



# IMPRO TALKS

Symposium

## Improvisation as a Modern Paradigm in Theatre

20. und 21. October 2016, Zurich

University of the Arts (ZHdK)

Improvisation is an essential constituent of modern art – although in theatre it has been fought rigorously at the beginning of the modern era. Improvisation means loss of control, loss of intention and often loss of language. On the other hand improvisation promises team play, presence and access to new material, to unpredictable wonders, that nobody can create consciously. Some aspects of improvisation sound radically modern – while others just seem to come from oral cultures and traditional forms of art. What is it, then? A modern paradigm? Or an obsolete aesthetical principle?

IMPRO TALKS brings together researchers in the field of improvisation and theatre on an international level and throws light on this heterogenous field, that contains cognitive studies as well as ethnographical and historiographical approaches. In this way it makes visible the state of research.

The event is understood as a scientific symposium on the one hand and as a workshop on the other hand, conveying effects and techniques of improvisation in the way that mostly suits it: In the Here and Now.

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## 1. Schedule

9:00 - 16:00	Thursday Oct 20th, 2016	
1	<a href="#">„Improvisation as Art: History, Theory, Practice“</a> <i>Keynote Presentation</i> 60 Min	Dr. Edgar Landgraf
2	<a href="#">„Playing Games with Frames: a Model of Performativity and Impro“</a> <i>Presentation</i> 45 Min	Dr. Gunter Lösel
3	<a href="#">„Play Frames and Spontaneity as a Social Practice in Improvisational Theatre“</a> <i>Interactive Exercise/ Lecture Presentation</i> 60 Min	Nicolas J. Zaunbrecher
4	<a href="#">„Improvisation as a Prosaic Theatrical Paradigm (a belated response to Aristotle’s Poetics“</a> <i>Presentation</i> 45 Min	Dr. David Charles
5	<a href="#">„Comparison of Cognitive Process between Improvised and Scripted Acting“</a> <i>Presentation of PHD thesis</i> 45 Min	Yuri Kinugawa (Yumi Hughes)
6	„Improvisation, Art and the Theatre“ <i>Public Discussion</i>	Moderation: Gunter Lösel
7	SPUNK festival <a href="http://improtheaterfestival.ch">http://improtheaterfestival.ch</a>	
9:00 - 16:30	Friday Oct 21st, 2016	
8	<a href="#">„The improvisatory: an ecology and a politics: some suggestions and stimuli“</a> <i>Presentation</i> 45 Min	Dr. Ralph Yarrow, & Anthony Frost
9	<a href="#">„Improvisation’s Double A-Side“</a> <i>Workshop with theoretical input</i> 150 Min	Dr. Duncan Marwick
10	<a href="#">„Research with Applied Improvisation and Applied Theatre“</a> <i>Presentation</i> 45 Min	Christian Freisleben- Teutscher

11	<a href="#">„Fragile Devices: Improvising Across Artistic Disciplines to Engage with Difference“</a> <i>Presentation</i> 15 Min Demo/Workshop 20 Min	Dr. Rebecca Caines
12	Discussion about an Impro Research Network	

## 2. Abstracts

1	<p><b>Improvisation as Art: History, Theory, Practice</b>  Edgar Landgraf, BGSU</p> <p><b>HISTORY.</b> Since the eighteenth century, improvisation has maintained a highly contentious relationship with the arts. Many artists and theoreticians have vacillated between high praise, feelings of ambivalence, and profound skepticism about improvisation’s artistic value. The simultaneous suspicion and new appreciation for improvisation extends from the early representatives of the aesthetics of autonomy (e.g. Moritz, Goethe, Fernow), to the Romantics staging improvisation (Tieck) and finding in improvisation a model of universal art (Adam Müller), and well into the twentieth century. It is not until the arts’ “performative turn” (Fischer-Lichte) in the second half of the twentieth century that improvisation achieved broader respectability. <b>THEORY.</b> The historical ambivalence about improvisation reflects how improvisation simultaneously fulfills and contradicts key expectations for modern art. Jacques Derrida recognizes the problematic status of this binary. He demonstrates how improvisation (and really all notions of singularity, originality, or immediacy) are always already tied to repetition (otherwise, these notions cannot be communicated, understood, or even recognized). Derrida concludes from this that improvisation, in a strict sense, is impossible. <b>PRACTICE.</b> To escape Derrida’s dead end, I will suggest we draw on second-order cybernetics and examine the iterative mechanisms employed in improvisation that promote inventiveness and the emergence of unique works or performances. In theater, such mechanisms can be examined, for example, with regard to the Stanislavski system of acting (or Method acting), which puts at its core the practice of improvisation.</p>
2	<p><b>Playing Games with Frames</b>  Gunter Lösel, ZHdK</p> <p>The theory of performativity has opened theatre studies to a wide range of performative practices that before were not describable on a theoretical level. Does this approach also help to describe and explain improvisational theatre? In this presentation Gunter Lösel will draw on a heuristic concept within the theory of performativity, that was proposed by Klaus Schwind in 1997, and present a model of the performativity of improvisational theatre applying three basic frames: Reality/Play/Fiction. He will demonstrate the use of this model to describe and analyse improvised theatrical performances. Building on this, he will introduce a three-dimensional, dynamic model, claiming that frames should not be conceived as static but can shift and change both on purpose and arbitrarily, thus creating what Erika Fischer-Lichte called „perceptual multistabilities“.</p> <p>Lösel will examine techniques through which improvisers introduce certain frames of perception thus influencing the performative status of the performance. He will introduce a model of theatre-perception that might help to understand multiple perceptions as well as the emergence of frames within a performance.</p>
3	<p><b>Play Frames and Spontaneity as a Social Practice in Improvisational Theatre</b>  Nicolas Zaunbrecher</p> <p>This session identifies the quality of “spontaneity” as criterial to the identity of improvisational</p>

