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Worklight Improv Team

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Worklight Improv Team



Co-Chair Shannon Hill

The time has come.

For you to see.

The beauty of.

Humor and glee.

No not that wimpie.

Singing show.

We're talking WIT.

Just so you know.

So sit right back.

We'll carry on.

We're here today.

To turn you on!

Music

TURN ON THE WIT!!!

1: Would you turn on the TV, Hoarders is about to start?

2: Sure, let me find the remote.

1: Oh, I think I left it in my pile of old Troll Dolls. Or maybe in the kitchen under the mountain of Pizza Boxes I'm saving for that collage. Oh! No! In the bedroom on the third of the bed I sleep on.

2: Oh! Found it, it was sandwiched between our snow globe collection and 80s scarves.

1: These people are so pathetic.

1: Cosmo quiz time! What will turn on YOUR man this Holiday Season? Cinnamon lip balm, santakinis, and candy cane stockings, yum!

1: So wait, I turn on the abandoned road with no sign and go 20 miles into the middle of a corn field until the road stops?

2: Yes.

1: And you'll be waiting there with a puppy?

2: And a shovel.

1: Oh. Okay!

1: It's your turn on Facebook Scrabble Helen, we've been waiting 4 days for you to post your word.

2: Ngyaaah!

1: Yes, yes, I turn on my computer, and what do I see?

2: By George what?!

1: A joke!

2: By George!

1: Why did the Fungi leave the party?

2: By George I have no idea!

1: Because there wasn't mushroom!

2: By George!

1: Hi, George Foreman here. I've been sitting in your cupboard since you saw the infomercial about me in 98. Do me a favor and TURN ME ON EVERY ONCE IN A WHILE!!!

YES, YES MY MINIONS! React, communicate, listen, imagine, create! And do it all with no plan of how this night will go. Turn them on. Turn this audience on! TURN EVERYONE ON!!!!!! To improv.

Shannon runs out!

Workshop Notes:

Crawlspace Eviction (4/10/10):

- sketch rehearsal
- bounce ideas off one another
- switch seats
- warm-up/stretching (Zip Zap Zop-silent)
- tightrope
 - well-known word
 - I'm thinking of...
 - No, no, no, you're thinking of... (ex: rope, pope, etc.) (similar, sounds like)
 - challenging to height of your intelligence
 - play with confidence
- Big Booty
- Switcheroo
 - be dynamic characters
- intros should be quick and short (make them exciting for the audience)
- 4 Square
 - make characters as different as possible
 - rotates, different suggestions for each pair
- take unusual suggestions
- have a scene to boost energy/contrast
- develop relationships (mystery, relationship)
- develop physical traits

- bold choice

- get to switch right away

Kind of Pretty Women Rehearsal (5/1/10)

- What do you think is the most important aspect of improv?

- Sketch comedy Ideas

- Wound doll

- Sysifis (sp?): saying the same thing a bunch of different ways

- Elephant Giraffe Rabbit BBBop

- Silent Open Scenes

 - paint a picture of environment

 - keep mysterious places in mind

- focus on physical environment

- need sense of urgency, pace

- bigger, physical choices are better

- whatever your partner makes, it is

- go into games knowing tricks, not just rules

- changing channels

- Make a set list

- Old job/new job

Second City (7/26/10-7/30/10)

- No judgment

- Environment/Object Work

 - act of moving=left sided, specific

- use less words

- 2 lines

- 3 line dialogue

- relationship-character-what you want from your partner

- establish environment

- enter

- be specific

- "Yes, and..."-agree and supplement

- match emotions

- opposite emotions

- Cocktail party=give and take

- coming in with objective really helped

- Editing

- Swipe

- Tap

- Pass the Clap

- Stare down

- Conducting

- something you hate

- something you love

- audience involvement

- name something generally liked, actors have to rant

- Conducting Rant/Rave

- Emotion List

- brings info to head
- how you can show it, not telling
- protector/defender
- lap sit
- name game-noise and name
- human knot
- bunny bunny
- box/object-3 things/share
- Actors and Improvisers: observing human behavior and heightening it
- Creating an environment: one person starts, everyone adds something
- walk and greet
- name with motions
- gift circle
- velociraptor (sp?) game
- specificity
- different wants/needs
- character=anything you do
- genuine/authenticity
- physical action
- stakes are high
- make your scene partner look amazing
 - what does this ensemble mean?
- just listen and react
- showing is sexier

- ask location
- start list
- change emotion
- heighten situation

-Scene work

- relationship
- want/need
- keep heightening
- questions (no)
- Yes, and...
- Slow down

-Oscar Winning Moment

-Scene

- relationship
- location

-Not listening is the worst habit in the world

-building an object

-animal work-spine games

-character, just change how you carry yourself

-physicality

- figure out what they lead with
- 10 to 5 exaggerate
- 30 sec monologue
- scene between these two characters

- who are these people, what do they do?
- in long form, let the scenes before you influence your scene
- let physical movement inspire relationships and the character
- POV/Wants/Needs
 - unleashes subtext
 - tactics
 - list of objectives, draw, go about it indirectly
- the story is not as interesting as the moment between two people
- really connect and listen, instead of worrying about protecting yourself
- character+environment+wants and needs
- Keep the want going
- DON'T PIMP YOUR PARTNER!
- words are least important
 - body language=80%
 - tone=10%
 - words=10%
- Silent Scenes
 - give locations
 - all about actions
- Car
 - silent
 - gibberish
 - talking
- Stick with your choices and heighten them

- Less is more
- Don't put too many balls in the air
- Lock into whatever the first thing is
- Slow down, taste your food
- Three types of players:
 - Verbal
 - Kinesthetic
 - Visual-has natural tendencies
- Montage
 - long form
 - jumble of scenes
 - can have reoccurring characters/scenes
- Callback
 - refer to something mentioned earlier
- Sweep Edit
- Vocally take focus
- Tag Out
- Add on
- Always be ready to exit

GR Improv Fest (8/21/10):

- Vroom warm up
- Eye contact and touch
- Touch exercise=so important
 - a improve scene isn't about the conflict, it's about the relationship

- You don't make mistakes, you make choices
- Silent scenes, based on physical
- Montage=back line up, one word suggestions, edit
- Two most important things: 1. Confidence. 2. Context.

WIT NOTES:

Impro, by Keith Johnstone

Starting at pg. 126

-Ways to get people out of their heads:

-“Experts”-have an interviewer ask questions of an expert in whatever subject. Both questions and answers must be rapid fire. The “Expert” has to convince the audience that he or she is an authority on the subject.

-“Verbal Chase”- teacher asks random questions, student answers rapid fire, questions try to throw students for a loop

-“Word at a Time”- create a story one word at a time (can’t control outcome, must pay attention); can also be done with letters.

-Creating a scene together, speaking one word at a time together, extra members fill in sound effects/become other characters who are mentioned

-describe a routine and interrupt it

-ex. Clown and Caliban scene in the Tempest

-introduce concept by having each actor prearrange something that will surprise his partner

-don’t move the action elsewhere or talk about people who aren’t in the scene with you or events that happened in the past

-Obey game: have one actor tell the other what to do, makes them get used to obeying each other/ ordering each other around/get used to an audience without

-Three rules: 1) interrupt the routine 2)keep the action onstage 3) don’t cancel the story

-misdirect people to absolve them of responsibility.

Mask Work

-spontaneous characters can yield the same result as mask work. People want action, not thinking

-can force people into a slight trance state

-we learn to hold characteristic expressions as a way of maintaining our personalities, and we are far more interested by faces than we realize

-“If a scene goes badly, I remember it. If it goes well I forget very quickly.”

-“Face Masks”-ask actors to change their facial expression and hold it, then move around and introduce themselves to one another (usually this changes their physicality, because the actors let their bodies do what they want to do), then, play scenes while holding faces that express some sort of emotion...it is easier to improvise because of the change in behavior, lose fear of overacting

- Michael Chekov- “You are going to imagine that in the same space you occupy with your own, real body there exists another body—the imaginary body of your character...you clothe yourself, as it were...after a while you will begin to think and feel of yourself as another person”

-“Costume”- Try on different costumes, let the costumes inspire character; do a scene in gibberish, then in dialogue

-Animals- Act as animals, then turn them into people

THE SECOND CITY-Sheldon Patinkin

Starting on page 10

- Bernard Sahlins: one of the original owners of Second City and producer
- Paul Sills: also an original owner, early director, son of Viola Spolin
- The Compass: theatre group formed by Viola Spolin and Paul Sills, shows :living newspaper, improvised scenes (subject/outcome of scene decided), improv with suggestions from audience
- Sheldon Patinkin-artistic director
- Relationships scenes: from suggestion of audience, now the second city format
- Del Close: invented “The Harold” from improv
- Be totally present with each other onstage...always work to serve your fellow players
- Rule: mime something while having continuous conversation without once mentioning anything involved in the activity
- Each idea isn’t so important, it’s knowing that you can create new ideas
- Be open, creative, and true in everything you do. –Avery Schrieber
- Officially opened in December of 1959- Paul Sills, Howard Alk, Bernie Sahlins
- Original Cast: Howard Alk, Roger Bowen, Severn Darden, Andrew Duncan, Barbara Harris, Mina Kolb, Eugene Troobnick, and Allaudin Mathieu...Paul Sand and Alan Arkin replaced Roger Bowen and Howard Alk.

- "Option"-game where actors pause the action and ask the audience what happens next
- Bookends: ask audience for first and last line of the scene, actors fill in the middle
- Intros can be used to stall/set up
- Chicago is the base, NYC and L.A. =on the road
- Opened the playwrights theatre in as part of second city
- Failure is a huge part of improve; you have to not be afraid to fail
- Blackouts: one liner scenes followed by a black out (all in the timing)
- Audition now: first and last line of scene, improvise with one other actor
- Acting is reacting, don't try to be funny, don't go for jokes, just be present and work honestly off your fellow actors, always work at the top of your intelligence, the audience sees and hears what you do, so if your reaction isn't honest, they will know
- TV Show, work in Toronto (SCTV)
- "E.T.C" space: originally an overflow theatre, now has its own shows
- "Harold": recurring, intersecting series of scenes, monologues, and blackouts improvised on the spot by the cast from a series of audience suggestions, including a topic
- New wave of comedy: 90s-sketch and improv combined

Improvisation for the Theatre by Viola Spolin

- We learn through experience and experiencing, and no one teaches anyone anything. P.3
- Everyone can act. Everyone can improvise. Anyone who wishes to can play in the theatre and learn to become stageworthy p.3
- When response to experience takes place at this intuitive level, when a person functions beyond a constricted intellectual plane, his intelligence is freed.
- Skills are developed at the very moment a person is having all the fun and excitement playing a game has to offer-this is the exact time he is truly open to receive them
- There must be group agreement on the rules of the game and group interaction moving towards the objective if the game is to be played.p.5
- we crave approval and are scared of disapproval so much in society because approval is often mistaken for love, and it causes us to be "creatively paralyzed"

-the student, then, bent on proving himself, is constantly watching and judging himself and moves nowhere

-the cue for the teacher –director is basically simple: he must see that each student is participating freely at every moment

-Point of Concentration: focused energy, relaxes them: you should find a different “acting problem” every time you are onstage, the reason for doing certain exercises

-How many human values will be lost and how much will our art forms be deprived if we seek only success?...process comes before end-result p. 12

-the student should realize that the audience is an organic part of the theatre, and should immediately feel a host’s sense of responsibility toward them

-The audience should be thought of as individuals.

-The techniques of theatre are the techniques of communicating...Method’s alter to meet time and place. p.14

-experiencing is the only actual homework of an actor

-the physical is the known, and through it, we may find our way to the unknown, the intuitive, and perhaps beyond to a man’s spirit itself p. 16

-In improvisational theatre, the player learns that a stage reality must have...in short, physical reality

-The actor can only SHOW us.

-side coaching keeps an actor in present time, in the time of process

-All exercises are done with teams chosen at random. Students must learn to relate with everyone and anyone p. 30

-pre-planning makes the development of improvisers impossible

-“A group of individuals who act, agree, and share together create strength and release knowledge surpassing the contribution of any single member.” P. 37

-the heart of improvisation is transformation p. 38

-Act, don’t react. This will create process and change.

-For improv, an actor must always be concerned with his fellow actors, and direct all of his action toward them

-sceneimprov can only evolve out of group agreement and playing

-A moment of grandeur comes to everyone when they act out of their humanness without need for acceptance, exhibitionism, or applause. An audience knows this and responds accordingly

-Acting is doing.

-In playing, for better or worse, we all throw ourselves into the same pool.

-contact comes out of our sensory equipment. Self-protections (assumption, prejudices, etc) keep us from contact.

-It takes courage to move out into the new, the unknown.

