

# Modern And Postmodern Mime

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*Movement Training for the Modern Actor* Mark Evans 2009-01-13 This book is the first critical analysis of the key principles and practices informing the movement training of actors in the modern era. Focusing on the cultural history of modern movement training for actors, Evans traces the development of the 'neutral' body as a significant area of practice within drama school training and the relationship between movement pedagogy and the operation of discipline and power in shaping the professional identity of the actor. The volume looks in detail at the influence of the leading figures in movement training — Laban, Alexander, Copeau and Lecoq — on twentieth century professional actor training, and is informed by interviews with students and staff at leading English drama schools. Mark Evans re-evaluates the significance of movement training in the professional drama school, offering a new understanding of the body as a site for performative resistance to industrialization. Despite the publication of a number of 'how to' books on movement training for the professional acting student, this is the first text to look behind the curtain and write the unseen biography of the actor's body.

*Acting (Re)Considered* Phillip B. Zarrilli 2005-06-28 *Acting (Re)Considered* is an exceptionally wide-ranging collection of theories on acting, ideas about body and training, and statements about the actor in performance. This second edition includes five new essays and has been fully revised and updated, with discussions by or about major figures who have shaped theories and practices of acting and performance

from the late nineteenth century to the present.

The essays - by directors, historians, actor trainers and actors - bridge the gap between theories and practices of acting, and between East and West. No other book provides such a wealth of primary and secondary sources, bibliographic material, and diversity of approaches. It includes discussions of such key topics as: \* how we think and talk about acting \* acting and emotion \* the actor's psychophysical process \* the body and training \* the actor in performance \* non-Western and cross-cultural paradigms of the body, training and acting. *Acting (Re)Considered* is vital reading for all those interested in performance.

**The Routledge Companion to Performance Practitioners** Franc Chamberlain 2020-08-17

*The Routledge Companion to Performance Practitioners* collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular *Routledge Performance Practitioners* series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born before the end of the First World War. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these

seminal figures.

**Postmodernist Culture** Steven Connor 1997-01-23 This 2nd edition of Postmodernist Culture considers the work of Lyotard and Jameson and the way modern theories are impinging on more areas of culture including the law, music, dance, ecology, technology, ethnography and spatial theories.

**Performance, Style and Gesture in Western Theatre** Nicholas Dromgoole 2016-03-02 Until the beginning of the 20th Century, when naturalism began to assert its powerful influence on western theatre, acting was a very different business indeed. Rather than attempting to reproduce realistic behaviour, actors conveyed their characters' feelings and intentions by using a vocabulary of minutely prescribed and highly stylised movements and gestures, each with its own meaning and significance. In this wide-ranging, illustrated survey, Nicholas Dromgoole traces the origins and evolution of this lost 'language of gesture' from ancient Greece to the contemporary stage, and asks what it would actually have been like to watch the great plays - and the great actors - of western theatre in their own day.

**The Paris Jigsaw** David Bradby 2002 This book examines the creation and development of communities of actors, directors, designers and playwrights in Paris over the past thirty years. It shows how the willingness of the city to welcome international influences has enriched its creative life and that many of the most important trends and new developments have been the direct result of  
*TDR*. 1998

**Forthcoming Books** Rose Arny 1997-12  
**What is Dance?** Roger Copeland 1983 Essays explore the nature of the art of dance, discuss the development of dancing styles, and examine the role of dance in society

**Jacques Lecoq and the British Theatre** Franc Chamberlain 2013-07-04 Jacques Lecoq and the British Theatre brings together the first collection of essays in English to focus on Lecoq's school of mime and physical theatre. For four decades, at his school in Paris, Jacques Lecoq trained performers from all over the world and effected a quiet evolution in the theatre. The work of such highly successful Lecoq graduates as Theatre de Complicite (The Winter's Tale with the Royal

Shakespeare Company and The Visit, The Street of Crocodiles and The Causcasian Chalk Circle with the Royal National Theatre) has brought Lecoq's work to the attention of mainstream critics and audiences in Britain. Yet Complicite is just the tip of the Iceberg. The contributors to this volume, most of them engaged in applying Lecoq's work, chart some of the diverse ways in which it has had an impact on our conceptions of mime, physical theatre, actor training, devising street theatre and interculturalism. This lively - even provocative - collection of essays focuses academic debate and raises awareness of the impact of Lecoq's work in Britain today.

