subject came to be formed historically, how it contrasts with that of Eastern thought, and how it provides the basic justification for the institutions of liberal capitalism. The fiction of a world separated from each of us as we are separated from each other, from which we make our choices in solitary thought, is enacted by the voter in the voting booth and the consumer at the supermarket shelf. The structure of daily experience in capitalist society reinforces the fictions of the Western intellectual tradition, stunt human creativity, and create the illusion that the capitalist order is natural and unsurpassable. Steinberg's critique of the intellectual world of Western capitalism at the same time illuminates the paths that have been closed off in that world. It draws on Chinese ethics to show how our actions can be brought in accord with the world as it is, in its ever-changing interaction and mutual transformation, and sketches a radical political perspective that sheds the illusions of the Western model. Beautifully conceived and written, The Fiction of a Thinkable World provides new ways of thinking and opens new horizons.