-close improv groups communicate on a non-verbal level with uncanny skill and swiftness

-take and give on stage

-group harmony pleases an audience

-orientation game "who": One player goes on stage and starts an activity. Other players join him one at a time, as definite characters

-age exercise: waiting for a bus at (insert age here)

-og #3: one player goes onstage and starts an activity, other players come on one at a time, they know who they are, and the first player must accept them and relate to them

-What do I do for a living? (same as age game, but with occupations)

-Begin/End game: say begin and end at the beginning and ending of each action

Exercises that work on "Where"

-The Where Game: player goes onstage and shows Where through the physical use of the objects. When another player thinks he knows Where the first player is, he assumes a WHO, enters the Where and develops a relationship with the Where and the other player. Other players join them, one at a time, in a similar fashion

-What's Beyond A: Player is either to leave or enter a room (or both). Stage is only used to walk through; no action is to take place other than what is necessary to communicate to the audience what room he has come from and what room he is going to (stage is empty hallway)

-b: player suggests what went on in the place offstage the player has just left.

-c: what the player is going to do in the other room

-Where With Help: (two) Where, Who, and What agreed upon. Players do scene with Contact, helping each other solve the problem, players help each other make contact with everything in the room (or can be played where the player is trying to keep the other from contacting all the objects)

-What Time Is It? : (1) Player writes time on a slip of paper and hands it to group leader before going on stage

-Who Game: A on stage, B enters, A must figure out who he is by way B relates to him. (Did B show or tell the relationship?) (gibberish can be used)

Exercises to show and not tell:

Gibberish Exercises:

-Demonstration: player sells an object to us in gibberish

-Past incidents: Players tell each other something that happened to them using gibberish

-Teaching: players decide to teach another player something using gibberish

Exercises that work on Physicality:

-Parts of the body: players can only use certain parts of their body to show how they are feeling, where they are, etc.

-Rhythmic Movement: group leader calls out an object (train, airplane, space ship, etc.) Players are instantly, without reflection, to make some motion that the object suggests to them. They move around the space like this for awhile, repeating the movement, then based on the movement, they form characters

-Contact: With each new line, players must touch the other character in a different manner

-Silent tension: no words, scene must be played out

-Hold It! Have player take on body expressions and carry them through scenes

-Animal Work

-Transformation of Relationship...players begin with a relationship, and transform it into new ones.

Exercises that work on listening/speech:

A. Give and Take: two sub teams, both start, team a takes focus, b fades out,

B. Whisper/Shout Exercise: two or more players, Where Who and What agreed upon, same scene 3 times, 1st time is whispered, 2nd time is shouted, 3rd time is normal voices

When taking suggestions from the audience, the audience should either supply the problem, or the who, what, where, and the actors should provide the other

TRUTH IN COMEDY

-starting on page 57:

- he who gives information is a gift-giver ; he who asks questions is a thief
- find the game within a scene, and then you've found the scene
- An improviser must consider what was said, and what is left unsaid. "Why did she say that? What does that mean? How does that make me feel?"
- avoid preconceptions
- Freeze tag
- Three Line Scenes: can be done using the same opening line, each line should raise the stakes and add more information
- Make assumptions, don't ask questions
- listen and remember
- listen for the whole idea in a statement
- always assume that the audience is one step ahead of you
- nothing is ignored, nothing is forgotten, and nothing is a mistake
- One Word Story: players line up and give one word of a story each, words should come quickly, should be responsive and really listen, if one player slows down, they have to fake their own death, preferably using something in the story, and then step out
- Conducted story: theme/sentence from audience, conductor points at people to start telling the story
- stay in the moment, what is happening now will be the key to discovery
- nothing is ignored, follow the unexpected twist
- there is no such thing as a mistake
- There must be a RELATIONSHIP, ENVIRONMENT, and EVENT in every scene.
- What makes this day different from the rest?
- Keep an open mind
- the simpler the idea, the better
- Pretend the scene began 5 minutes before the light came up; start in the middle; make assumptions about your relationships
- Keep it active. Active choices further the scene.

- scenes are more interested when the idea is seen rather than talked about
- one-upmanship=game
- less is more
- silence is golden
- be specific
- rule of threes
- Cocktail party game
- Reflections game: reflect other scenes
- take the unusual choice
- listen to your inner voice
- reflect each other's ideas
- use your environment
- stay specific
- players can do one activity while talking about something else
- “Create an Object to Speak” exercise
- “Invocation”: Describe It, Talk to It, Worship It, Become It
- “Secrets”: players write secrets or desires on a slip of paper, and draw one, show it to the audience, but not the other player, and then play the scene.
- commit to the physical
- let the environment effect you
- be specific with your objects
- reveal yourself through character
- find your function or role in every game/scene
- don't ask questions
- don't break reality
- don't pimp your partner

-question game

-

Comedy Central: The Essential Guide to Comedy.

Claro, Christopher & Julie Klam. Boulevard Books.
April 1997. New York, NY.

Rules of Comedy:

- 1) If it bends, it's funny. If it breaks, it's not funny. (Comedy is tragedy + time.)
- 2) If the audience needs a drop cloth = not funny
- 3) Asking "How are you feeling tonight?" or complimenting the MC = bad
- 4) Things are funniest in threes.

The Second City. Patinkin, Sheldon
Sourcebooks, Inc. Naperville, IL. 2000

- Second City opened on Dec. 16, 1959 - 125 seat cabaret
- Product of "The Compass" at UC
- Games
 - ↳ 3 basic questions
 - ↳ who? what? where?
 - ↳ find games that work on each, including "the other" + creating a character w/in an ensemble
- Scenes (silent, gibberish)
- Dubbing
- Exit or Entrance, only when everyone is looking at you without mentioning a word

- TRUST each other, work off what's happening b/w them & others
- you don't know what you're going to do or say next, + whatever it is has to come off what you see + hear from others, combined w/ what you want

Impro- Keith Johnstone

- Attend spontaneously, images => "in the moment"
- "All the flowers are beautiful"
- school teaches you not to respond
- valuing men by intelligence = crazy
 - ↳ value people for actions, not thoughts
- teacher is not superior to the child
- "To know yet to think that one does not know best"
- drama is about relationships, not characters
- combine imaginations in an additive way
- cut knots instead of untying them
- good teachers can get results with any method
- group can make or break members, teachers are responsible for making the group good
- low status @ first, if students suck => blame you.
- convince group members to be interested in support of the others
- don't try to control the future, or "win"

Status

- try to get status a little above your partner's
 - ↳ no action is motiveless

- cope easily w/ any situation by changing your status
- friends agree to play status games
- see-saw principle = "I go up, you go down"
- low-status players save up info involving their own discomfiture w/ which to please + amuse other people
- comedians are paid to raise or lower a person's status
- we want people w/ low status, but don't want to feel sympathy
- what essentially is laughable is done automatically
- Eye Contact Exercise
 - walk around greeting
 - then ask some people to hold eye contact others glance away + back
- "Er" exercise
 - "er" @ beg (short)
 - "er" in middle
 - "er" at beginning (long)
- keeping head still = higher authority
- Status games
 - 1) both lower status
 - 2) both raise status
 - 3) 1 raise, 1 lowers
 - 4) status reverses

- only a little above partners

- not necessary to succeed

ex: husband low - wife high - breakfast
husband high - secretary low - office
husband low - wife low

- in order to enter a room all you need to know is what status you are playing

- repeat status exercises in gibberish

- door exercise p 48

- play different statuses to different things \Rightarrow space, people, etc.

- use only the way you look + sound to ward off attacks = no defense

- If you can get the students to insult each other, status work is easier

\hookrightarrow we are interested in seeing

pres hit people... repeat every insult indignity + outrage

- movements should readjust according to space + the other actors

- high status - let space flow into other people, low - avoid letting theirs flow out

- watch status changes in real life

- Master / Servant \rightarrow status reverses, ~~across~~

- Pecking order game (1 \rightarrow 4)

Orders + blame \rightarrow excuses + problems \leftarrow

Pecking order

↳ Hat game

↳ activities → start low, go high or vice versa

- large status gap

→ master kills servant after 3 snaps of annoyance

- humans are pecking order animals

Spontaneity

- "You have to be a very stubborn person to remain an artist in this culture. It's easy to play the role of 'artist', but actually to create something means going against one's education."

- "Once we believe that art is self-expression, then the individual can be criticized, not only for his lack of skill or skill, but simply for being what he is." Art is NOT self-expression

- Imagination is as effortless as perception unless we think it might be wrong, which is what our education encourages us to believe.

- If an improviser is stuck for an idea, he shouldn't have to search for one, he should trigger his partner's ability to give unthought answers

- Once you learn to accept offers, then accidents can no longer interrupt the action

- Two Places

↳ two locations (1 character = bus stop, 2nd character = living room)

- Presents

↳ give + receive presents, make giving or receiving as interesting as possible

- Blind Offer

↳ no intention to communicate

↳ A makes ~~intentionless~~ ^{intentionless} gesture, B accepts offer, A says thank you

↳ gesture, then freeze

↳ after mastery of basic technique, get actors to play game while discussing a quite different subject

- "It's Tuesday"

↳ based on overaccepting

↳ intensity of reaction = Very high!!!

↳ mundane statement = maximum results

- "Yes, But..."

↳ A asks B questions, B can say Yes and then "but..." + whatever comes into his head

↳ launch very strongly onto "Yes, But..."

- Verse

- speaking in rhyme
- get stuck => yell prompt
- go where the verse takes you

Realisations

- 1) We struggle against our own imaginations, especially when we try to be imaginative.
- 2) We are not responsible for the content of our imaginations
- 3) We are not our 'personalities', but the imagination is our true self

- Tape

- record a ~~to~~ one sided convo ->
- actor must react to it

AUDIENCES WANT ACTION!

- don't feel responsible for the material that emerges
- An artist has to accept what his imagination gives him

~~Intentional Self~~

Narrative Skills

- ↳ reincorporation!!! not just free association
- ↳ pay no attention to future, but remember incidents that have been shelved and reincorporating them



Exercise

- ↳ A tells 30 ~~sec~~ sec. of a story, B finishes 30 sec., reincorporating everything A said



- Look back when you get stuck, instead of searching forward
- When you act or speak spontaneously, you reveal your real self as opposed to the self you've been trained to present

Associating Images => 1 person starts, a second finishes, ex. "A lobster..."
"with a flower in its claw"

Characters => groups of 3, all agree on characteristics of made up characters

↳ Automatic Reading => "pull a book off the shelf," and "read a poem" inside.

Shannon Hill

August 26, 2010

WIT

Joan Herrington

The following is a list of the books I have read so far about improvisation:

Bibliography

Halpern, Charna, Del Close, and Kim "Howard" Johnson. *Truth in Comedy*. 1st ed. Colorado Springs, CO: Meriwether Publishing Ltd., Publisher, 1952.

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Patinkin, Sheldon. *The Second City*. 1st ed. Naperville, IL: Sourcebooks, Inc. 2000

Spolin, Viola. *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques*. 1st ed. Evanston, IL: Northwestern University Press, 1963.

The following is a list of the workshops/rehearsals I have attended:

Workshops:

- 1) Crawlspace Eviction: (Kalamazoo, MI) Under the leadership of Dann Systma, I observed and took notes the April 10, 2010 rehearsal.
- 2) Kind of Pretty Women: (Kalamazoo, MI.) Under the leadership of Dann Systma, I observed and took notes on the May 1, 2010 rehearsal.
- 3) The Second City: (Chicago, IL) Under the leadership of Kate Duffy, I attended the Improv I Week-long Immersion from July 26, 2010 to July 30, 2010.
- 4) Big-Little Comedy Fest: (Grand Rapids, MI) Under the leadership of Tina Jackson and Dan Grimm, I attended a workshop that focused on relationships in improvisation on August 21, 2010.

Worklight Improv. Team

Constitution:

The Worklight Improv. Team Constitution was drafted in 2009 and was presented to and approved by Western Michigan University (WMU) prior to Worklight Improv. Team's first public demonstration. The Constitution details aspects of Worklight Improv. Team that are consistent every year such as rehearsals, the basic structure of our Executive Board, Worklight Improv. Team's purpose, and the review board procedures. The Constitution is the foundation for the development of Worklight Improv. Team. As noted in the Constitution, the Constitution can only be amended by a two-thirds vote of the active Executive Board.

Preamble:

The mission of Worklight Improv. Team is to further the Improv. skills of its members, connect members with outside improv. teams, and provide a different type of entertainment for the WMU and Kalamazoo Community.

Article I- Name:

The name of the organization shall be known as Worklight Improv. Team. "WIT" is commonly used and will hereafter be used to refer to Worklight Improv. Team.

Article II- Location:

The place in this state where the principal office of WIT is to be located on the campus of Western Michigan University in the city of Kalamazoo, Kalamazoo County, Michigan.

Article III- Purpose:

To teach useful skills to students of WMU through improvisation that can be used in future career endeavors. Also it is to provide a new source of entertainment in the WMU and Kalamazoo Community along with helping members network with outside improve. teams.