	<p>theatre, and asks how improvisers “do” spontaneity in this context—i.e., how do improvisational theatre practices make account of spontaneity, and how do they mark performances and experiences as spontaneous within this practice?</p> <p>Through this ethnomethodological perspective, the audience will explore this question through participating in variations on Victor Turner’s “play frames,” providing examples of differing social practices of spontaneity. Participant discussion of experiences in these different frames will be connected through lecture to the relevance of differential practices/accounts of spontaneity, and their relevance for both interpreting and constructing improv theory and methodology.</p>
4	<p><b>Improvisation as a Prosaic Theatrical Paradigm or a Belated Response to Aristotle’s <i>Poetics</i></b> David Charles</p> <p>The development and renown of the Western tragic dramatic impetus owes much to Aristotle’s <i>Poetics</i> of the fourth century BCE. This document sought to dissect and codify the defining features of this emergent form of high art. It is a commonly held belief that Aristotle also crafted a companion treatise that explored the less august comedic genre, although this work was quickly lost in the sands of time. While Aristotle’s <i>Poetics</i> continued and continues to exert a considerable influence on the face of drama, the comedic impetus lacked a similar level of formal inquiry and esteem.</p> <p>Gary Morson and Caryl Emerson coined the term “Prosaics” in their critical consideration of Russian theorist Mikhail Bakhtin. While many theories exist extolling and elevating the dynamics of elite “poetic” language, Bakhtin was groundbreaking in his efforts as a literary theorist to pursue an understanding and appreciation of the everyday – the language of the proverbial street. For Bakhtin, poetics sought to impose a strict and elite order (much as Aristotle had done) whereas prosaics recognize and value the many-voiced chaos and mess of the mundane, common and popular. The improvisational impetus shares much with Bakhtin’s prosaic paradigm and a consideration through this lens elucidates the defining features of this nebulous creative energy that often seems to defy simple categorization. This paper reflects on how improvisational theatre has been shaped and deployed throughout history and explores the untapped potentials of such a prosaic approach to performance as modern practitioners seek to address the contemporary challenges of both high and low art.</p>
5	<p><b>Comparison of Cognitive Process between Improvised and Scripted Acting</b> Yuri Kinugawa (Yumi Hughes)</p> <p>This study compares the acting process between an improvised and a scripted theatre performance through field observation, a field experiment, interviews, and an audience questionnaire. We observed and recorded an improvised performance with experienced improvisers. We interviewed them individually afterwards about their thought processes, recording them on video. Then we created a script from the dialogue of the improvised scenes. And other professional actors rehearsed this script before performing it at the same theatre with an audience. Again we followed the interview procedure with the actors. Analyzing the video interviews, we discovered: (a) the actors’ point of view during performance fell into 6 main categories and 11 sub categories; (b) improvised actors are conscious not just of acting but also of their roles as writers and directors; (c) scripted actors are more conscious of their acting technique and their acting plan; and (d) improvised actors change their focus towards their fellow performers more often and more quickly than scripted actors. Furthermore, we analyzed audience impressions of the two performances - improvised and scripted. Employing the GELOS scale we questioned 64 drama students. The improvised performance was assessed as more unique and original in contrast to the scripted performance. We concluded that improvised acting demands a more complex cognitive process than scripted acting, creating a more vital impression for the audience.</p>
6	Podium
7	<a href="http://improtheaterfestival.ch">http://improtheaterfestival.ch</a>

8	<p><b>The improvisatory: an ecology and a politics: some suggestions and stimuli</b> Tony Frost and Ralph Yarrow</p> <p>First: what do we mean by 'the improvisatory' and how has this concept developed through the three editions of our book (latest version: <i>Improvisation in Drama, Theatre and Performance: History, Practice, Theory</i>, Palgrave 2016: see especially pp. xi-xvi)? The book overall identifies a number of ways in which, across time and space and place and practice, the readiness and capacity to be in a state of improvisation has resonances for political, existential, psychological and social performativity, agency and responsibility.</p> <p>For us the improvisatory is a way of being, or perhaps you could say a way of being as much as possible. It's openness, it's listening to the other and to others, whether in terms of words or language or gestures or expressions or actions, it's spontaneity of response and not blocking the flow of that response, it's picking up and giving back, it's what you do when you play word games and non-verbal games or learn new languages, it's opening yourself to as much and as many of the sensations and events and energies that are around as possible and starting the process of shaping a response to them. It's experiencing as much as possible of who and where you are and what is and letting responses to that start to articulate themselves. It's being prepared to be and/or wanting to be more and other, and also being able to accommodate, to accept, to negotiate an impermanence at and as the core of that shape-changing. It is living with risk.</p> <p>For us, right now, this is all that Brexit is not. In a symposium in a country which has voted for restrictions on immigration and which has always had a somewhat troubled relationship with <i>Gastarbeiter</i>, and speaking as somewhat unwilling citizens of another country which has just articulated an equally viscerally protectionist position, how might the improvisatory be a model or more directly a way, a praxis to confront this fascistic reaction in oneself and in the structures of the societies we live in, and to reposition the vectors of our relationship with 'the environment'?</p> <p>Can we do this, here, now, between each one of us? We would like to test how far this thesis works. Can the improvisatory be one mechanism which stands against the crass and crushing defensiveness of Brexit and neo-Nazism and hate and othering in the places and spaces which we comfortably-off academics and liberal thinkers and arts practitioners inhabit (of course these things and worse are not absent from other spaces and places in which arts work also goes on under much greater threats too).</p> <p>We want to signal the kinds of extension which our book has negotiated over its several editions, towards other cultures, other forms, towards the inclusivity of audiences as well as performers. We will also signal or perhaps play with a few examples of practice, drawing on work from Chen Alon's <i>Combatants for Peace</i>, Al Wunder's 'theatre of the ordinary' and forms of improvisatory poetry and music.</p>
9	<p><b>Improvisation's Double A-Side</b> Duncan Marwick</p> <p>As an art form, Improvisation is wide-ranging and has the potential for infinite diversity. Therefore, as a training paradigm it can also be infinitely useful. However the preposition here is that the elements for this diversity are themselves finite. By looking at the elements of Attention and Awareness, which potentially mean a great deal to an improviser, we will enquire into this Double A-Side of improvisational practice through the lens of Playback Theatre and the Meisner Technique. We will observe what similarities and contrasts these two improvisational forms have, plus the potential wider applications beyond improvisational training. The use of Meisner Technique here is deliberately provocative, since it is often seen as sitting outside of the improvisation family, and should prompt a discussion within the Symposium as to its improvisational qualities.</p>
10	<p><b>Research with Applied Improvisation and Applied Theatre</b> Christian Freisleben-Teutscher</p>