**Der unmögliche Körper** Franz Anton Cramer 2015-03-10 Das Lebenswerk des französischen Schauspielers, Bewegungsforschers und Theaterpädagogen Etienne Decroux (1898-1991) ist trotz seines bis heute wirksamen Einflusses auf mehrere Generationen von Theaterschaffenden kaum bekannt. Vor allem in Deutschland hat eine ernsthafte Decroux-Rezeption bislang nicht stattgefunden. »Der unmögliche Körper« unternimmt es, diese Lücke zu schließen und stellt zunächst Decroux' Werdegang und die Grundzüge seiner Lehre vom theatralen Körpereinsatz, des mime corporel, vor. Ferner werden zahlreiche Quellen und bisher teils unerschlossene Archivmaterialien herangezogen, um markante Brüche zwischen Decroux' theaterästhetischen Forderungen und seinem praktischen Handeln zu analysieren, woraus sich auch Erkenntnisse über bestimmte obsessive Persönlichkeitsmerkmale gewinnen lassen. Eine kritische Lektüre seiner Schriften vertieft die biographischen Befunde und führt die Decroux' System bereits innewohnende Unmöglichkeit vor, seine Positionen bühnenpraktisch umzusetzen. Diese paradoxe Spreizung zwischen radikaler Theorie und vereitelnder Praxis (so hat er sich seit 1960 geweigert, eine Bühne zu betreten), bei Decroux zugespitzt auf die problematische Stellung des Körpers auf der Bühne schlechthin, ist in vieler Hinsicht kennzeichnend für die Theaterkonzeptionen des 20. Jahrhunderts. Der "unmögliche Körper" ist, so zeigt das Buch auf, ein Topos nicht nur in Decroux' Theoriebildung, sondern in der zerklüfteten Theaterlandschaft der letzten 100 Jahre - dem Jahrhundert von Etienne Decroux.

*Poetics of Imagining* Kearney Richard Kearney

2019-07-31 Richard Kearney has produced a new and revised paperback edition of his classic book *Poetics of Imagining*. This volume offers an accessible account of the major theories of imagination in modern European thought. It analyses and assesses the decisive contributions made to our understanding of the imaginary life of phenomenology (Husserl, Sartre, Merleau-Ponty, Bachelard), hermeneutics (Heidegger, Ricoeur) and post-modernism (Vattimo, Kristeva, Lyotard). Richard Kearney achieves this with a coherent and committed approach which displays his own passionate concern for the claims of imagination in our post-modern world of fragmentation and fracture.

*Becket Sans Frontières* Minako Okamuro 2008 SBT/A 19 features selected papers from the *Borderless Beckett / Beckett sans frontières* Symposium held in Tokyo at Waseda University in 2006. The essays penned by eminent and young scholars from around the world examine the many ways Beckett's art crosses borders: coupling reality and dream, life and death, as in Japanese Noh drama, or transgressing distinctions between limits and limitlessness; humans, animals, virtual bodies, and stones; French and English; words and silence; and the received frameworks of philosophy and aesthetics. The highlight of the volume is the contribution by Nobel Laureate J. M. Coetzee, the special guest of the Symposium. His article entitled "Eight Ways of Looking at Samuel Beckett" introduces a variety of novel approaches to Beckett, ranging from a comparative analysis of his work and Melville's *Moby Dick* to a biographical observation concerning Beckett's application for a lectureship at a South African university. Other highlights include innovative essays by the plenary speakers and panelists – Enoch Brater, Mary Bryden, Bruno Clément, Steven Connor, S. E. Gontarski, Evelyne Grossman, and Angela Moorjani – and an illuminating section on Beckett's television dramas. The *Borderless Beckett* volume renews our awareness of the admirable quality and wide range of approaches that characterize Beckett studies.