Section 1- Mission:

The mission of WIT is to further the Improv. skills of its members, connect members with outside improv. teams, and provide a different type of entertainment for the WMU and Kalamazoo Community.

Section 2- Goal:

WIT's goal is to help build WMU's presence in the Fine Arts Community in Kalamazoo, MI and beyond while building the skills of its members for future endeavors.

Article IV- Values:

The WIT Values are eight statements that epitomize the characters and beliefs of everyone involved in WIT. Every member of WIT is asked to take ownership of each value and use these values as guidance in any decisions made regarding WIT. The WIT Values will supersede any other governing document in occurrence that the integrity of a value may be jeopardized.

"As representatives of WIT, we are committed to taking ownership of the ideals of WIT, fulfilling our responsibilities, and upholding the reputation that we work to achieve."

"We unconditionally respect ourselves, fellow actors, fellow improve. teams, and others through our thoughts, words, and actions."

"We promote equality and embrace diversity as a foundation of our organization and an asset to the community."

"We believe teamwork and communication write us to accomplish our goals. To preserve unity, we work to eliminate any animosity in our organization, as we strive to establish a fun environment."

"Through constant evaluation, innovation, and improvement of WIT, we are committed to the pursuit of success, and further development of our programs and ourselves."

"WIT strives to create a safe, judgment free environment where students can explore their potential, express themselves, broaden their horizons, and have fun."

"Respect for fellow actors is a must; there will be no tolerance for mocking, ridicule, bantering, or teasing. The actor's imagination is a fragile thing and we do not want to inhibit it."

"As members of WIT we hold ourselves and each other accountable for upholding these values."

WIT also upholds these ideals:

Discrimination Policy: WIT does not discriminate. We accept individuals of all backgrounds without judgment. Let it be known, however, that statements made during a performance by actors neither represent WIT as an organization nor are meant to offend.

Focus on Safety: While the goal of WIT is to give limitless exploration, WIT's main priority is the safety of the actor. If at any time, any actor feels uncomfortable, or in danger, they have the right to end the exercise. WIT is not responsible for any injuries that may occur during the rehearsal/performance process.

ARTICLE V – Dissolution

Upon the dissolution of the organization, assets shall be distributed to one or more exempt purposes within the meaning of section 501 (c)(3) of the Internal Revenue Code or the corresponding section of any future federal tax code, or shall be distributed to the federal government, or to a state or local government, for a public purpose. Any such assets not so disposed of shall be disposed of by a Court of Competent Jurisdiction of the county in which the principle office of the organization is then located, exclusively for such purpose or to such organization(s), as said Court shall determine, which are organized and operated exclusively for such purposes.

ARTICLE VI – Basic Operations

No substantial part of the activities of the organization shall be the carrying on of propaganda, or otherwise attempting to influence legislation, and the organization shall not participate in, or intervene in (including the publishing or distribution of statements) any political campaign on behalf of or in opposition to any candidate for public office. Notwithstanding any other provision of these articles, this organization shall not, except to an insubstantial degree, engage in any activities or exercise any powers that are not in furtherance of the purposes of this organization.

Section I: Required Actors

WIT cannot succeed without actors. Therefore, it is necessary for team members to make a commitment to the organization. Participation in all rehearsals and performances they are available for is necessary. Members of our team will also serve as technical assistance for the shows.

Section II: Rehearsals

WIT will hold weekly rehearsals, which will be planned in accordance with member and space availability. It is mandatory that members inform the executive board whether or not they will be in attendance. The executive board reserves the right to cancel rehearsal when necessary.

Section III: Performances

Actors will be required to arrive one hour prior to show time on the days of performances for set up and remain after the show until everything is cleaned up, unless otherwise noted. They are also required to assist with advertisement for the performances. Advertisement must be validated by the SALP office of WMU, prior to posting, and represent WIT and WMU as a whole in a respectful manner. Failure to meet these requirements may result in the revoking of the actor's performance privileges.

ARTICLE VII – Finances

No part of the net earnings of the organization shall inure to the benefit of, or be distributed to its members, trustees, officers, or other private person, except that the organization shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distribution in furtherance of the purposes set forth in Article III hereof.

Section I: GLO Account

The organization will follow and be subject to all University policies, procedures, and practices regarding student organization accounts and finances.

Section II: Financial Policy

WIT will choose one representative along with a Co- Chairperson of the organization to attend the university financial workshop as required by Western Michigan University. The organization will audit financial books and records once every year. Semester budgets will be kept on file in case of audit. Money received from performances will be counted and recorded at the conclusion of each night of performance. Upon the conclusion of each weekend of operations, the Director of Finance & Development will deposit all monies into the WIT account.

All reimbursements will be given to executive board members who spent their own money for WIT expenses pending an audit done by the Treasurer.

All monies belonging to WIT shall be deposited and dispersed through a bank account established for this organization. The Treasurer must approve and sign each expenditure before payment.

Section III: Fundraising

All fundraising events such as, car washes, concession stands, and performances shall be planned and organized on an as needed basis. All proceeds of the event will benefit WIT as a whole, unless it is proclaimed a charity event. In the case of a charity event, all proceeds will benefit the chosen organization.

Section IV: Disposition of Non-University funds in the Case of Inactivation

The funds held in any off-campus accounts in the name of WIT will be distributed to one of more exempt purposes within the meaning of section 501 (c)(3) of the Internal Revenue Code or the corresponding section of any future federal tax code of the organization's discretion.

Section V: University Policies

The organization will comply with all SALP and University policies, procedures, and practices.

Section VI: Laws

The organization and all members will comply with all local, state, and federal laws.

ARTICLE VIII – Membership

Section I: Membership Qualifications

Membership in the WIT organization shall be open to all Western Michigan University students. No individual will be denied membership because of race, sex, religion, color, height, weight, age, handicap, national origin, sexual orientation, or veteran status.

Membership will be granted to those who are willing to commit to the organization. New members will be asked to attend all rehearsals and performances. Upon joining WIT, members are required to fill out a sheet including their name, e-mail, phone, emergency contact and other pertinent information that will be put on file and remain confidential to anyone outside of WIT.

Section II: Internal Improv. Teams

If at any time WIT obtains too many members for one improv. team, the executive board will lead the motion in creating separate teams within the WIT organization. These teams reserve the right to create a personal team name, but must advertise themselves as members of WIT.

If at any time a member of an internal team finds that they are unhappy in their current team they reserve the right to appeal to the executive board to be moved to another team.

While all internal teams may create individual identities, they are still members of WIT as a whole and must represent WIT according to Article IV and respect fellow internal teams within WIT.

Section III: Attendance

Members are required to attend three rehearsals, two of them being consecutive before they have the right to perform with a WIT performance. The rehearsal prior to the performance is required. However, they can work technical assistance if they do not meet the said requirements.

Section VI: Membership Privileges

Members have the right to hold office, and participate in committees, and functions of the organization.

Section VII: Community Service Volunteers

Western Michigan University students may volunteer with WIT charity events or working technical assistance to fulfill community service requirements as long as it complies with the guidelines set forth by the laws or rules of the assigning body of the community service.

Members wishing to obtain community service hours by volunteering with WIT must sign an agreement prior to the start of operations stating that they agree to follow all laws and all rules of WIT and will complete their community service hours in a satisfactory manner. Failure to follow said laws and rules will result in revocation of the community service hours. Acceptable requirements will be decided by the Executive Board prior to the start of the academic year or semester.

At the end of the performance, if the community service volunteer has complied with all laws and rules and has performed in a satisfactory manner, a Co- Chairperson will issue a community service letter to the volunteer verifying the hours worked.

Article IX: Officers

Section I: Appointed Officers

The appointed officers can be, but are not limited to the Co-Chairpersons (2), Finance and Records Director, Public Relations Director, WSA Representative, CAB Representative, and Dramaturge.

The number of Directors and the area of expertise for the Directors shall be determined by the Co-Chairpersons.

Section II: Requirements of Officers

Officers of WIT must:

- Be in good standing with the university and enrolled in at least one credit hour in a regular semester during the term office;
- Be subject to removal from office by the organization should the officer fail to maintain the requirements described above.
- Be required to sign an agreement of expectations and duties, which will be used as a guide to responsibilities and actions as an Executive Board Member in WIT. If the guidelines entailed in the agreement are not followed or are disobeyed at any point by an executive officer, this shall be grounds for review as per XXXXXXXX.
- Attend a majority of rehearsals and performances as well as attend all executive board meetings unless otherwise noted by Co-Chairpersons.
- Represent WIT in a professional, respectful, and positive manner at all times.

Section III: Duties of Officers

The duties of the officers include, but are not limited to:

- Communicate with Executive Board Members, and Co-Chairpersons on a regular basis.
- Attend a minimum of 75% of rehearsals, workshops, and performances.
- Check email regularly and respond within 24 hours (even if it is just to say that you got the email). This is the fastest and easiest means of communication with our busy lives.
- If you receive a message on the office phone, you must respond to that message within 48 hours.
- Participate in Phone Tree to pass along important information that cannot be communicated through emails.
- Have perfect attendance at all events. If you have to miss a meeting clear it with either Co-Chairpersons one week in advance and an alternative meeting will be set up to explain any material missed at the meeting. In case of an emergency notify a Co-Chairperson as soon as possible.
- Participate in all fundraising events held throughout the year. Same attendance requirements as above apply for fundraising events.
- Attend New Student Orientation and Fall Welcome sessions to recruit new members.
- Help plan and create Bronco Bash display in addition to working the booth.
- Hold one office hour per week at the office in Student Organization Center (Bernhard Center), which will be used for you to complete only WIT related tasks.

- Meet bi-weekly with the Co-Chairpersons to maintain an open line of communication.
- Plan and carry out rehearsal schedules and workshops.
- Help publicize and recruit students. This includes, but is not limited to, word of mouth, posters, flyers, brochures, etc.
- Set a good example as a leader, volunteer, WIT member, and WMU ambassador at all times.
- Always be on time to WIT meetings, rehearsals, workshops, and performances.
- Follow all rules in respect to WIT and its activities.
- Never falsify information on any WIT paperwork.
- DSK prides itself on being non-judgmental. Failure to abide to this standard will result in a zero tolerance policy and you will immediately be sent to the Review XXXXXXXX
- Demonstrate a passion for WIT and Improv.

Co-Chairpersons (2): The Co-Chairpersons shall provide administrative and leadership to the committee, to include presiding over all meetings, coordinating group activities, communicating with the officers, developing strategic objectives, assuring that appropriate selection and operating processes are in place and responding to adverse situations while resolving all issues. The Co-Chairperson will also supervise the Executive Board in two parts. One Co-Chairperson will supervise the Finance & Records Director and Public Relations Director. The other Co-Chairperson will supervise the CAB Representative, WSA Representative and Dramaturge.

Directors & Representatives: The Directors & Representatives will serve as the Executive Board of the organization. The Directors & Representatives shall assist the Co-Chairpersons and preside over all meetings and operations of WIT on a scheduled basis. The Directors shall also fulfill all of the duties that are assigned to them through their designated role in the organization.

Section IV: Selection Process

Co-Chairpersons will run together in the spring and will be voted on by the members of WIT. After Co-Chairpersons are selected by the general assembly, applications for Directors and Representatives will be available.

The Co-Chairpersons elected will decide the exact procedure of selection for the Directors and Representatives. Selection of Directors and Representatives will take place prior to the end of the calendar school year.

Section V: Removal of an Officer

Upon failure to complete official duties the Co-Chairperson, Director or Representative in question will be subject to review by the chosen review board according to XXXXXXXX.

ARTICLE XII – Meetings

Section I: Meeting Schedule

The Executive Board shall convene for meeting bi-weekly during the fall and spring semesters. More meetings may be necessary at the beginning of each semester to ensure the proper recruitment and establishment of WIT members. The meeting schedule may be changed as necessary, provided the Executive Board members agree, and the committee is informed of the change.

Section II: Quorum

A quorum shall consist of fifty percent plus one (50% + 1) of the current executive board and must be present to conduct official business.

ARTICLE XIII – Planning and Preparation

Section I: Planning

The WIT Executive Board shall plan all rehearsals, workshops, and performances prior to beginning the said event. It is expected that the executive board is confident in preparations for the events so as to provide the best and most beneficial experience for WIT's members.

Section II: Preparation

Executive Board members are required to secure a place for rehearsals, workshops, and performances as well as arrive at least thirty minutes prior to the beginning of the event to make sure all is prepared, unless otherwise noted. They will also make sure any necessary props are ready and available for WIT's use.

Section III: Emergency Procedure

In case of an emergency during any events Executive Board members will be prepared with the proper contact and emergency information to ensure everyone's safety.