	<p>A good definition of 'Arts based research' is "the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people they involve in their studies." 'Art based research' is used in all phases of a research process, „including data generation and collection, analysis, interpretation and representation.“ (Mc Niff cited in Balfour, O'Connor, &amp; Anderson, 2015, p 22). There are already many projects, were methods and approaches of Applied Theatre and Applied Improvisation are used in multitude ways. In my dialogue orientated input I will present some of these examples and building on this some games from the area of Applied Improvisation, that can be used in different phases of research.</p> <p>One important aspect of my input is, that these approaches are enriching ways of ,Participatory Action Research' (see Balfour, O'Connor, &amp; Anderson, 2015), where the boundaries between the roles of researcher and researched are repealed.</p>
11	<p><b>Fragile Devices: Improvising Across Artistic Disciplines to Engage with Difference</b> Rebecca Caines</p> <p>This presentation will have two parts. Part one will draw on the presenter's recent research exploring commonalities and differences in improvisation as it manifests across disciplines including theatre, performance art, music, dance, creative technologies and film. Using current literature in Critical Studies in Improvisation, she will argue for improvisation's unique capability for artistic innovation, community building, social engagement and engaging with difference. The second part of the presentation will include a short participatory demonstration where participants will be invited to explore improvisation that blurs the boundaries between disciplines, using a range of tools to augment their theatrical improvisation, including iPad apps for sonic exploration, live wiki edited poetry, and pico projectors for visual explorations. The presenter will share exercises she has used in her work in Australia, Northern Ireland, Canada and China, where improvisation has proved to be a vibrant "fragile device" for engaging professional artists and communities in innovative artistic exploration and social engagement.</p>

### 3. Contributors CVs (short)

1	<p><b>Edgar Landgraf</b> works as Associate Professor at Bowling Green State University, Ohio. He has published numerous articles on the history of improvisation and is author of the acclaimed book <i>Improvisation as Art. Conceptual Challenges, Historical Perspectives</i>. New York / London: Continuum, 2011.</p>
2	<p><b>Gunter Lösel</b> Is heading the research focus Performative Practice Zurich University of the Arts. He has published several books on improvisational theatre and a PhD thesis on the performativity of improvisation: <i>Das Spiel mit dem Chaos – Performativität und Systemcharakter des Improvisationstheaters</i> (2013), Bielefeld: transcript-Verlag.</p>
3	<p><b>Nicolas J. Zaunbrecher</b> works as Adjunct Professor at South Louisiana Community College, Department of Arts and Humanities. He is an improvising actor and has published several articles on improvisation. 2016 he has delivered a fascinating PhD thesis on spontaneity: <i>Doing Spontaneity</i>. Diss. Southern Illinois University—Carbondale, 2016.</p>
4	<p><b>David Charles</b> is working as Chair and Managing Director of Annie Russell (2012-Present) at Rollins College, Florida, Department of Theatre. He has been acting and directing improvised and devised theatre for more than 20 years and published his PhD thesis <i>The Novelty of Improvisation: Towards a Genre of Embodied Spontaneity</i> in 2003.</p>
5	<p><b>Yuri Kinugawa (Yumi Hughes)</b> Is an Actor, Improviser, Director, Writer and Resarcher at the University of Tokyo. She has been the head of Japanese National Theatresports at the world championship in 2006. Currently she is working on a PhD on improvisation and cognition, applying methods of cognitive psychology to improvised acting.</p>
8	<p><b>Ralph Yarrow</b> Is Professor em. in Drama and Comparative Literature at the University of East Anglia, GB. He has done intercultural research an improvisation in Indian and Asian theatre and has published the influential book <i>Improvisation in drama: Anthony Frost and Ralph Yarrow, Improvisation in Drama</i>, (New York: Palgrave, 2007).</p>
9	<p><b>Anthony Frost</b> is currently Director of Drama at the University of East Anglia and Course Director of its Scriptwriting and Performance degree programme. His publications include <i>Improvisation in Drama, Theatre and Performance</i> (with Ralph Yarrow, Palgrave Macmillan, revised, enlarged 3rd ed. 2015), and <i>Theatre Theories</i> (ed. and contrib., Norwich, Pen &amp; Inc., 2000).</p>
10	<p><b>Duncan Marwick</b> leads both the Dance and Performance Practice degrees at Leeds City College, using his professional experience to explore multi-disciplinary work. He is a skilled theatre and film practitioner, improviser, puppeteer, director, performance teacher and has worked professionally as an actor since 1996. He is currently working on a PHD-thesis on Sanford Meisner and Improvisation.</p>
11	<p><b>Christian F. Freisleben-Teutscher</b> is working as a researcher at St. Pölten University of Applied Sciences, Austria. His interests are improvisation in higher education and improvisation in research. He is currently working on a PdD-thesis titled <i>Teaching and learning with Applied Improvisation. Fostering participation and cooperation offline and online</i>” (due at the end of 2018).</p>
12	<p><b>Rebecca Caines</b></p>

Is Associate Professor (Creative Technologies) and Director of the Regina Improvisation Studies Centre at the University of Regina. Her research areas are critical studies in improvisation; socially-engaged art; emerging technologies and locational art. She is one of the editors of *The Improvisation Studies Reader*, New York: Routledge, 2014.