*The Routledge Companion to Studio Performance Practice* Franc Chamberlain 2021-11-30 The *Routledge Companion to Studio Performance Practice* is a unique, indispensable guide to the

training methods of the world's key theatre practitioners. Compiling the practical work outlined in the popular *Routledge Performance Practitioners* series of guidebooks, each set of exercises has been edited and contextualised by an expert in that particular approach. Each chapter provides a taster of one practitioner's work, answering the same key questions: 'How did this artist work? How can I begin to put my understanding of this to practical use?' Newly written chapter introductions put the exercises in context, explaining how they fit into the wider methods and philosophy of the practitioner in question. All 21 volumes in the original series are represented in this volume.

**Postmodern Studies** 1995

*Zeit und Roman* Martin Middeke 2002

*Wole Soyinka* Anjali Gera Roy 2006 Contributed articles.

*Encyclopedia of Contemporary British Culture* Peter Childs 2013-05-13 Boasting more than 970 alphabetically-arranged entries, the *Encyclopedia of Contemporary British Culture* surveys British cultural practices and icons in the latter half of the twentieth century. It examines high and popular culture and encompasses both institutional and alternative aspects of British culture. It provides insight into the whole spectrum of British contemporary life. Topics covered include: architecture, pubs, film, internet and current takes on the monarchy. Cross-referencing and a thematic contents list enable readers to identify related articles. The entries range from short biographical synopses to longer overview essays on key issues. This *Encyclopedia* is essential reading for anyone interested in British culture. It also provides a cultural context for students of English, Modern History and Comparative European Studies.

*Physical Theatres* Simon Murray 2016-03-17 This new edition of *Physical Theatres: A Critical Introduction* continues to provide an unparalleled overview of non-text-based theatre, from experimental dance to traditional mime. It synthesizes the history, theory and practice of physical theatres for students and performers in what is both a core area of study and a dynamic and innovative aspect of theatrical practice. This comprehensive book: traces the roots of physical performance in classical and popular theatrical traditions looks at the Dance Theatre of DV8,

Pina Bausch, Liz Aggiss and Jérôme Bel examines the contemporary practice of companies such as Théâtre du Soleil, Complicite and Goat Island focuses on principles and practices in actor training, with reference to figures such as Jacques Lecoq, Lev Dodin, Philippe Gaulier, Monika Pagneux, Etienne Decroux, Anne Bogart and Joan Littlewood. Extensive cross references ensure that *Physical Theatres: A Critical Introduction* can be used as a standalone text or together with its companion volume, *Physical Theatres: A Critical Reader*, to provide an invaluable introduction to the physical in theatre and performance. New to this edition: a chapter on The Body and Technology, exploring the impact of digital technologies on the portrayal, perception and reading of the theatre body, spanning from onstage technology to virtual realities and motion capture; additional profiles of Jerzy Grotowski, Wrights and Sites, Punchdrunk and Mike Pearson; focus on circus and aerial performance, new training practices, immersive and site-specific theatres, and the latest developments in neuroscience, especially as these impact on the place and role of the spectator.

**Improvisation in Drama, Theatre and Performance** Anthony Frost 2015-10-26

Improvisation is a tool for many things: performance training, rehearsal practice, playwriting, therapeutic interaction and somatic discovery. This book opens up the significance of improvisation across cultures, histories and ways of performing our life, offering key insights into the what, the how and the why of performance. It traces the origins of improvisation and its influences, both as a social and political phenomenon and its position in performance training. Including history, theory and practice, this new edition encompasses Theatre and performance studies as well as drama, acknowledging the rapid reconfiguration of these fields in recent years. Its coverage also now extends to improvisation in the USA, cinema, LARPing, street events and the improvising audience, while also looking at improv's relationship to stand-up comedy, jazz, poetry and free movement practices. With an index of exercises and an extensive bibliography, this book is indispensable to students of improvisation.

**International Encyclopedia of Dance** Selma Jeanne Cohen 1998 "Exciting and fascinating, this reference work succeeds in its goal of bringing "joy as well as enlightenment" about all forms of dance in all countries of the world. An extremely useful synoptic outline of contents" with nine sections (including "Ritual and Religion" and "Popular Entertainment") enables the user to explore dance in its cultural and social aspects, while topical essays complement the 2,000-plus entries. Heavily illustrated with black-and-white photographs, the encyclopedia captures the fluid movement of dance; with its depth and scope, this outstanding work has carved a well-deserved niche."--"Outstanding Reference Sources: the 1999 Selection of New Titles," American Libraries, May 1999. Comp. by the Reference Sources Committee, RUSA, ALA.