ARTICLE XIV- Review Board

Section I: Members of the Review Board

The review board will consist of three (3) executive board members. Membership of the review board is voluntary, but the volunteer must be willing to commit for the entire

academic year. The review board must consist of two Directors or Representatives and one Co-Chairperson. All members of the review board must be approved by the Co-Chairpersons of the organization. Attendance is mandatory at all hearings for all review board members. Exceptions will be made for those who are unavailable at the scheduled time of the hearing. It is the responsibility of the Co-Chairperson Review Board member to find an approved replacement no later than 24 hours before the scheduled time of the hearing. The other Co-chairperson will serve as the head of the review board. This person will facilitate meetings and supervise review board members but will have no voting power. Members of the review board are subject to a semester review following each completed semester. Review will be done by the members of WIT's executive board. If a member of the Review is being reviewed, the Co-Chairperson not on the Review Board is responsible of finding a replacement for the missing Review Board member.

Section II. Purpose of the Review Board

The purpose of the review board is to provide a non-biased assessment of situations including but not limited to behavior problems, accidents, and team member and audience member complaints. The process will gain information about the situation from all parties involved in order to have a detailed account of information to eliminate making any decisions based solely on judgments, insurance claims, hearsay, rumors, etc. The review board will decide on necessary action which may include disciplinary action.

Section III: Selection of the Review Board Member

Selection of the Review Board will be determined by an election within the general assembly. Anyone from the general assembly must nominate themselves to run. Upon reviewing each of the candidates, the general assembly will vote for two members each to become members of the Review Board. In addition, the general assembly will vote for whichever Co-chair they would like to be on the Review Board. General assembly members should be aware that the Co-chair that is not voted on to the Review Board, will be overseeing the Review Board Committee, while having no say in the Review Board's verdict.

The two members that are chosen for the review board will be determined by the majority vote. In addition, the third place candidate (the alternate) will be called upon to serve on the Review Board if ever a Review Board member is sent to be reviewed. Upon election, the members of the Review Board (including the alternate) will meet with the Co-Chairs to go through training and procedures. Review Board members must be willing to commit to the entire year.

Should one of the Review Board members position be terminated, the alternate will take their spot and a new alternate will be elected.

Section IV: Procedures

Upon notification of a possible infraction of member rules or the organization constitution, the Review Board will convene and assess the situation. A hearing will then be scheduled where the accused must plead their case in front of the Review Board. All hearings must be held within seven (7) days of the report. Any director or officer that has first-hand knowledge or information about the incident will be required to give a detailed account to the Review Board. All involved parties will be required to submit a detailed account of the incident to the Review Board, either in person or in writing. Accounts of the incident in writing must be submitted to the Review Board no later than 24 hours before the scheduled start of the hearing. All written accounts must be signed and dated by the writer to ensure accuracy and truthfulness. After all involved parties have presented their case to the Review Board; the board will have a period of deliberation. Any involved parties must not be present during this period of deliberation. A decision of action, if necessary, must be made within 24 hours following the end of the hearing. In extreme cases, more time may be allotted in a joint decision by the co-chairs.

In order for any action to be taken, all three members of the Review Board must mutually agree on a course of action. Proper procedure to follow is for the head of the Review Board to call for a vote, state the action being voted on, and all five members vote. A decision is only valid when the vote on it is unanimous.

The head of the Review Board must write a detailed report following the hearing which includes the date of the hearing, Review Board attendance, attendance of the accused and involved parties, testimonies, explanation of any decisions made, and any other information deemed necessary by the writer. The head of the Review Board must then e-mail a copy of the report to the non-supervising co-chair and make a copy for the records at the WIT headquarters.

In the event that a member of the Review Board is under review, he/she must be removed by the review board and the alternate member will take his/her place. In the event that both a Review Board member and the alternate member are both under review or involved personally with the review, an emergency replacement will be selected by the Co-chairpersons.

Section V: Disciplinary Action for General Members

Disciplinary action is left to the discretion of the Review Board. A suggested outline is provided for general members below:

Level I: Probationary period of a length to be determined by Review Board

Level II: Two week loss of membership

Level III: One month loss of membership

Level IV: Semester-long loss of membership

Level V: Permanent expulsion

Level VI: Expulsion with referral to the Director of Student Affairs and/or local, state, or federal law enforcement officials

Section VI: Disciplinary Action for Executive Board Members

Disciplinary action for executive board members is left to the discretion of the Review Board, but executive board members are to be held to a higher standard. A suggested discipline schedule is below:

Level I: One month probationary period

Level II: Loss of executive board position

Level III: Semester-long loss of membership

Level IV: Permanent expulsion

Level V: Expulsion with referral to the Director of Student Affairs and/or local, state, or federal law enforcement officials

Section VII: Appealing the Review Board's Decision

Any decision made by the review board can be appealed to the supervising co-chair within seven (7) days of the decision. The said co-chair will decide if the appeal warrants a hearing with the co-chairs and Director of Student Affairs. All requests for appeal must be submitted in writing and must contain an explanation as to why an appeal is requested. All requests must be signed and dated. Should an appeal hearing be granted, a decision must be made by the co-chairs and Director of Student Affairs no later than 48 hours following the end of the hearing.

Should the accused have legitimate reasoning to believe that a disciplinary decision was made on personal biases or discriminations, a written request must be submitted to the supervising co-chair within seven (7) days following the decision. If the claim is considered legitimate, the co-chairs will question the review board and fully investigate the accusation. Any changes to the review board will be made at the discretion of the co-chairs. A written explanation of any reprimand to a review board member must be given to said member should a reprimand be in order.

Article XV – Amendments and Revisions

Section I: Amendments

This constitution may be amended by a two-thirds vote of the active Executive Board, subject to approval of a representative of the Student Activities and Leadership office of Western Michigan University.

Section II: Revisions

This document must be reviewed every year and approved by the current Executive Board.

Article XIV – Statement of Compliance

Section I: SALP

This RSO will comply with all SALP and University policies, procedures, and practices, and all local, state, and federal laws.

Shannon Hill

Theatre Performance/English Literature Major

5th Year Senior

Received Seibert WMU UGRCA Award

THE SECOND CITY

With the receipt of the Undergraduate Research and Creative Activities Award, Eric Braman and I traveled to Chicago, IL on July 26th through July 30th to take classes at The Second City. The Second City is a sketch comedy venue, an improv spot, and a comedy school. It was started by Paul Sills with the help of his mother Viola Spolin. Performers such as Tina Fey, John Belushi, and Spike Lee have called The Second City their home, and many comedians consider it a “jumping off point” for Saturday Night Live cast members. Eric and I were lucky enough to be able to sign up for the Improv I class at The Second City, and see a plethora of different improv shows throughout the week. Through excellent training, and an exposure to an aggregate of improvisation performances, Eric and I gained valuable insight into improv as an art form, and learned techniques and skills that will give us the confidence to form our own improv troupe at Western Michigan University.

Eric and I were separated into different classes at The Second City, giving us varied experiences, but granting us the same knowledge. My professor was Kate Duffy, a Second City veteran who also graces the stage as an improv performer at other Chicago theatres. Before going to The Second City, I understood that an improv troupe needs everyone to work together, but the significance of that aspect was lost on me until these workshops. The importance of solidarity was the first thing Kate taught to us as students. She considers an improv group a

family. The ambiguity of improv makes the actors totally reliable on one another in order to create a successful scene. The only way to design a thriving scene in unrehearsed situations is to support the other actors 100 percent, no matter the absurdity of the ideas. For me, improv became very freeing due to this feeling of collaboration; I knew that I had the support of an entire group of people, which caused any pressure I felt to do well, and the worry of judgment, to dissipate.

Throughout the rest of the week, Kate devoted each class to a different aspect of improv. We focused on environment, object work, relationships, character, and physicality. She began each day with a few warm-ups, followed by exercises that were both fun and challenging. In one of my favorite exercises, we discovered “boxes” with three “objects” inside. We explored the objects for texture, taste, smell, color, etc., and got as specific as possible with our descriptions. Afterward, we shared what we had uncovered. My fellow actors and I described everything, down to the most minute detail, and “handled” the objects in front of the class. One of my classmates even cried because she had unearthed a sentimental object. The best part about this exercise was that it was all pantomime. This activity demonstrated the power of sensory recall and attention to detail that can really make or break a scene.

As I stated before, Eric and I were able to see a different show every single night, thanks to the bustling improv scene in Chicago. We saw long form and short form improv, as well as some sketch comedy. I have to say that my favorite show overall was Improvised Shakespeare. As a Shakespeare aficionado, I was excited to see this show just based on the name, but the performance blew me away. Five actors entered the stage with gusto, asked for a suggestion of

a play that Shakespeare never wrote, and then proceeded to perform that two-act Shakespearean play. They used iambic pentameter, rhyme schemes, Shakespearean conventions, and Old English, and it was all completely improvised. I was astounded. The show was so inspiring as an artist; it was all at once smart, funny, and it demonstrated how improv could become a high art. I strive to be able to do something like that someday.

Our trip to Chicago was absolutely amazing. We learned a lot about improv and about ourselves as improvisers. I would go back in an instant to take more classes and see more shows. I cannot wait to see how this experience helps me create and better the improv team at Western Michigan University, and helps me better myself as an actor. Thank you so much for this opportunity. Be on the look out for WIT (Worklight Improv Team) at Western Michigan University!



Shannon's Improv I Class

Very similar to Shannon's experience, I had the opportunity to have my eyes opened to the amazing world of Improvisation and the truly selfless people that commit them to this often-underappreciated art. My instructor, Michael Gellman, shifted the focus daily so we could have one day committed specifically to every aspect of improvisation. The first day was awareness, where we took time observing partners, spotting changes in exercises, and beginning to look past the average awareness spectrum. The next day we began working with our imagination and visualization. We did a lot of exercises where we used our minds to walk our way through detailed journeys, creating environment, and sharing our mind's creation with

the rest of the class. It was truly inspiring to see how diverse of environments we could each create as individuals and helped us grow close and learn very intimate and personal facts about each other, which slowly pulled our class together into, as they call it, a family.

Moving into the third day we began working with actions and interactions. We did a lot of pantomime work and began taking a much more hands on focus on playing "games." I put that in quotations because before this day, I saw them as just that... games. But now I see that they are exercises leading to creative conditioning. We call them games, but they help you grow exponentially as an actor.

The final two days were focused on completing scenes while following the three golden rules of improvisation: always use present tense, answer with, "yes, and," and statements always over questions. Completing a full scene following these rules is much more difficult than it might seem, but Michael was amazing. He would stop us in our scenes if we began walking into a trap and allowed us to discover our mistake and find our way out and save the scene on our own. I think this journey out of the hole we dug ourselves into was the most beneficial aspect of the entire week.

This experience is something that has started the engines in my mind and inspired me to consider pursuing improvisation as a possible career. I am excited to see how this year progresses with the development of our improv team and the exercise and conditioning of my creative skills. This has been by-far the most beneficial week of theatrical training in my life. I am excited to look into opportunities to further train myself in this spectrum of theatre.

In addition to the class, the shows we saw through the entire week were amazingly inspiring. We're told daily that going into theatre is asking to be unemployed and homeless, but we saw people having a blast, playing to sold out audiences, and putting a smile on thousands of people's faces a week. It shows us that there is a potential future out there if we work as hard as all of these actors have. One of the shows that I thought was awesome to see was one that was at iO Theatre where two actors showed us their audition skits they were planning to use for SNL auditions. Seeing that these people are creating their own sketches, have the opportunity to test it on an audience, and have a blast doing it... awesome. One was even still reading off a sheet, but she was still hilarious. It was a nice glimpse into the life of a post-graduate, hard working actor's life.



Eric's Improv I Class



Our Classroom/The Second City Building

Worklight Improv Team (WIT)

We are proposing the opportunity to attend improvisational theatre training at The Second City in Chicago, IL for the dates of July 12th-16th, 2010. With this training we intend to return to WMU and begin Worklight Improv Team (WIT) in September, 2010. After a few months of rehearsing and further training with other Kalamazoo improv teams, we aspire to hold shows, with all of the proceeds going toward a charitable cause.

Being theatre performance majors, it is essential for us to be well-rounded in many styles of theatre in order to provide ourselves with the greatest opportunity of success post-graduation. Improvisational theatre is beneficial to actors in all styles of theatre. It forces the actor to make choices, be confident in his or her decisions, and actively use the imagination. Training these qualities improves the overall caliber of actors and the creative potential they have within themselves. This is the reason we are passionate about starting WIT. It will not only benefit our own personal development, but also help the development of our fellow students. At a learning institute, we believe that it is important for extra-curricular activities to assist in the expansion of knowledge in a chosen academic concentration, and that they should be seen as a supplement to classroom learning.

As the founders of WIT, we will be the co-chairpersons of this Registered Student Organization. We will conduct research, form the team, lead rehearsal, communicate with fellow improv teams, publicize events, secure additional trainings, organize shows, and act as the liaisons between our faculty advisor and our members. As the semester progresses we will grow from a more independent,

research-oriented organization, to a more collaborative, fully-functional improv team. We, as the co-chairs, will take on responsibilities as leaders, teachers, and fellow actors.