#### 4. Contributors CVs (long)

1	<p><b>EDGAR LANDGRAF</b> Associate Professor, Bowling Green State University, Ohio Dept. of German, Russian and East Asian Languages</p> <p><b>I. Academic Degrees</b> 1998 Ph.D. German, The Johns Hopkins University 1992 M.A. German, University of Illinois at Chicago 1990 B.A. equivalent, German Studies, Philosophy, and Psychology, Universität Zürich</p> <p><b>II. Academic Positions</b></p> <p><b>A. Teaching Positions</b> 2014- <i>Professor</i>, Department of German, Russian, and East Asian Languages Bowling Green State University 2006- 2014 <i>Associate Professor</i>, Department of German, Russian, and East Asian Languages Bowling Green State Universit 1998 to 2006 <i>Assistant Professor</i>, Department of German, Russian, and East Asian Languages Bowling Green State Universit 1992 to 1998 <i>Graduate Teaching Assistant</i>, Department of German The Johns Hopkins University 1990 to 1992 <i>Graduate Teaching Assistant</i>, Department of German, University of Illinois at Chicago 1988 to 1989 <i>Teaching Assistant</i>, Department of German Universität Zürich (Switzerland)</p> <p><b>IV. Research Interests</b> Improvisation, Performance Studies German Romanticism Eighteenth- and nineteenth-century German literature, aesthetics, and philosophy Anthropological and sociological approaches to literature; Science and Literature Systems theory, neo-cybernetics, posthumanism; theories of modernity Nietzsche</p> <p><b>V. Research Projects and Grants</b> Ohio Humanities Council Grant Application (2014 – received) Fellowship, Institute for the Study of Culture and Society (ICS) (S2014) FRC Travel Grant, BGSU, 2012 (matching travel award from OSU) DAAD Summer Seminar, Chicago (Summer 2009) Fulbright European Union Scholar-in-Residence Grant (Spring 2006). Fellowship, Institute for the Study of Culture and Society (ICS) (F2005) Instructional Improvement Grant for Intermediate German (2003)</p> <p><b>VI. Honors and Awards</b></p> <p>A. Awards Ohio Humanities Grant in support of Improvisation Symposium (received 2014-15); Institute for the Study of Culture and Society Fellowship (Fall 2005 &amp; Spring 2014)</p>
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	<p>Authors &amp; Artists Recognition (Friends of the University Library), BGSU 2006 &amp; 2012</p> <p>Master Teacher Award (Nomination, BGSU 2010)</p> <p>North American Goethe Society Essay Award for 2005.</p> <p>Roulston Prize for outstanding achievement and excellence in German, Johns Hopkins University (AY 1997-1998)</p> <p>Humboldt Consortium; Research Stipend at Berlin's Humboldt Universität (Summer 1996)</p> <p>NEH-sponsored Summer seminar at Johns Hopkins University (Summer 1995)</p> <p>Robert Kauf Award for Scholastic Excellence, University of Illinois at Chicago (1991 and 1992)</p>
2	<p><b>Gunter Lösel</b> Zurich University of the Arts Head of the research focus Performative Practice</p> <p>2014                    <b>Head of the research focus <i>Performative Practice</i></b> at the Zurich University of the Arts</p> <p>2012                    <b>PhD in Theater Studies</b> University of Hildesheim, Gemany Thesis: „Playing with Chaos – on the performativity of improvisational theater“</p> <p>2009/ 2010            <b>Visiting Lecturere at the University of Hildesheim</b>, Department for Cultural Studies and Aesthetic Communication</p> <ul style="list-style-type: none"> <li>▪ „History of improvisational theater“</li> <li>▪ „Practice of improvisational theater“</li> </ul> <p>seit 2007              Head of the <b>Institute for Theativity</b>„, Bremen</p> <p>seit 2007              Director of the <b>Improtheater Bremen</b> as a venue for long-form theatrical improvisation. Organization of the, Fliegende Funken Festival Bremen 2010 -2015)</p> <p>1997-2008            Founder and artistic director of the Improvisation-Theatergroup <b>Inflagranti</b>, Bremen</p> <p>1986-92               <b>Study of Psychology</b> in Freiburg i.Brsg, Diploma 1992</p> <p>1964                    Born in Karlsruhe and raised in the Black Forest (Freudenstadt)</p> <p><b>Publications</b></p> <p>2015                    <b><i>Der heiße Kern von Impro</i></b>, Bremen, lulu-Verlag</p> <p>2013                    <b><i>Das Spiel mit dem Chaos – Performativität und Systemcharakter des Improvisationstheaters</i></b> (2013), Bielefeld: transcript-Verlag; Dissertation</p> <p>2010                    <b><i>The Play of Archetypes – basic forms of human encounter</i></b>, Bremen, lulu Verlag</p> <p>2008                    <b><i>Das Archetypenspiel - Grundformen menschlicher Begegnungen</i></b> (2008), Plannegg: Impuls-Theaterverlag</p> <p>2004                    <b><i>Theater ohne Absicht - theoretische Fundierungen für das Improvisationstheater</i></b> (2004), Plannegg: Impuls-Theaterverlag</p>