*Performance: A Critical Introduction* Marvin Carlson 2013-12-16 This comprehensively revised, illustrated edition discusses recent performance work and takes into consideration changes that have taken place since the book's original publication in 1996. Marvin Carlson guides the reader through the contested definition of performance as a theatrical activity and the myriad ways in which performance has been interpreted by ethnographers, anthropologists, linguists, and cultural theorists. Topics covered include: \*the evolution of performance art since the 1960s \*the relationship between performance, postmodernism, the politics of identity, and current cultural studies \*the recent theoretical developments in the study of performance in the fields of anthropology, psychoanalysis, linguistics, and technology. With a fully updated bibliography and additional glossary of terms, students of performance studies, visual and performing arts or theatre history will welcome this new version of a classic text.

*The Moving Body (Le Corps Poétique)* Jacques Lecoq 2020-07-09 'In life, I want students to be alive and on stage I want them to be artists' Jacques Lecoq Jacques Lecoq was one of the most inspirational theatre teachers of our age. In *The Moving Body*, he shares with us first-hand his unique philosophy of performance, improvisation, masks, movement and gesture, which together form one of the greatest influences on contemporary theatre. Neutral mask, character

mask and counter masks, bouffons, acrobatics, commedia, clowns and complicity: all the famous Lecoq techniques are covered in this book - techniques that have made their way into the work of former collaborators and students including Dario Fo, Ariane Mnouchkine, Yasmina Reza and Theatre de Complicite. The book contains a foreword by Simon McBurney, a critical introduction by Mark Evans and an afterword by Fay Lecoq, Director of the International Theatre School in Paris.

**Steven Berkoff and the Theatre of Self-performance** Robert Cross 2004 This title offers an examination of the strategies involved in Steven Berkoff's construction and projection of his multifaceted public persona.

**Bringing the Body to the Stage and Screen** Annette Lust 2012 "In 'Bringing the Body to the Stage and Screen,' Annette Lust provides stage and screen artists with a program of physical and related expressive exercises that can empower their art with more creativity. In this book, Lust provides a general introduction to movement, including definitions and differences between movement on the stage and screen, how to conduct a class or learn on one's own, and choosing a movement style. Throughout the book and in the appendixes, Lust incorporates learning programs that cover the use of basic physical and expressive exercises for the entire body. In addition, she provides original solo and group pantomimes; improvisational exercises; examples of plays, fiction, poetry, and songs that may be interpreted with movement; a list of training centers in America and Europe; and an extensive bibliography and videography."-- Publisher description.

**Jacques Copeau** Mark Evans 2017-12-14 This book examines Jacques Copeau, a leading figure in the development of twentieth-century theatre practice, a pioneer in actor-training, physical theatre and ensemble acting, and a key innovator in the movement to de-centralize theatre and culture to the regions. Noe reissued, Jacques Copeau combines: an overview of Copeau's life and work an analysis of his key ideas a detailed commentary of his 1917 production of Moliere's late farce *Les Fourberies de Scapin* - the opening performance of his influential New York season a series of practical exercises offering an introduction to Copeau's

working methods. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student.

### **Physical Theatres: A Critical Introduction**

Simon Murray 2007-11-14 *Physical Theatres: A Critical Introduction* is the first account to provide a comprehensive overview of non text-based theatre, from experimental dance to traditional mime. This book synthesizes the history, theory and practice of physical theatres for students and performers, in what is both a core area of study and a dynamic and innovative aspect of theatrical practice. This comprehensive book: traces the roots of physical performance in classical and popular theatrical traditions looks at the Dance Theatre of DV8, Pina Bausch, Liz Aggiss and Jérôme Bel examines the contemporary practice of companies such as Théâtre du Soleil, Complicité and Goat Island focuses on principles and practices in actor training, with reference to figures such as Jacques Lecoq, Lev Dodin, Philippe Gaulier, Monika Pagneux, Etienne Decroux, Anne Bogart and Joan Littlewood. *Physical Theatres: A Critical Introduction* can be used as a standalone text, or together with its companion volume, *Physical Theatres: A Critical Reader*, to provide an invaluable introduction to the physical in theatre and performance.