The first step in forming WIT will involve our own, independent research. Our research will include reading books suggested to us by our faculty advisor, reading online articles, and engaging in collaborations with other Kalamazoo improv teams. Most importantly, our research will include training at The Second City in Chicago, a world-renown improvisational theatre and training institute. During this training process we will receive personal, hands-on instruction from improv experts, attend professional improv and comedy shows, and witness the operation of a successful improv troupe. The class runs 10:00 a.m. until 1:00 p.m., July 12th-16th.

Upon our return from training, we will begin the organizational and promotional steps toward actualizing the improv team on campus. These steps will include creating posters, flyers, facebook groups and invitations, chalking the sidewalks, forming a website, obtaining an office, and creating a verbal buzz on campus. We will then hold an informational meeting to gain insight into the interest on campus, as well as answer any questions or concerns that arise. From there, we will be ready to move into our formation phase.

Our formation phase will begin with establishing a student membership. Admission onto the team will be based upon willingness to commit and availability. The ultimate goal is to provide the opportunity to perform to anyone who is interested. Once our members have been inducted, we will begin the rehearsal

process. Depending upon how many students express interest, we are prepared to create as many 6 to 10-person teams as membership will allow, all under the name of WIT. Our rehearsals will be held weekly; they will consist of improv games, long and short form improv, and occasional mentoring by seasoned improv performers in the area. While we will receive advice and support from our faculty advisor, Joan Herrington, this will be a predominately independent endeavor.

The culmination of WIT will occur in a public performance where we will showcase the talents and dedication of our members. Our goal is to have this performance in November, 2010. While we will not charge admission, donations will be accepted for Western Michigan University's Theatre Department. This performance will be the pinnacle of our efforts. However, the ultimate goal is create an improv team that will become a legacy on campus and flourish long after we have graduated. It should also be noted that this improv team will be Shannon Hill's Senior Honors Thesis.

We thank you for your time and consideration. We look forward to hearing the results.

6) Budget

The project's budget should include all expenses associated with the conduct and completion of the project. Include the anticipated timeline for completing the project. The award is a stipend to aid students in completing their research. Accordingly, it should be anticipated that a portion of the budget will include compensation for the student's time and effort.

Budget for Work Light Improv Team:

Tuition (for one week-long intensive, July 19-23): \$285/person

Hostel (shared dorm room): \$35/night

Tickets to a Second City show: \$25/ticket

Food: \$80/person

Transportation (CTA Fare for a 7 day pass): \$23/person

Budget for a 7 day, 6 night stay in Chicago

$285 + 285 + (35 * 6) + 25 + 25 + 80 + 80 + 23 + 23 = \1036

Proposed Timeline:

Study Improvization: Summer 2010 (includes trip to Second City, studying with local improv teams)

Hold First Meeting: September 2010

Hold Auditions, if necessary: September 2010

Rehearse weekly: September 2010-December 2010

First show (accept donations for a local charity): November

Hold shows monthly after that, each show for a charity

Worklight Improv Team (WIT) Lesson Plans

Sept. 10, 2010:

First Year Improv Workshop

5-10 min:

- Explanation of how we got to where we are now and what we did in Second City
- Explanation of group and plan: explain how it's making me a better actor, challenge yourself, shows once a month once we get started, and rehearsals weekly

Two most important things:

- TEAM: Everyone has to make everyone else look good, not just a game, these exercises will make you better actors! "Selfless acting"-never screw your partner over
- TRAINING: Improv is work, having fun with a purpose, not about being funny

10 min:

Warm Up:

- Lap Sit: Teaches teamwork and listening
- Velociraptor Game (gets you comfortable with everyone else, and yourself)
- Three Golden Rules: No questions (or very little), try to keep in the present tense, and "Yes, and.."

20-25 minutes Split into two groups

Games (Part One):

- Number game (numbers replace words)(up to 50) (pays attention to tone and body language) (give them a relationship and location, but not retail)

Games (Part Two):

- Freeze (3 person, two people out, person left starts scene) (relationship and location for first group)
- 60-30-15-10 (same scene)(forces you to remember what you did)(two) (relationship/location)
- Oscar Winning Moment (get out of your head, commit) (give relationship/location)

Sept 12, 2010:

FIRST MEETING: Focus on Self/Environment

-Reiterate what we said before about our group/goals/experience at Second City

Warms Ups:

-Name Game? (with motions)

-Gift Circle

GAMES:

-Pantomime Machines(teamwork/ participation)

-Night out on the town game(Physical Environment)

-Physical Character, leading with body parts(Physicality/Voice/Character)

-Expert Game (listening for cues, finding reaction,etc.)

Sept. 26, 2010:

SECOND MEETING: Focus on Teamwork

Warm Up:

-Build an Object (get out of head)

-Animal/Color/Emotion Walk (instinct, character physicality)

Games:

-Objective Draw out of a hat (focus on partner)

-Sentence out of Pocket (going with the flow)

-Freeze/ Montage (teamwork to make successful show/game)

October 2, 2010:

AUDITIONS:

-Walk around space (greet each other, emotions, objects)

-Velociraptor Warm-Up (gets them comfortable)

-Build an Environment(teamwork, memory)

-Freeze Tag (see who's willing to jump out there)

Once we get the team started, we will play games at rehearsals and do exercises based on what our team needs to work on. We want to have the first show in November, depending on where we can get a space. The following is a list of warm-ups, games, and exercises:

Warm Ups:

- Zip, Zap, Zop
- Velociraptor
- Different walks (Animal, color, age, etc.)
- Number counting
- Tongue Twisters
- Word Associations
- Elephant, Giraffe, Rabbit
- Tightrope (I'm thinking of...)
- Big Booty
- Gift Circle
- Name/Motions
- Lap Sit
- Protector/Defender

Exercises (These can also be turned into games):

- Three-Line Scenes
- Boxes
- Build an Environment
- Cocktail Party
- Physical Character
- Emotion List
- Conducting Rant/Rave
- P.O.V. (wants/needs)

- Silent Scenes
- Car (silent, gibberish, talking)
- Touch to Talk
- The Hot Spot
- Pattern Game/Word Association
- The Ad Game

Games: (If a game calls for just two players, don't be afraid to just jump in and become a prop or sound effect) (can always ask for a suggestion, relationship, location, or problem from the audience)

- Party Guests
- Pocket Lint (pull sentences out of pocket)
- Four-Play
- Freeze Tag
- Montage
- Stand, Sit, Lay
- Genres
- Oscar Winning Moment
- Sound effects
- Helping Hand
- Translators/Dubbing
- Film Noir
- Body Parts (Players can't use, or can only use , certain parts of their body)
- Puppets
- Dinner Club
- Changing Places (group leader can call "Switch" at any time, and actors much change places and characters)
- Nightmare: Have an audience member tell us about their day, and then act it out in nightmare form

-Dating Game

-TV Channels (one topic, four different actors, four different channels)

-Scene on Scene: Teams of 4, two actors set up a scene in the present, and in the course of the scene, through conversation, brings to mind another scene, then the other two actors act out the suggested scene

-Emotion Motion: group leader calls out emotions while in the middle of a scene

-Bus Stop

-Taxi Driver/Hitchhiker

-Pick-up Lines

-Old Job/New Job

-Happily Ever After (picks up where old fairy tale ended)

-Conflict Scenes

-Scenes from a Hat

And many, many more...

(We are willing to take suggestions from our team members and are always on the lookout for more games.)

Worklight Improv Team

Cast List!



Company:

Eric Braman
Roxana Gamble
Shannon Hill
Lizz Mathews
Phil McLellan
Susie Parr
Tia Pinson
Chris Raby

Emily Elizabeth Scott
Joe Seibert

Understudies:

Shari Montville
Jenna Wyatt



Company Members & Understudies: We are so excited to get this ball rolling and become one WITty family! Our first meeting will be next Sunday, October 10th, in room 2045 Brown Hall, 9:00-10:30pm. Come in clothing you can move in, wearing an excited face, and with exuberant energy! Please also bring paper to take notes, your schedules, and any ideas that you think may benefit our team. ☺

Thank you to everyone who auditioned! This was an EXTREMELY difficult decision. Please make sure to continue coming to our Drop-In Improv Jamz if you were not cast! We will be using regular participants as subs for performances if the need arises. (Plus, it's a lot of fun!)

WIT love,E&S

WIT Audition Form

Name: Lizz Mathews

Year: Junior / Senior Gender: Female Age: _____

Phone: (269) 903-6857 Email: elizabeth.e.mathews@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

☐ No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

☒ No

Some special skills I possess that may be of great use to the Improv Team include:

being funny, adequate cartwheel, valid drivers licence,

If I were a kitchen utensil, I'd be a ceramic knife and here's why:

they're really expensive but sooo breakable-
I mean you cant even cut bone with them!
What the hell?

If I had to choose one song as my theme song it would be:

I am what I am

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Susie Parr

Year: _____ Gender: _____ Age: _____

Phone: _____ Email: _____

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

Yes No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

Yes No

Some special skills I possess that may be of great use to the Improv Team include:

If I were a kitchen utensil, I'd be a _____ and here's why:

If I had to choose one song as my theme song it would be:

Please draw a picture of yourself in the provided space below:

WIT Audition Form

Name: Phil McClellan

Year: _____ Gender: _____ Age: _____

Phone: _____ Email: _____

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

Yes No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

Yes No

Some special skills I possess that may be of great use to the Improv Team include:

If I were a kitchen utensil, I'd be a _____ and here's why:

If I had to choose one song as my theme song it would be:

Please draw a picture of yourself in the provided space below:

WIT Audition Form

Name: Roxana Gamble

Year: Freshman Gender: ♀ Age: 17

Phone: (734) 612-0192 Email: roxana.l.gamble@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes ☐ No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes ☐ No

Some special skills I possess that may be of great use to the Improv Team include:

Part of high school improv team for 4 years; super fun personality;
when deprived of sleep, I inexplicably become ~~more~~ unnecessarily
eloquent; has theater experience (both performing+technical)

Participated in MANY shows

If I were a kitchen utensil, I'd be a toothpick and here's why:

because I'm good at holding stuff together.

↳ irrelevant??

If I had to choose one song as my theme song it would be:

Ain't Nothin' Wrong with That ... artist I don't remember ~~of~~

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Emily Elizabeth Scott

Year: 2nd Year

Gender: FEMALE!

Age: 19

Phone: (810) 623-8688

Email: emily.e.scott@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

☐ No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

☐ No

Some special skills I possess that may be of great use to the Improv Team include:

Team-player attitude, relate easily to others, outgoing, able to "go with the flow", can sing the abc's backwards while tap dancing, imaginative, silly, loud AND quiet, love to dance & sing & rhyme.

If I were a kitchen utensil, I'd be a turkey baster and here's why:

I would get to be the star utensil of Thanksgiving who saves the day!

If I had to choose one song as my theme song it would be:

"Such Great Heights" by The Postal Service (")

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Tia Pinson

Year: Sophomore Gender: Female Age: 19

Phone: 810-919-1069 Email: tia.l.pinson@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

No

Some special skills I possess that may be of great use to the Improv Team include:

Singing, dancing... being adorable?

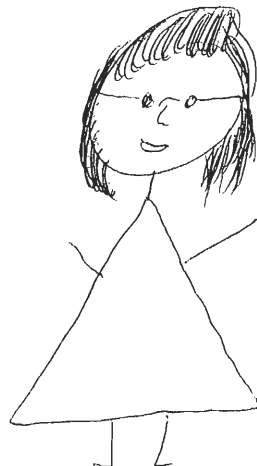
If I were a kitchen utensil, I'd be a apron and here's why:

because housewives are legit.

If I had to choose one song as my theme song it would be:

Tik Tok...

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Chris Ruby

Year: Senior Gender: Male Age: 21

Phone: 660-485-2148 Email: chris.l.ruby@gmail.com

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

No

Some special skills I possess that may be of great use to the Improv Team include:

Been doing improv for over a year. Studied
at Second City for a weekend. Also do stand-up
comedy. Also written for local TV show and did improv to
warm up crowd.

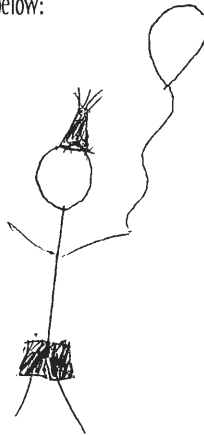
If I were a kitchen utensil, I'd be a Blender and here's why:

Because I like to make smoothies or
milkshakes. Not sure if that make sense with
my answer, but that's what I'm going with

If I had to choose one song as my theme song it would be:

Mr. Roboto.