3	<p><b>Nicolas J. Zaunbrecher</b>  South Louisiana Community College—Adjunct Professor, Department of Arts and Humanities  Southern Illinois University, Carbondale—Doctoral Candidate, Department of Communication Studies (Dissertation Defense April 1, 2016)</p> <p><b>Conference/Workshops</b></p> <ul style="list-style-type: none"> <li>- Zaunbrecher, Nicolas J. Professional Guest Artist—“Fundamentals of Improvisational Theatre for Theatre Movement Practitioners.” Workshop Series. Department of Theatre, Southern Union State Community College, Wadley, AL. 7-11 Apr. 2014.</li> <li>- Zaunbrecher, Nicolas J. “Enrichment Cluster: Introduction to Improvisation for 3rd-5th Grade Students.” Weekly Workshop Series. Episcopal School of Acadiana, Lafayette, LA. 25 Oct.-22 Nov. 2013.</li> <li>- Zaunbrecher, Nicolas J. “Art at the Speed of Life: Fundamentals of Improvisational Theatre.” Extended Professional Workshop. Theatre 810, Lafayette, LA. 17-28 June 2013.</li> <li>- Zaunbrecher, Nicolas J. Professional Guest Artist—“Scenic Improvisation for Theatre Movement Practitioners.” Workshop Series. Department of Theatre, Southern Union State Community College, Wadley, AL. 14-19 Apr. 2013.</li> <li>- Zaunbrecher, Nicolas J. Guest Artist—“From Here to Reality: A Diversity of Approaches to Action in Improvisational Theatre Scenework.” Workshop Series. Department of Communication and Theatre, University of Texas—Dallas. 28-31 Mar. 2012.</li> <li>- Zaunbrecher, Nicolas J. “Our In-Visible Skins: Performing Otherness in Improvisational Theatre.” Workshop. Barrel VI—Cult of the Stage Monkey 6th National Organization Conference. Cornelia Arts Building, Chicago. 24 July 2011.</li> <li>- Zaunbrecher, Nicolas J. “Touching on Stage without Being a Jerk, Perv, Prude or Wuss.” Workshop. Barrel V—Cult of the Stage Monkey 5th National Organization Conference. Diversionary Theatre, San Diego. 7 Aug. 2010.</li> <li>- Esquibel, Elena, Nicole Bohr, Mike Garvin, Heather Hull, and Nicolas J. Zaunbrecher. “(Improv)ing Academia: Embodied Spontaneity and Improvisation in Performance.” Performance and Roundtable Discussion. Southern States Communication Association. Peabody, Memphis, TN. 9 Apr. 2010.</li> </ul> <p><b>Publications</b></p> <p><i>Peer-reviewed articles</i></p> <ul style="list-style-type: none"> <li>- Zaunbrecher, Nicolas J. “Suspending Belief and Suspending Doubt: The Everyday and the Virtual in Practices of Factuality.” <i>Human Studies</i> 35.4 (2012): 519-37.</li> <li>- Zaunbrecher, Nicolas J. “The Elements of Improvisation: Structural Tools for Spontaneous Theatre.” <i>Theatre Topics</i> 21.1 (2011): 49-59.</li> </ul> <p><i>Dissertation—</i></p> <ul style="list-style-type: none"> <li>- Zaunbrecher, Nicolas J. <i>Doing Spontaneity</i>. Diss. Southern Illinois University—Carbondale, 2016.</li> </ul>
4	<p><b>David Charles</b>  Rollins College, Florida  Chair and Managing Director of Annie Russell (2012-Present), Department of Theatre</p> <p><b>Education</b></p> <p>1998-2003 <i>Louisiana State University</i> Baton Rouge, LA</p> <ul style="list-style-type: none"> <li>• Ph.D. in Theatre History, Criticism and Dramatic Literature, Performance Studies Minor. GPA: 4.0</li> <li>• Dissertation Title: “The Novelty of Improvisation: Towards a Genre of Embodied Spontaneity.” Dissertation Advisor: Dr. Jennifer Jones Cavanaugh</li> <li>• Graduate School Dissertation Fellow 2002-2003</li> <li>• Board of Regents Fellow 1998-2002</li> </ul> <p>1995-1998 <i>Western Illinois University</i> Macomb, IL</p> <ul style="list-style-type: none"> <li>• MFA in Theatre Performance. GPA: 4.0</li> <li>• Thesis Production: <i>Our Country’s Good</i>. Director: Dr. Charles Bell</li> </ul>

	<p>1995 <i>Players Workshop of Second City</i> Chicago, IL</p> <ul style="list-style-type: none"> <li>• Graduate of Summer Intensive Program.</li> <li>• Graduation Show: <i>The Condensed Glass</i>. Director: Eric Forsberg</li> </ul> <p>1991-1995 <i>Roosevelt University</i> Chicago, IL</p> <ul style="list-style-type: none"> <li>• BA (Honors) in Theatre Performance and English. GPA: 4.0</li> <li>• Honors Thesis: “ImprovWise: An ‘A’ to ‘Z’ of Improvisation.” Advisor: Dr. Yolanda Lyon-Miller</li> </ul> <p><b>Teaching Experience</b></p> <p>2003-Present <i>Rollins College</i> Winter Park, FL  <b>Chair and Managing Director of Annie Russell (2012-Present), Department of Theatre</b>  <b>Associate Professor (2010-Present), Department of Theatre</b>  <b>Assistant Professor (2003-2010), Department of Theatre</b></p> <p>2004-Present <i>SAK Comedy Lab Training Center</i> Orlando, FL  <b>Associate Artistic Director (2010-Present)</b>  <b>Teaching Faculty (2004-Present)</b> (Eight-nine session sequences)</p> <p>2001-2002 <i>Louisiana State University</i> Baton Rouge, LA  <b>Part-Time Lecturer, School of Independent Study</b></p> <ul style="list-style-type: none"> <li>• THTR 1020, Introduction to Theatre—<i>Continuous course</i></li> </ul> <p><b>Conference Presentations</b></p> <p>2014 Mid-America Theatre Conference, Pedagogy Symposium  “Revising the Role of Improvisational Training in the Traditional Acting Laboratory”</p> <p>2012 7<sup>th</sup> Annual Summit on Transforming Learning, Collaboration and Action Through High Impact Practices, Presenter and Workshop Facilitator  “Reimagining the Ancient Greek Playwright as Improviser in <i>It’s All Greek to Me</i>”  (Co-presented with Kaitlyn Schirard, Chelsea Swearingen and Brian Hatch)</p> <p>2011 Association for Theatre in Higher Education  “Reimagining the Ancient Greek Playwright as Improviser in <i>It’s All Greek to Me</i>”</p> <p>2011 Mid-America Theatre Conference, Pedagogy Symposium  “<i>It’s All Greek to Me</i>: Improvisational Lessons from the Tragic Chorus”  (Co-authored with Brian Hatch and Alexis Riley)</p> <p>2010 Mid-America Theatre Conference, Pedagogy Symposium  “<i>It’s All Greek to Me</i>: Parodic Long-Form Improv as Public Pedagogy”  (Co-authored with Brian Hatch, Amanda Leakey and Shannon Singley)</p> <p>2010 Mid-America Theatre Conference, Acting/Directing Symposium  “Mounting a Non-traditional Production in a Traditional Venue or  What Do You Do When Your New Public Doesn’t Even Know What Improv Is?”</p>
5	<p><b>Yuri Kinugawa (Yumi Hughes)</b>  University of Tokyo  Researcher, Actor, Improviser, Director, Writer</p> <p><b>Education</b>  BA in Education, Tamagawa University  Post Graduate Diploma in Theatre and Drama, Auckland University  Master (1st Class honors) in Theatre and Drama, Auckland University</p>

