

Education Philosophy

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*"I'm not funny. What I am is **brave**."*

- Lucille Ball, *Rolling Stone Magazine*, 1983

As an educator, I empower students to find courage and strength in their vulnerability. By establishing high-energy and supportive environments, students feel encouraged to take big swings without expectation of outcomes – but as an exercise in making friends with "the flop." Rooted in inquiry-based learning and the teachings of Philippe Gaulier, this philosophy centers "complicité with the public" and shapes every part of my practice, from audition coaching and Shakespeare instruction to the application of Augusto Boal's Theatre Games-based methodology in educational and professional settings.

In my private coaching, I employ cognitive analysis methods to effectively prepare young, reserved actors for the expectations of undergraduate audition rooms. My clients, who have attended top BFA programs across the country, learn to analyze monologues and articulate their personalized inner thoughts meticulously. By activating their personal imagination and engaging their entire instrument, this work propels them toward each line with a clearer sense of what will fill their character's gaping hole of need. Additionally, as an avid believer in the Inquiry-based Method, I provide lines of inquiry to guide collaborative reflection, helping build confidence and self-awareness so they can distinguish their pieces.

As a guest teaching artist for Hudson Valley Shakespeare's education program, I help middle and high school ELA students identify Shakespeare's use of literary devices and physical comedy tricks. By utilizing various tools, students elevate Shakespeare's text and uncover clear, personal, and dynamic interpretations. The diverse perspectives and comedic abilities I have encountered with Hudson Valley have reminded me that all students possess performative abilities when encouraged to make friends with "the flop."

When I lead a Theatre Game—regardless of age, background, or setting—I create a shared sense of belonging among participants. Even a simple activity like "Bah!", where people pass a sound around the circle, does more than lighten the collective mood; it helps everyone focus on the present moment and quiets the prefrontal cortex, which encourages creativity and courage. This is the same courage a clown in the world of Commedia, or a multi-camera sitcom requires while walking into a door or relentlessly wrestling to open one.

Beyond the classrooms, I volunteer with the 52nd Street Project, helping middle school students learn stage combat, foundational acting skills, and the staging of original works. Working in this welcoming, inclusive atmosphere—marked by a colorful banner reading "We all belong, we all get along"—has motivated me to pursue leadership roles in theatre outreach and educational initiatives in the future.