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Joe Seibert

Year: Junior Gender: Male Age: 20

Phone: (734) 474-3267 Email: Joseph.C.Seibert@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

No

Some special skills I possess that may be of great use to the Improv Team include:

Indegree black belt voice
of a raspy angel dazzling
hazel eyes

If I were a kitchen utensil, I'd be a spatula and here's why:

cause im always flipping
mutha fuckas on they side
cause Im a wild card

If I had to choose one song as my theme song it would be: Behind Blue eyes except Hazel
No one knows what's its

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Jenna Wyatt

Year: Junior Gender: Female Age: 21

Phone: (269) 655-5378 Email: jenna.m.wyatt@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

☐ No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

☐ No

Some special skills I possess that may be of great use to the Improv Team include:

Splits, double-jointed, tap dance

If I were a kitchen utensil, I'd be a Blender and here's why:

Blenders are used to mix things up and I like to mix things up. Plus, they're useful when making brownies and I like brownies :)

If I had to choose one song as my theme song it would be:

"Take 'em to the Show" by Hawk Nelson
(it might be called "The Show")

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Shari Martville

Year: Senior

Gender: Female

Age: 22

Phone: (248) 255-6962

Email: slmontville@yahoo.com

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

Yes

No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

Yes

No

Some special skills I possess that may be of great use to the Improv Team include:

contortionist dance gobble like a turkey,
vast imagination, real boobs, drum set

If I were a kitchen utensil, I'd be a steak knife and here's why:

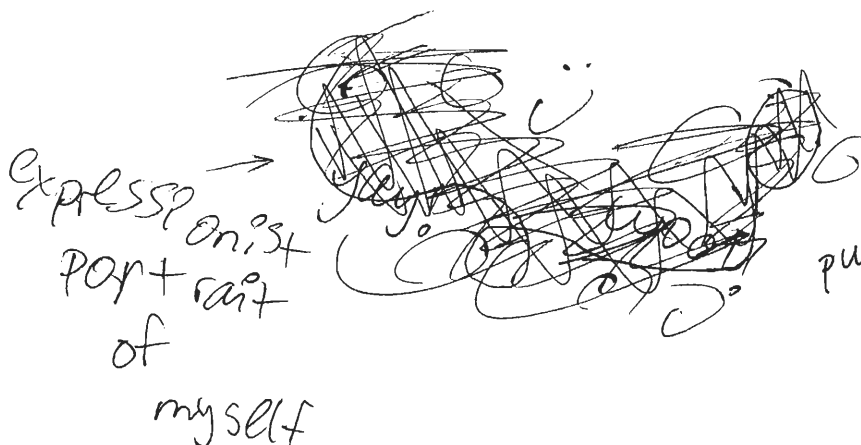
my wit is as sharp as it gets! Don't insult me because my insults will not... okay I lied. I'd be a spatula, because that's what spongebob uses. And spongebob is freakin' cool.

If I had to choose one song as my theme song it would be:

Riding Dirty

Please draw a picture of yourself in the provided space below:

more lateral portrait of myself

[illegible]

WIT Audition Form

Name: Eric Broman

Year: _____ Gender: _____ Age: _____

Phone: _____ Email: _____

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

Yes No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

Yes No

Some special skills I possess that may be of great use to the Improv Team include:

If I were a kitchen utensil, I'd be a _____ and here's why:

If I had to choose one song as my theme song it would be:

Please draw a picture of yourself in the provided space below:

WIT Audition Form

Name: Shannon Hill

Year: _____ Gender: _____ Age: _____

Phone: _____ Email: _____

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

Yes No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

Yes No

Some special skills I possess that may be of great use to the Improv Team include:

If I were a kitchen utensil, I'd be a _____ and here's why:

If I had to choose one song as my theme song it would be:

Please draw a picture of yourself in the provided space below:

**HEY
YOU!**

**DO YOU LIKE
IMPROV?
COME SEE**

W.I.T.!

**Worklight Improv Team is a new improv troupe on
campus, and we are ready to knock your socks off!**

Hilariously, of course.

COME LAUGH WITH (Or at) US!

TIME: 9:00pm

DATE: Sunday, Dec. 5

PLACE: Room 105 of the Bernhard Center

PRICE: FREE!!!

Join Our Facebook Group! : Worklight Improv Team



improvisation, ftw!

check us out on Facebook: W.I.T.

It's time to get **W I T** it!

Up?

Worklight Improv Team's
drop in improv. workshop!

smg!

Yeah, seriously. So seriously.

hah...

Never done Improv?
No worries!

We're all beginners, let's learn and play together.

lol!

Yes, there will be lots of giggles!

oia.

Good, then we'll see you

Sunday, September 12th

in 2045 Brown Hall

at 9:00pm for our FIRST

drop-in improv. class!!!

WMU Webmail Plus

s5hill@wmich.edu

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WIT Auditions

From : Shannon N Hill <shannon.n.hill@wmich.edu>

Mon, Oct 04, 2010 09:11 AM

Subject : WIT Auditions improv**To :** Joan Herrington <joan.herrington@wmich.edu> 1 attachment

Hi Joan!

Here is a follow-up of the auditions:

Start Time: 9:08

End Time: 10:35

Number of Participants: 20

Dann Sytsma, the founder of Crawlspace Eviction(the Kalamazoo Improv Team), attended our auditions. He just sat back, watched, and led a game in order to give us feedback. I felt so lucky that he was able to come help us out; he brought up points in our casting that I hadn't thought about, and I am really glad he was there bring those to our attention.

Before we began, Eric and I went over the "rules" of improv and told them what we would be looking for so they could keep that in mind during the auditions.

Warm Ups:

Walk Around Space(greet each other differently):We used this warm-up just to get them comfortable with one another; it also helped them forget that we were watching.

Mimic:Dann Sytsma led this one. It really told us who could pay attention to specifics and follow directions.

Build an Environment: This game worked really well to show who was paying attention,and who used a lot of creativity. Eric and I split up during this game in order to get more done.

Games:

Freeze Tag: Freeze Tag showed us who was willing to just jump up there, and how well some people worked with others. It was very eye-opening and revealed peoples strengths and weaknesses.

Party Guests: This game went over really well. Everyone seemed to enjoy it. This game demonstrated who could still make a scene happen, even during the game, and who was really good at working with the guests once they figured out who they were playing.

After the auditions, Eric and I sat down with Dann and went through what we saw that night.

After getting Dann's advice, we looked through all of our audition forms and made decisions. I've attached the final cast list. We are so excited!

Let me know if you want any more information!

Sincerely,
Shannon Hill

 **Cast List 2010.doc**
87 KB

WMU Webmail Plus**s5hill@wmich.edu**

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WIT Meeting

From : Shannon N Hill <shannon.n.hill@wmich.edu>

Mon, Nov 01, 2010 10:44 AM

Subject : WIT Meeting improv**To :** Joan Herrington <joan.herrington@wmich.edu>

Hi Joan!

Here's a follow up to last night's rehearsal:

Start Time: 9:05

End Time: 10:30

Number in Attendance: 11 members of our team (Missing Emily Elizabeth Scott)

Today, Eric and I worked on visualization and object work. I led a warm-up exercise where we "discovered a box" and explored three "objects" we found within the box, and shared it with each other. This brought our team a lot closer and helped demonstrate how picturing an object, especially one that is familiar to you, will help you make imaginary props more "real" for the audience.

Then, Eric led a "Night on the Town" exercise. This visual exercise required a lot of pantomime, and helped demonstrate how improv does not always need to be funny. We explained after this exercise that improv started as a form of therapy.

We ran out of time after those two exercises. It was a very low-key rehearsal, but I think that our team found it very interesting and revealing to do those exercises. I definitely think that those exercises helped our team bond.

Let me know if you need to know anything else!

Sincerely,
Shannon Hill

WMU Webmail Plus**s5hill@wmich.edu**

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St. Jude's Fundraiser

From : Shannon N Hill <shannon.n.hill@wmich.edu>

Wed, Nov 03, 2010 11:41 PM

Subject : St. Jude's Fundraiser improv**To :** Joan Herrington <joan.herrington@wmich.edu>

Hi Joan!

We have the details for the fundraiser, finally (Haha!). It is taking place on November 18th from 6-9pm in rooms 208 and 209 of the Bernhard Center. We will have at least one half hour slot. We don't know what time we are going between those hours though. Also, only 6 of our team members will be participating. Thanks!

Sincerely,
Shannon Hill

WMU Webmail Plus**s5hill@wmich.edu**

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Improv Rehearsal

From : Shannon N Hill <shannon.n.hill@wmich.edu>

Mon, Nov 15, 2010 07:25 AM

Subject : Improv Rehearsal improv**To :** Joan <joan.herrington@wmich.edu>

Hi Joan!

Here is a rundown of what we did at our last WIT Rehearsal:

Start time: 9:12

End time: 10:31

Members of our team present: 8

We started out by discussing the logistics of the performance we have on Thursday for the hospital. We figured out what games we were going to play, who was going to introduce them, the order in which we will play, and any back up games we will need. We will be performing from 7:30-8:00 on Thursday in the Bernhard Center (We are in the ballrooms in the 200s opposite the big one, I don't know the room numbers). Our team really came together in order to help do this.

Then, we practiced the games that we were planning on playing (Antifreeze, Oscar Winning Moment, Party Guests, Bell Game, Switcheroo (alternate)). After each game, we discuss what went well, and what didn't. I think this first show will be a great warm-up for our show in December. I'm excited!

Let me know if you need any more information!

Sincerely,
Shannon Hill

WMU Webmail Plus**s5hill@wmich.edu**

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and

WIT 10/10/2010

From : Eric W Braman <eric.w.braman@wmich.edu>

Sun, Oct 10, 2010 11:31 PM

Subject : WIT 10/10/2010 improv**To :** Joan Herrington <joan.herrington@wmich.edu>**Cc :** shannon n hill <shannon.n.hill@wmich.edu>

Hey Joan,

Shannon and I decided that we would go back and forth updating you on how our WIT meetings go. So, this email is to cover the update from the both of us.

We opened the meeting doing some quick introductions, and welcoming them to being part of the official WIT team. We followed this by going through the goals that we had drawn up for the year and taking down any goals and ideas they had for the team. These include:

- Show by end of semester: That we put on specifically
- Performances with: Theatre Guild, Resident Halls, CAB, Greek Life, Globe Theatre Downtown, Studio 246
- Room in Bernhard Center/More time/More space for meeting
- Workshop with Dann Sytsma
- Have FUN
- T-Shirts!
 - We asked them to begin brainstorming design and slogan ideas
- GNOME!!!!
 - Team Mascot, it will attend every show.
- Viral Videos- Advertisement!
- Bring in someone from Second City to do a workshop
 - We would like to meet with you to see if there would be an option to do this second semester as one of the Theatre workshops that the department brings in.
- Put together a fund for future Co-Chairpersons to be able to attend Improv Training in Chicago
 - We would also like to meet with you to discuss this idea and where we should begin to try and put something like this together.

Following the goal setting we moved into some warm-ups that were focused around team-building, focusing as a team, and getting comfortable with each other. We played The Human Zipper, Lap Sit, Zip-Zap-Zop, Zip Bong, and Tight Rope. The team was a little apprehensive and awkward with a few of the games at first, but quickly got into it and had fun interacting.

We then moved into Freeze Tag for about 20 minutes. At the end we discussed what happened during the scenes that was successful and what happened that could have been

WMU Webmail Plus

s5hill@wmich.edu

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Improv Links

From : Shannon N Hill <shannon.n.hill@wmich.edu>

Sun, Oct 17, 2010 05:50 PM

Subject : Improv Links

To : christopher l raby <christopher.l.raby@wmich.edu>, slmontville@yahoo.com, jenna m wyatt <jenna.m.wyatt@wmich.edu>, susannah e parr <susannah.e.parr@wmich.edu>, phillip m mclellan <phillip.m.mclellan@wmich.edu>, joseph c seibert <joseph.c.seibert@wmich.edu>, elizabeth e mathews <elizabeth.e.mathews@wmich.edu>, shannon n hill <shannon.n.hill@wmich.edu>, eric w braman <eric.w.braman@wmich.edu>, roxana l gamble <roxana.l.gamble@wmich.edu>, tia l pinson <tia.l.pinson@wmich.edu>, emily e scott <emily.e.scott@wmich.edu>

Hey Guys!

So, I was searching links, I found a great YouTube channel called Iotogo (Improv Olympics To Go). iO is home to Improvised Shakespeare, TJ & Dave, and The Deltones, among other fantastic teams. Eric and I saw Improvised Shakespeare, and they were MIND-BLOWING. They literally improvise SHAKESPEARE. Here is a link: <http://www.youtube.com/watch?v=rjzLYPSu9rQ&feature=related>

Check out the whole channel though! There is some great stuff! Yay Chicago Improv!