	<p><b>Academic Research</b>  She has been researching improvisation and creativity from a cognitive science point of view since 2014 as a PhD student in University of Tokyo.  Title of her PHD-thesis: „The Process of Creation of Improvisation Theatre – a cognitive approach“</p> <p><b>Awards</b>  Best Actress 1998 Stockholm International Film Festival  Best Foreign Performer 1998 New Zealand Film Awards  (“Memory &amp; Desire” Director Niki Caro. Best New Zealand Film 1998)  Yuri has been a professional actor and improviser for the past 20 years. She learnt improvisation from Keith Johnston (Calgary, Canada), Lyn Pierse (Sydney, Australia) and Charna Halpern (Chicago, USA). As a performer, she has worked in Film, Theatre, TV, and advertising. She has performed in the USA, Japan Canada, Germany, France, Austria, Holland, Switzerland, China, Australia and New Zealand. She was Japanese team captain for the 2006 International Theatresports Championship in Germany. As a teacher, she has taught improvisation for many schools and organizations in Japan including the three main theatre departments in Universities in Tokyo. She also has experience of teaching in Canada, France, Holland, China and NZ.  She is also Art director of Impro Works Ltd. (the longest-running Impro Theater company in Japan) <a href="http://www.impro-works.com">http://www.impro-works.com</a> and Neko Theatre Company based in Auckland, New Zealand. As a writer, she has published four books about improvisation in Japan with two more to be published in 2016.</p> <p><b>Theatre Director</b>  2013 “WALK EAT TALK” Auckland Theatre Company  2011 Modern Japanese play reading series  “The Man who turned into a Stick”,  “My Friend Hitler” ,  “The Face of Jizo” (Auckland drama studio)  2010 “The Parade 3” (Tokyo, Japan)  2009 “Me and Dick Frizzell”  The Origami Theatre “The Sparrow who cut her Tongue ” (Auckland, NZ)</p> <p><b>Actor</b>  2015 “Perfectly Improvised #3” ( Yokohama, Japan), “Theatresports” (Machida, Tokyo)  2014 “Good Soul of Sechuan” (Auckland, NZ) “Perfectly Improvised #2” (Tokyo, Japan),  2013 “Dance dance dance”, “Perfectly Improvised” (Tokyo, Japan)  2012 “See/Saw” (Yokohama, Japan)  2011 “12~The Miracle People~” directed by Eriko Ogawa (Tokyo, Japan)  International Improv Festival in Amsterdam (Amsterdam, Holland)  Nest (The Basement, Auckland Fringe Festival, NZ)  2010 “The Secret of Dong Ting Lake” directed by Ben Crowder (Auckland, NZ)  “Mirror “(Frankfurt, Germany)  “Improvisational Theatre” (Tokyo, Shimane, Nagasaki, Japan)  2009 “Me and Dick Frizzell”  “Shooting Rats “ directed by Peter Guessner (Tokyo, Japan)  “The Resting Show” directed by Warwick Broadhead (Auckland, NZ)  2007 “Wild Cabedge” directed by Ben Crowder(Auckland, NZ)</p>
8	<p><b>Ralph Yarrow</b>  Professor em., Drama and Comparative Literature  University of East Anglia, GB</p> <p>Teacher, theatre director, performer, actor trainer, writer, editor, translator, project leader.  Final post: Professor of Drama and Comparative Literature. Previously Head of French and (for a long time) Chair of Drama programmes.  My career spans an engagement with language and cultural production from Europe to India,</p>