### **Robbe-Grillet zwischen Moderne und Postmoderne**

Karl Alfred Blüher 1992

*Words on Decroux* Thomas Leabhart 1997

*Brecht's Ästhetik des Gestischen* Helmut Heinze 1992

### **The Twentieth Century Performance Reader**

Teresa Brayshaw 2013-10-01 *The Twentieth-Century Performance Reader* has been the key introductory text to all types of performance for over fifteen years. Extracts from over fifty practitioners, critics and theorists from the fields of dance, drama, music, theatre and live art form an essential sourcebook for students, researchers and practitioners. This carefully revised third edition offers focus on contributions from the world of music, and also privileges the voices of practitioners themselves ahead of more theoretical writing. A bestseller since its original publication in 1996, this new edition has been expanded to include contributions from: Bobby

Baker; Joseph Beuys; Rustom Bharucha; Anne Teresa de Keersmaeker; Hanns Eisler; Karen Finley; Philip Glass; Guillermo Gómez-Peña; Matthew Goulish; Martha Graham; Wassily Kandinsky; Jacques Lecoq; Hans-Thies Lehmann; George Maciunas; Ariane Mnouchkine; Meredith Monk; Lloyd Newson; Carolee Schneemann; Gertrude Stein; Bill Viola. Each extract is fully supplemented by a contextual summary, a biography of the writer, and suggestions for further reading. The volume's alphabetical structure invites the reader to compare and cross-reference major writings on all types of performance outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. All who engage with live, innovative performance, and the interplay of radical ideas, will find this collection invaluable.

**Modern/Postmodern** Peter V. Zima 2010-08-05  
Modern/Postmodern: Society, Philosophy, Literature offers new definitions of modernism and postmodernism by presenting an original theoretical system of thought that explains the differences between these two key movements. Taking a contrastive approach, Peter V. Zima identifies three key concepts in the relationship between modernism and postmodernism - ambiguity, ambivalence and indifference. Zima defines modernism and postmodernism as problematics, as opposed to aesthetics, stylistics or ideologies. Unlike modernism, which is grounded in an increasing ambivalence towards social norms and values, postmodernity is presented as an era of indifference, i.e. of interchangeable norms, values and perspectives. Taking an historical, interdisciplinary and intercultural approach that engages with Anglo-American and European debates, the book describes the transition from late modernist ambivalence to postmodern indifference in the contexts of philosophy, literature and sociology. This is the ideal guide to the relationship between modernism and postmodernism for students and scholars throughout the humanities.

### **Performing Embodiment in Samuel**

**Beckett's Drama** Anna McMullan 2020-07-24  
The representation and experience of embodiment is a central preoccupation of Samuel Beckett's drama, one that he explored through diverse media. McMullan investigates the full

range of Beckett's dramatic canon for stage, radio, television and film, including early drama, mimes and unpublished fragments. She examines how Beckett's drama composes and recomposes the body in each medium, and provokes ways of perceiving, conceiving and experiencing embodiment that address wider preoccupations with corporeality, technology and systems of power. McMullan argues that the body in Beckett's drama reveals a radical vulnerability of the flesh, questioning corporeal norms based on perfectible, autonomous or invulnerable bodies, but is also the site of a continual reworking of the self, and of the boundaries between self and other. Beckett's re-imagining of the body presents embodiment as a collaborative performance between past and present, flesh and imagination, self and other, including the spectator / listener.