W.I.T. Love,
Shannon

WMU Webmail Plus**s5hill@wmich.edu**

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Fundraiser Information

From : Eric W Braman <eric.w.braman@wmich.edu>

Wed, Nov 03, 2010 09:35 PM

Subject : Fundraiser Information**To :** Shannon N Hill <shannon.n.hill@wmich.edu>**Cc :** christopher l raby <christopher.l.raby@wmich.edu>, smontville@yahoo.com, jenna m wyatt <jenna.m.wyatt@wmich.edu>, susannah e parr <susannah.e.parr@wmich.edu>, phillip m mclellan <phillip.m.mclellan@wmich.edu>, joseph c seibert <joseph.c.seibert@wmich.edu>, elizabeth e mathews <elizabeth.e.mathews@wmich.edu>, roxana l gamble <roxana.l.gamble@wmich.edu>, tia l pinson <tia.l.pinson@wmich.edu>, emily e scott <emily.e.scott@wmich.edu>

Hello team!

This is a message I got from Adam, the coordinator of the fundraiser we will be doing.

Included is the location and some notes on trying to keep it PG-13, and avoiding jokes about dead children. So make lots of jokes about dead babies this week so it is out of your system by the 18th. Again, the event is from 6-9pm on the 18th, we'll be doing a half hour slot, maybe more if they love us so much they boo anyone else that goes on the stage, and we'll be getting good karma! Yay life!

My list of participants for this evening of improv. include Shannon, Lizz, Roxana, Chris, and I. Jenna is a maybe as she is waiting to hear back on some rehearsal time.

Anyone else interested, or anyone find out they can't make it, let me know. Gracias!

Hey Eric,

The board and I are really excited that you guys will be performing! To answer your questions,

1) If you guys can keep it PG 13 we'd really appreciate it.

2) I don't think there will be any need for MIC's, we'll be in room 208-209 at the Bernhard. Basically we don't have the equipment, but if guys wanna bring mics. Its cool with us, also I'm assuming there will be no stage. In terms of how many ppl are coming.....idk yet haha. We're working on getting ppl to sign up right now.

3) This is a fundraiser for kids with cancer, so avoiding joking about cancer, children dieing, and all that jazz would be best. Also, this event has a birthday party theme, so if you guys can work that in there somehow i think it would be good.

Thanks again!!!!!!!!!!!! We're excited to see you guys do your stuff.

Adam

--

Eric Braman
eric.w.braman@wmich.edu
(989) 326-3598

"We are all in the gutter, but some of us are looking at the stars."
-Oscar Wilde

Show and Rehearsal

From : Shannon N Hill <shannon.n.hill@wmich.edu>

Mon, Nov 22, 2010 12:11 AM

Subject : Show and Rehearsal

To : joan herrington <joan.herrington@wmich.edu>

Hi Joan!

This past Thursday, we had our first warm up show at the fundraiser. The crowd was very small, preoccupied, and quiet, but we still had a blast! We received a lot of good feedback after the show; even though the crowd was quiet, they still really enjoyed us! I was proud of how we did. We also learned that we need to work on editing, listening to each other, and the give and take of improv. We implemented knowledge that into our rehearsal plan for this week.

For rehearsal, we started out by discussing the show. We thought that the only game that didn't really work for us was "Switcheroo", while "Oscar Winning Moment" was the best. Eric and I have decided to start laying down the law a little bit more about attending rehearsals; we've had a couple of people just not show up, and not let us know why. Overall though, we had a great rehearsal. We played four new games, all of which we want to incorporate into the show on Dec. 5. We also made a poster design, talked about T-shirts, and discussed future rehearsal schedules.

Additionally, we added another gig! We now are performing at the FYE Holiday Party! It is happening on Friday, Dec. 3, in the Atrium of the Gilmore Theatre Complex! We are performing from 3-4, and it will basically be the same thing that we are doing for our show on Sunday. I know you can't attend the Sunday show, so if you can make it to this, that might be a good substitute. Otherwise, I can still film the Sunday show for you!

I hope you are having a great week! See you at the Good Death meeting!

Sincerely,
Shannon Hill

WMU Webmail Plus

s5hill@wmich.edu

± Font Size ±

WIT Notes 11/29 and 11/30

From : Eric W Braman
<eric.w.braman@wmich.edu>

Tue, Nov 30, 2010 12:24 AM

Subject : WIT Notes 11/29 and 11/30

To : Joan <joan.herrington@wmich.edu>

Cc : Shannon N Hill
<shannon.n.hill@wmich.edu>

Hey Joan,

Just wanted to update you on what's going on in WIT. This week we had two rehearsals, last night and tonight- to ensure that everyone could make it to at least one to do a run through for our upcoming performances this Friday and Sunday. We had good attendance for both nights and were very productive. We were able to run through our order for our shows coming up as well as have discussion about what is going well and what we need to work on.

Shannon and I have drawn up a timeline-ish for the showing on both the 3rd and the 5th. Imagine that (:00) means (3:00). Cool! Here it is-

:00-:05 Introduction/Opening Skit (*All Cast*)
:05-:10 Antifreeze (*Shannon*)
:10-:15 Story Time (*Eric*)
:15-:18 Survivor (*Emily*)
:18-:25 4 Square (*Roxana*)
:25-:30 Oscar Winning Moment (*Shannon*)
:30-:35 Bell Game (*Chris*)
:35-:40 Day in the Life (*Phill*)
:40-:45 Paper Chase (*Lizz*)

The person in parentheses and italics will be introducing the game. The individuals playing the game will be chosen the day of performance so that the games we will be participating in will work with how we're feeling that day.

As you can see, we've added "Introduction/Opening Skit" to the line up. We noticed with our last performance that it was very difficult to open our show by just having us get in front of people and start yelling about us starting to improv.

So, we have decided to pull together a little something to draw their attention in before we jump into the craziness of the performance. We are going to be playing with the idea of the term, "Turned On" in the idea that we are "Turning them on to Improv." Everyone has been throwing out ideas and we are going to draw up a small skit that we will rehearse for a half hour before our performance on the 3rd. Everyone seems very excited about it, so hopefully it works out to our advantage! :)

Aside from that, we have noticed a lot of improvement in the team over this semester. Our comfort with one another and ability to rely on each other has grown exponentially. We are still working on trying not to talk over one another in a scene (which is extremely important). It seems to teeter back and forth between scenes that have good give and take and other that seems to be a big wash of people talking over one another. However, we are recognizing it as a team and working to overcome!

I'd say the biggest growth we have made as a team is the ability to talk together and discuss what is working and what is not working. We analyze well how something became funny and how others seemed to fall through. I think this ability to self analyze is what is going to take our team to the top next semester. High hopes! :)

Thanks Joan, let me know if you have any questions. We can't wait to see you up in the Atrium Friday at 3:00.

I hope your Thanksgiving was as wonderfully relaxing and delicious as mine was!

--

Eric Braman
eric.w.braman@wmich.edu
(989) 326-3598

"We are all in the gutter, but some of us are looking at the stars."
-Oscar Wilde

WIT Audition Form

Name: _____

Year: _____ Gender: _____ Age: _____

Phone: _____ Email: _____

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

Yes No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

Yes No

Some special skills I possess that may be of great use to the Improv Team include:

If I were a kitchen utensil, I'd be a _____ and here's why:

If I had to choose one song as my theme song it would be:

Please draw a picture of yourself in the provided space below:

WIT Audition Form

Name: Brian Way

Year: Senior Gender: M Age: 21

Phone: 586-295-6671 Email: brian.d.way@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

☐ No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

☐ No

Some special skills I possess that may be of great use to the Improv Team include:

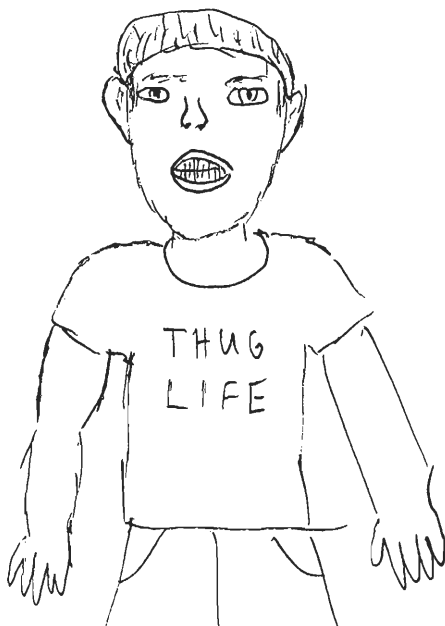
Web design experience, graphic design, video editing, and
I'm funny. :)

If I were a kitchen utensil, I'd be a sport and here's why:
because I am usefull in every situation.

If I had to choose one song as my theme song it would be:

Hit em up by Tupac

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Denis DyBrock

Year: Junior

Gender: male

Age: 20

Phone: (708) 305-4533

Email: denis.j.dybrock@uwmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

☐ No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☐ Yes

☒ No

Some special skills I possess that may be of great use to the Improv Team include:

I am dynamic, with a sarcastic wit, I have
taken some acting/improv classes

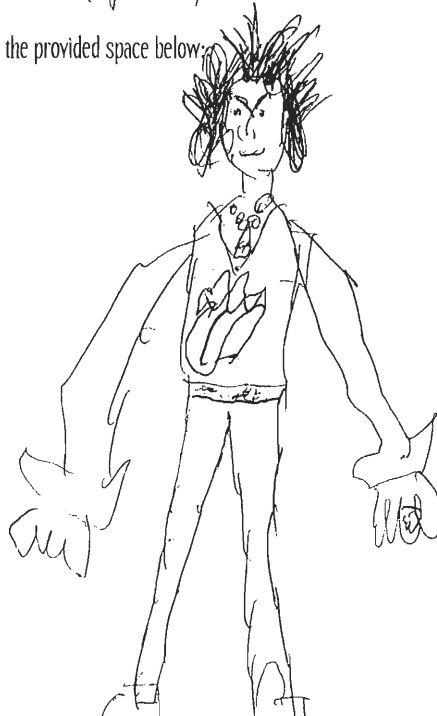
If I were a kitchen utensil, I'd be a ~~spork~~ spork and here's why:

Because you use one and you always
ask why the fuck do I use a spork,
but deep down you secretly love the spork.

If I had to choose one song as my theme song it would be:

Start me up by The rolling stones.

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: MacGregor J. Army

Year: Sophomore Gender: Male Age: 19

Phone: (517) 652-1131 Email: macgregor.jarmy@umich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

☐ No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

☐ No

Some special skills I possess that may be of great use to the Improv Team include:

If I were a kitchen utensil, I'd be a oven rack and here's why:

Because I love to heat things up.

If I had to choose one song as my theme song it would be:

"Is she really going out with him?"

Please draw a picture of yourself in the provided space below:



oh yeah!

WIT Audition Form

Name: Billy Anderson / Billy / MR BADASS / VSM

Year: Senior Gender: Male Age: 26

Phone: (816) 334-8545 Email: William A Anderson @ Gmail.com

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes ☐ No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes ☐ No *but i'd be sad. :)*

Some special skills I possess that may be of great use to the Improv Team include:

Fast thinking, motor mouth, Just enough crippling neuroses.
Flexible, Decent willingness to sacrifice body
No sense of shame

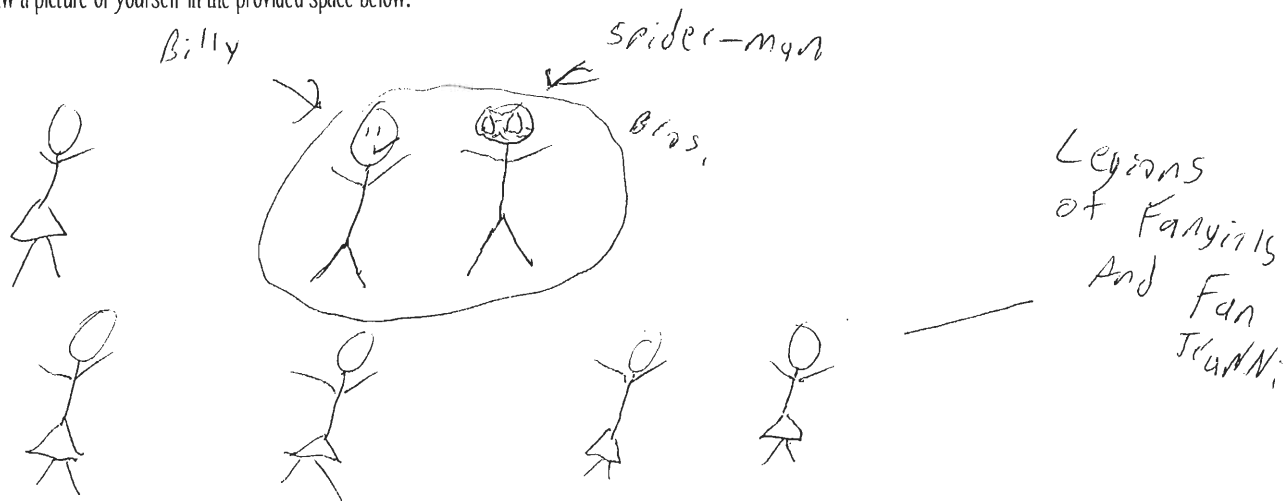
If I were a kitchen utensil, I'd be a Melon baller and here's why:

After using me, you never have the pirs. ~

If I had to choose one song as my theme song it would be:

In The Waiting Line ~ zero 7

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Charles Clark

Year: Freshman Gender: Male Age: 18

Phone: (989) 615-2141 Email: Charles.b51.Clark@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

Yes

☒ No

I have conference calls @ 9:30 every Sunday.