	<p>from comparative criticism to postcolonial theory, from teaching innovations to directing practice; theatre and performance in France, Germany, Poland, the UK, India and Asia, South Africa.</p> <p>I made a founding international contribution to research into consciousness and the arts; developed further specializations in improvisation, Indian and Asian theatre; and in theatre in and as development, which comes out of theatre practice as training for personal and communal creativity, but also opens out into democracy as practice. I work currently in many of these areas as well as on performance and ecology; including close co-operation with India's leading Forum Theatre/Theatre of the Oppressed organisation, Jana Sanskriti.</p> <p>Books include <i>Improvisation in Drama</i>, <i>Indian Theatre</i>, and <i>Sacred Theatre</i> and a translation (from German) of Birgit Fritz's <i>InExactArt: the Autopoietic Theatre of Augusto Boal</i>.</p> <p>More than 40 refereed articles and book chapters, in e.g. <i>Journal of European Studies</i>; <i>New Comparison</i>; <i>Orbis Litterarum</i>; <i>Seagull Theatre Quarterly</i>; <i>Contemporary Theatre Review</i>; <i>Consciousness, Theatre, Literature and the Arts</i>; <i>Journal of South Asian Film and Media</i>.</p> <p>Directing includes many productions for UEA Drama, many in French for my UEA-based company <i>Sacré Théâtre</i> (probably the only permanent French-language company in the UK), others for Sewell Barn Theatre Norwich and for institutions and venues in Wales, India and South Africa (e.g. Beckett, Ionesco, Sartre, Genet, Pirandello, Strindberg, Różewicz, Kokoschka, Dickens, Orton, Pinter, Caryl Churchill, Goethe, Shakespeare, Tanvir, Vinaver). Among other things, I have been a clown (Feste in <b><i>Twelfth Night</i></b>), a saint (Thomas Becket in <b><i>Murder in the Cathedral</i></b>), a French homosexual speaking bad German (in Lessing's <b><i>Miss Sara Sampson</i></b>), a colonial wife (Betty in Churchill's <b><i>Cloud Nine</i></b>), a witch (in <b><i>Macbeth</i></b>), a cricket-loving Jewish Godfather (Goldberg in <b><i>The Birthday Party</i></b>) and a sado-masochistic erotomaniac fantasising as a French General (in Genet's <b><i>The Balcony</i></b>).</p> <p>Two principles have evolved as conclusions arrived at through practice: that leadership works best as collaborative co-creation, and that real advances always involve sorties across borders: hence a commitment to cross-disciplinary and cross-systemic exploration, and to taking co-creators along as a teacher, a director, a writer and a planner.</p> <p>Member of Editorial Board, <b>Consciousness, Literature and the Arts</b>, published by University of Wales at Aberystwyth, 2000-2007 and University of Lincoln 2007&gt;</p> <p>Member of AHRC College of Peer Reviewers (Theatre/Drama/Performance), 2008&gt;2013</p> <p>Directing, teaching, workshops, lectures and project work in India and South Africa, 1984-2015</p>
9	<p><b>Anthony Frost</b> University of East Anglia, GB</p> <p>Anthony Frost is currently Director of Drama at the University of East Anglia and Course Director of its Scriptwriting and Performance degree programme. The drama courses at UEA are national leaders and the Studio has an excellent track record in staging major theatre productions, hosting outreach dramas for schools, simulation training for medical students and annual Science Olympiads for young people.</p> <p>After training at RADA and Birmingham University, he was one of the co-founders of these successful programs and now teaches dramatic theory, literature and criticism, as well as theatre design, and was responsible for developing the teaching of playwriting at undergraduate level. He currently specialises in teaching <i>Contemporary Drama and Film</i> and runs the annual London-based Summer School drama programme. He has taught briefly at Birmingham University, the Free University of Berlin and Dickinson College, Pennsylvania. He is an experienced External Examiner, having worked at the universities of Cork, Northumbria, Northampton among others.</p> <p>As a director, he has created a number of devised or co-scripted works as well as staging plays by Shakespeare, Molière, Tirso de Molina, Brecht, Wedekind, Lorca among others. He directed Todd Wronski's <i>Dickens and Twain: Crossing the Pond</i> (2006) as well as the one-man show <i>Mark Twain Abroad</i> (2014) both at the Edinburgh Fringe and the Mathers Theater at Dickinson.</p> <p>He has translated Wedekind's <i>Frühlings Erwachen</i> (Spring Awakening) and Horváth's <i>Kasimir und Karolina</i> (Casimir and Caroline) for student productions.</p> <p>His publications include <i>Improvisation in Drama, Theatre and Performance</i> (with Ralph Yarrow,</p>

	Palgrave Macmillan, revised, enlarged 3rd ed. 2015), and <i>Theatre Theories</i> (ed. and contrib., Norwich, Pen & Inc., 2000).
10	<p><b>Duncan Marwick</b> Leeds City College, PHD-candidate</p> <p>HIGHER EDUCATION: b.a. theatre studies-acting &amp; m.a. performance, culture and context.</p> <p><b>Previous experience</b></p> <p><b>Directing credits</b> Monkeyheads: IMPRO GLADIATORS, PLAYBACK THEATRE, ACTOR &amp; DOG (S. Berkoff), CHRISTIE IN LOVE (H. Brenton), KNOTTED MAN (Devised Live Art Performance). Red Grit (Red Ladder Theatre Company): BITTERSWEET SHUNSHINE (Ben Tagoe). Leeds City College: CONFUSIONS (A. Aykourn), DICTATION (M. Kenny), BABY LOVE (D. Edgar), THE POSSIBILITIES (H. Barker), THE CRITIC (R. B. Sheridan) Fuse Theatre (Theatre for Young People): SUMMERTIME STORIES (Devised). Calderdale College (Halifax): FIND ME (Wymark) , THE WASPS (Aristophanes), MOUNTAIN LANGUAGE (Pinter). Various Theatre Schools: THE RETURN TO THE FORBIDDEN PLANET, JUNGLE BOOK (kids) , ANNIE, PINOCCHIO'S LOST HIS STRINGS, A MIDSUMMERS NIGHTS DREAM (Abridged), THE DUCK VARIATIONS (D. Mamet), STAY BRAVE BRIAN GRAVY (C. Grose) Burnley Youth Theatre: SHOCK HEADED PETER (Devised) York Youth Theatre: THE UNFORTUNATE TALE OF THE EGG (L. Ross), RAINBOW'S ENDING (N. Greig)</p> <p><b>Television</b> BBC: DOCTORS – <i>Jez Skinner</i>. BBC 3: AWOL – <i>BureauTeller</i>. Yorkshire TV: THE ROYAL – <i>Dunlop</i>. BBC2: THE CREATIVES – <i>Douglas</i> CH4: THE YOUNG PERSONS GUIDE TO BECOMING A ROCK STAR – <i>Psycho McPhail</i> <b>Theatre</b> Threadbear Playback Theatre. Monkeyheads: IMPRO GLADIATORS, PLAYBACK THEATRE, CHRISTIE IN LOVE – <i>Constable</i> / ACTOR – <i>Actor</i> / DOG – <i>Man &amp; Dog</i>. Chol Theatre Co: SPACE CIRCUS – <i>Sam the Scientist</i> (+ re-mount). West Yorkshire Playhouse: TROUBLE (TIE) – <i>Trouble (plus re-mount)</i> / THURSDAY NIGHT LIVE – <i>Live Readings</i> / GLUEY &amp; THE LION (Northern Exposure) – <i>Various</i> / INCONCEIVABLE – <i>Ewan Proclaimer</i> / <i>Mankey..</i> York Theatre Royal: MACBETH – <i>Banquo</i> / <i>Seyward</i> / TRAINSPOTTING – <i>Mark Renton</i>. Northcott Exeter: THE MAN OF MODE – <i>Mister Medley</i>. Royal Shakespeare Company: VICTORIA – <i>Callum</i> / <i>Bryce</i> / <i>Billie</i>. Old Red Lion: GRAVE PLOTS – <i>Lachlan McGlaughlin</i>. CragRats: Various TIE Tours</p> <p><b>Performance</b> Monkeyheads: IMPRO GLADIATORS (Referee &amp; Actor), PLAYBACK THEATRE (Conductor &amp; Actor), KNOTTED MAN (Performer). <b>Pantomime &amp; Musical</b> Colwyn Bay Grand: JACK &amp; THE BEANSTALK – <i>Simple Simon</i> The Priestley, Bradford: PINOCCHIO – <i>Puppet Master</i> <b>Film</b> Features: FAST ROMANCE – <i>Terry</i> / TITANIC TOWN – <i>Lionel Thirston</i> Shorts: SANDMAN / THE TONTO WOMAN / RAMI / SCORN / JANE'S LIFE (<i>also see corporate</i>) <b>Radio / Voice-Over</b> GENERAL ELECTRIC – <i>Voice-Over</i> (Television/Film Worldwide Commercial) / BRITISH TELECOM – (Radio Commercial) / COLIN McRAE: PEDAL TO THE METAL – <i>Narrator</i> (Documentary) / SCOTTISH EXECUTIVE – (Radio Public Service Commercial) <b>Commercial</b> LITTLEWOODS / WEEDOL / EVENING STANDARD / TOYS 'R' US (Italy) <b>Corporate</b> ESSEX POLICE TV UNIT (PRISON NO WAY!- short film) / BRITISH ARMY (LETHAL WEAPON- short film) / EAST RIDING COUNCIL / JOB CENTRE / LAUGHLINES / MURDER ONE / NATIONAL MEDIA MUSEUM, Bradford (EASTENDERS, TOP TV MOMENTS &amp; CRACKERJACK Interpretation)</p> <p><b>Drama Teacher</b> York Theatre Royal Youth Theatre / Leeds College of Art &amp; Design / Bradford College / Artis Specialist / Leeds City College / Calderdale College (Halifax) / York Arts Academy / Various Theatre Schools &amp; Academies</p>
11	<p><b>Christian F. Freisleben-Teutscher</b> St. Pölten University of Applied Sciences</p> <p>1990: Successful completion of studies at the Vienna University (communication science; political science, theater science)</p>