**Postmodernism** Deborah L. Madsen 1995  
This is the first bibliography of Postmodernism to take account of work published in all subject areas and in all languages. Deborah Madsen has identified a new first occurrence of the term in 1926, preceding by more than twenty years the first occurrence documented by the Oxford English Dictionary. In a chronological listing, books, articles, notes, letters and working papers on Postmodernism are described with full bibliographical details. Reviews of major books are documented and full contents listings are given for special issues of journals devoted to Postmodernism. An appendix includes books on Postmodernism announced for publication in 1995. This bibliography brings together in one place all secondary material published on Postmodernism. All disciplines are included, from anthropology to zoology: architecture, cultural studies, dance, drama, feminism, fiction, geography, history, legal studies, literary theory, mathematics, medicine, music, pedagogical theory, philosophy, photography and film, poetry, politics, religion, sociology, the visual and plastic arts, and others. The bibliography also documents items in a range of languages other than English: Chinese, French, German, Italian, Japanese, Russian, Slovenian, Spanish, and the Scandinavian languages. Access to the information contained in the bibliography is made easy with a comprehensive index providing guidance according to author, subject, language,

and key words. *Postmodernism: A Bibliography, 1926-1994* is an essential reference text for anyone working in the area of contemporary culture studies.

*Postmodern/drama* Stephen Watt 1998 The absence of drama in most considerations of the "post-modern condition," Stephen Watt argues, demands a renewed exploration of drama's relationships with late capitalist economy, post-Marxian politics, and commodity culture. But *Postmodern/Drama* asks a provocative question: Does an entity such as postmodern drama in fact exist? Scrutinizing the critical tendency to label texts or writers as "postmodern," and delineating what it might mean to "read" drama more "postmodernly," Watt demonstrates that playwrights such as Samuel Beckett, Cherri Moraga, Harold Pinter, David Rabe, Karen Finley, and others should not be labeled "postmodernist," but rather recognized as producers of texts that might be termed "post-modern." Watt demonstrates that reading contemporary drama in such a fashion means reading culture more broadly, and he charts the kinds of exploratory movements such reading demands. Rigorously interdisciplinary, *Postmodern/Drama* carefully articulates the margins among genres and media. The book also considers novels by Beckett, Italo Calvino, and Don DeLillo; films by George Huang and Robert Altman; and commentary on postmodernity by Jean Baudrillard and Fredric Jameson. In the end, the postmodernity of contemporary drama is shown as less a question of genre or media than of a certain mode of subjectivity shared and contested by playwrights, producers, and audiences. "A very readable and well constructed book. Watt's approach is exploratory and this is particularly impressive. His thesis is all the more convincing for his willingness to consider both sides of any given critical argument or approach." --Lois Oppenheim, Montclair State University Stephen Watt is Professor of English, Indiana University, Bloomington. He is the author of *Joyce, O'Casey, and the Irish Popular Theater*, and coeditor of *Marketing Modernisms* (with Kevin J. H. Detmar), *American Drama: Colonial to*

*Contemporary* (with Gary L. Richardson), and *When They Weren't Doing Shakespeare* (with Judith L. Fisher).

**World Encyclopedia of Contemporary Theatre** Irving Brown (Consulting Bibliographer)

2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945, plus an index to key names throughout the six volumes of the series.

*American Theatre* 1997

*The Cambridge Guide to Theatre* Martin Banham 1995-09-21 Includes information about playwrights, important actors and directors, theaters, companies, movements, events, technology, and other aspects of theater.

*Festive Revolutions* Claudia Orenstein 1992

*The Routledge Companion to Jacques Lecoq* Mark Evans 2016-09-13 The Routledge Companion to Jacques Lecoq presents a thorough overview and analysis of Jacques Lecoq's life, work and philosophy of theatre. Through an exemplary collection of specially commissioned chapters from leading writers, specialists and practitioners, it draws together writings and reflections on his pedagogy, his practice, and his influence on the wider theatrical environment. It is a comprehensive guide to the work and legacy of one of the major figures of Western theatre in the second half of the twentieth century. In a four-part structure over fifty chapters, the book examines: The historical, artistic and social context out of which Lecoq's work and pedagogy arose, and its relation to such figures as Jacques Copeau, Antonin Artaud, Jean-Louis Barrault, and Dario Fo. Core themes of Lecoq's International School of Theatre, such as movement, play, improvisation, masks, language, comedy, and tragedy, investigated by former teachers and graduates of the School. The significance and value of his pedagogical approaches in the context of contemporary theatre practices. The diaspora of performance practice from the School, from the perspective of many of the most prominent artists themselves. This is an important and authoritative guide for anyone interested in Lecoq's work.