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

No

Some special skills I possess that may be of great use to the Improv Team include:

I have a lot of physicality in my movements.
I can do a lot of push ups...

If I were a kitchen utensil, I'd be a whisk and here's why:
Whisk is the first thing that came to my mind.

If I had to choose one song as my theme song it would be:

Headstrong - Trapt

Please draw a picture of yourself in the provided space below:



I mean, ~~when~~ I go
to the gym 6 days a
week!

WIT Meeting #2

From : Shannon N Hill <shannon.n.hill@wmich.edu>

Sun, Sep 26, 2010 11:57 PM

Subject : WIT Meeting #2

To : Joan Herrington <joan.herrington@wmich.edu>

Hi Joan!

Here's a recap of our second meeting:

Start Time: 9:05

End Time: 10:25

Number of Attendees: 20

Location: 2045 Brown Hall

Warm Ups:

Dance Party: We literally just turned on some music and danced. Everyone seemed to have fun with this, and it really got us all loosened up.

Build an Object: We split into two groups in order to do this in a more time efficient manner. Everyone was really willing to jump in and be a part of the object we were building and its environment. Eric and I had a little miscommunication about how to play the game, and because of that we got a little behind, but it still worked out in the end.

Walking Changes: This game we ended up playing outside, and it was a lot of fun. This really showed us who was willing to just fully commit, especially in front of people who were not part of our workshop.

Games:

Number Game: We did this game to demonstrate how "showing is sexier than telling"; i.e. body language and tone can reveal much more than words. This game went over really well.

Objective Game: This game did not go as well as I would have liked, because the rules associated with it are easily broken, but it was still entertaining. It helped us teach the idea of teamwork (helping each other achieve objectives), and we were able to point out when people did it successfully.

Guess the Object: This game was suggested by our team members. We had asked for input, and many people willingly gave suggestions. One of our objectives this session was to make them feel included and part of the team already. This game was a huge hit.

Overall, this meeting went a lot smoother than last time. Eric and I had clear objectives of teaching little improv tricks, emphasizing the aspect of teamwork, and demonstrating that "showing was sexier than telling". For next time, we will have a little bit more organization since the actual auditions will occur. Everyone seemed really excited though and I cannot wait for next week!

Let me know if you need to know anything else!

Sincerely,
Shannon Hill

WMU Webmail Plus

s5hill@wmich.edu

± Font Size ±

WIT follow up

From : Shannon N Hill <shannon.n.hill@wmich.edu>

Sun, Sep 12, 2010 10:46 PM

Subject : WIT follow up**To :** Joan Herrington <joan.herrington@wmich.edu>

Hi Joan!

Here is a follow up of our first meeting:

Start Time: 9:02

End Time: 10:20

Location: 2045 Brown Hall

Number in Attendance: 22! (24 if you include Eric and I)

Warm Ups:

- Name Game: This game worked really well. It got people out of their shells and having a fun time. It also gave Eric and I a chance to learn some names.

- Velociraptor Game: This game was hilarious. It was a little hard to explain, but it seemed like once all the confusion cleared up, everyone had fun. I need to work on finding a better way to explain that game.

- Gift Game: Everyone seemed to like this game. It showed us who was good at following directions as well.

Games:

- Pantomime Machine: We split the students into groups, and had them create a machine in 3 minutes. The students actually went above and beyond in my opinion; not only did they create a machine, but they also created an entire scene around it. It was hilarious!

- Physical Character: This game was a lot of fun, and led people to develop some pretty hilarious characters. It was great to see that no one was scared to go full out. The only problem was that we didn't have enough time to get through everyone.

- Freeze Tag: This was a new, very interesting version of Freeze Tag that I had never played before (Eric explained it). In my opinion, I like the older version of Freeze Tag better because it doesn't screw over your partner(s), and this one kind of does. However, it did help us see who was good at thinking on their feet.

Eric and I spoke a few times about our experience and improv in general (rules, ideas, etc.). I feel like I need to be a bit more specific next time we do that. I just wanted to say so much, but I feel like I might have caused confusion. I will work on being a more confident leader next time.

Let me know if you need to know anything else!

Sincerely,
Shannon Hill

WIT Audition Form

Name: BRIAN HEGEDUS

Year: JUNIOR Gender: MALE Age: 20

Phone: 734-642-7744 Email: BKG7856@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

☐ No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

☐ No

Some special skills I possess that may be of great use to the Improv Team include:

My ability to learn along w/ my "newbies" to improv or any acting, I think
that would make me have great potential w/ the right training
-my smile, my humor + sarcasm

If I were a kitchen utensil, I'd be a _____ and here's why:

spoon because I wanna spoon you all day

If I had to choose one song as my theme song it would be:

my life be like ohh-ahh

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Jake Knaggs

Year: Freshman Gender: male Age: 18

Phone: 248-890-5253 Email: Jacob.a.Knaggs@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

No

Some special skills I possess that may be of great use to the Improv Team include:

Free time

If I were a kitchen utensil, I'd be a Salad tongs and here's why:

I like to mix* things up.

*toss

If I had to choose one song as my theme song it would be:

Fuk u Lilley allen.

Please draw a picture of yourself in the provided space below:



yes I am naked, but not in

WIT Audition Form

Name: Kyle T. Burch

Year: Freshman Gender: Male Age: 18

Phone: (586) 719-8699 Email: kyle.t.burch@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

No

Some special skills I possess that may be of great use to the Improv Team include:

Accents, singing, drawing/painting

If I were a kitchen utensil, I'd be a A Laddle and here's why:

Because I am a large, loveable guy, who can
pick people up when they need it, but when it's time
to let go, I hold on until the last drop.

If I had to choose one song as my theme song it would be:

Who I'd Be, from Shrek the Musical

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Taylor McKinstry

Year: Freshman Gender: Male Age: 18

Phone: (618) 980-9559 Email: taylor.p.mckinstry@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

☐ No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

☐ No

Some special skills I possess that may be of great use to the Improv Team include:

Improvisational singing / vocal percussion, juggling, sarcasm, door-opening, dancing-ish, good humor

If I were a kitchen utensil, I'd be a blender and here's why:

Blenders make different things into a working, delicious mix. Also, if you put a knife in me, I'll stop working.

If I had to choose one song as my theme song it would be:

Dancing Through Life (Wicked)

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Robert Bell

Year: ... 2010? FINISHED Gender: MALE Age: 25

Phone: (269) 744 5275 Email: CROBERTBELL@GMAIL.COM

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

☒ Yes

No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

☒ Yes

No

Some special skills I possess that may be of great use to the Improv Team include:

I PLAY GUITAR, BASS (MOSTLY) & DRUMS (SORTA-KINDA)
I SPEAK GERMAN (INTERMEDIATE)
I... THINK THAT'S IT.

If I were a kitchen utensil, I'd be a WHISK and here's why:

BECAUSE IT'S KINDA FUNNY LOOKING, BUT EVERYONE
SHOULD HAVE ONE

If I had to choose one song as my theme song it would be: FOR TODAY

I'M AFRAID OF MYSELF & EVERYTHING I HAVEN'T DONE - YOUR BEST FRIEND.

Please draw a picture of yourself in the provided space below:



WIT Audition Form

Name: Rachel Elizabeth Paigut

Year: Freshman Gender: Female Age: 18 (19 on tuesday)

Phone: 734-788-7949 Email: Rachel.e.Paigut@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.

Yes!

No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv Jams even if I am not chosen as an actor for the Improv. Troupe.

Yes

No

Some special skills I possess that may be of great use to the Improv Team include:

I'm fun, I have been performing for a good portion of my
life, I really just want to make friends and have a good
time my first year here.

If I were a kitchen utensil, I'd be a house wife and here's why:

I am a woman, I love kids and I love to cook.

If I had to choose one song as my theme song it would be:

There's a Good Reason These Tablets are Numbered, Honey,
You Just Haven't Thought of it Yet! (Panic! At the Disco)

Please draw a picture of yourself in the provided space below:



← Blue
Argyle
Sweater-Vest

WIT Audition Form

Name: Cit Martin

Year: Transfer (soph) Gender: female Age: 19

Phone: 812-344-2022 Email: Caitlin.j.martin@wmich.edu

I am interested in auditioning for the Worklight Improv Team Troupe and am willing to dedicate my Sundays from 9:00pm-10:30pm for WIT rehearsals for the remainder of this year.



No

I am interested in assisting with any technical aspects of WIT performances, practices, and drop-in Improv jams even if I am not chosen as an actor for the Improv. Troupe.



No

Some special skills I possess that may be of great use to the Improv Team include:

Did improv in highschool - 3 years. Did improv at Central Michig
I have a lot of energy! Puppetry skillzzz.
I love being in front of an audience.

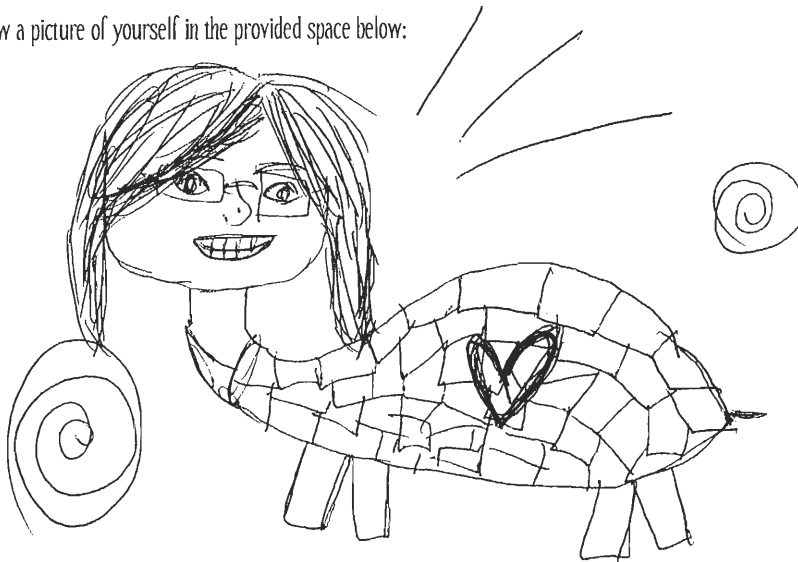
If I were a kitchen utensil, I'd be a Whisk! and here's why:

I like to mix things up!

If I had to choose one song as my theme song it would be:

Black or White by M. Jackson!!

Please draw a picture of yourself in the provided space below:



TURTLE
RULE

W.I.T. Sign in 9/26/10

Taylor McKinstry
William Anderson

Charles Parr

BRIAN HEGEDUS

Cody Hedgys

Brian Woy

Susie Parr

Shari Montville

Charles Clark

Rachel Palgut

Kyle Burch

Roxana Gamble

Jake Haggs

Phillip McDellam

Tia Pinson

W.I.T. Sign in 9/12/10

Cit Martin

Kyle Burch

Charles Clark

Roxana Gamble

James Stephenson

Denis DeBrock

Jake Kruggs

Ashlee Daraban

Amy Daraban

Tah Zimmerv

Christopher Martin

Susie Parr

Jenna Wyatt

Tia Pison

Phil McLellan

Bobby Clemence

Emily Scott

MacGregor Arney

Sean Vizzini

Katie Berlin

Joe Seibert

Cody Hodges

Caitlin J. Martin @wmich

kyle.t.burch@wmich.edu

Charles.b51.Clark@wmich.edu

roxana.l.gamble@wmich.edu

loethroughfaith@gmail.com

denis.j.dubrock@wmich.edu

Jacob.a.Kruggs@wmich.edu

ashlee.a.daraban@wmich.edu

Amy.DOT10@yahoo.com

icoverman.a.zimmer@wmich.edu

christopher.l.martin@wmich.edu

Susanahelparr@gmail.com

jenna.m.wyatt@wmich.edu

tia.l.pison@wmich.edu

phillip.mclellan@hotmail.com

Robert.e.Clemence@wmich.edu

EMILY.E.SCOTT@WMICH.EDU

macgregor.j.arney@wmich.edu

Sean.J.Vizzini@wmich.edu

Katherine.L.Berlin@wmich.edu

Joseph.L.seibert@wmich.edu

Cody.L.Hodges@wmich.edu