	<p>1990 - 1991: further qualification in media pedagogy at the Media Centre of the City of Vienna - since 1990 intense using of Web 2.0 tools</p> <p>From 1993: working free lancing in public relations (including internal communications) for various institutions in the fields of healthcare, social affairs and education .</p> <p>From 1993: designing and implementing seminars, workshops, trainings for full-time workers. volunteers and multipliers in the fields of (adult) education, health care, social affairs</p> <p>Since 1999: Intensive examination / ongoing training on methods of applied improvisation (including improvisational theater, forum and statue theater, systemic approaches) - Implementation in various educational and counseling settings</p> <p>Since 2007: member of the improvisation theater group imperfect</p> <p>Since 2010: continuing education on the subject field of Web 2.0 / social media and by participation in MOOCs as Opco12 among others , MMC13 , COER13 , VHSMOOC etc.</p> <p>Since May 2015: working halftime at the St. Pölten University of Applied Sciences (project inverted classroom; blended learning); using applied improve in workshops for teachers</p> <p>September 2015: start of the work on a theses on “Teaching and learning with Applied Improvisation. Fostering participation and cooperation offline and online” (due at the end of 2018)</p>
12	<p><b>REBECCA CAINES</b> Associate Professor (Creative Technologies) &amp; Director of Regina Improvisation Studies Centre Faculty of Media, Art, and Performance, University of Regina</p> <p><b>RESEARCH AREAS</b> Critical studies in improvisation; socially-engaged art; emerging technologies; locational art; interdisciplinarity</p> <p><b>SIGNIFICANT RESEARCH FUNDING</b> Co-Applicant: “International Institute for Critical Studies in Improvisation” Social Sciences and Humanities Research Council Partnership Grant. 2013-2020 Principal Investigator: Competitive Internal University Grants (President’s SSHRC Fund, Research Fund, Teaching and Learning Scholar Fund, Community Research Fund, Indigenization Fund, Office of the Vice President- Research Special Projects) Principal Investigator: “Community Sound [e]Scapes: Northern Ontario” Media Arts- Artist and Community Collaboration, Canada Council for the Arts, 2011 Postdoctoral Research Fellowship X 2 Improvisation, Community, and Social Practice, University of Guelph, (2009-2010; 2010-2011),</p> <p><b>FIVE SIGNIFICANT PUBLICATIONS</b> Rebecca Caines and Ajay Heble, eds. Spontaneous Acts: The Improvisation Studies Reader. London; New York: Routledge, 2014. Print. (Role in co-edited work: Lead Author). Caines, Rebecca “Fugitive Moments and Public Memory: An Improvised Memorial for Suspected Illegal Entry Vessel X in Canberra.” Participatory Urbanisms. Berkley: Global Urban Humanities, University of California. (2015): n. pag. Web. Caines, Rebecca (in press). “Embodied Echoes and Improvised Community Sound [e]Scapes.” Negotiated Moments: Improvisation, Sound, and Subjectivity. Ed. Gillian Siddall and Ellen Waterman. Durham, N.C.: Duke University Press, 2016. Print. Caines, Rebecca, Rachelle Viader Knowles, and Judy Anderson. “QR Codes and Traditional Beadwork: Augmented Communities Improvising Together.” Augment. Spec. issue of MC: Media and Culture 16.6(2013): n. pag. Web. Caines, Rebecca. "Haunted Voices in Everyday Spaces: The Community Based Hip-Hop of Australian "Guerrilla" Artist Morganics," Community Performance: A Reader, ed. Petra Kupperts and Gwen Robertson. London and NY: Routledge, 2007. 252-262. Print.</p>

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