

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 what I like to call "the flop." This philosophy, which reverberates the pillars of Commedia dell'arte and the teachings of Philippe Gaulier, emphasizes "complicité with the public." This perspective informs every aspect of my practice, including audition coaching, decoding Shakespeare, and the application of Augusto Boal's immensely accessible Theatre Games-based methodology to a variety of educational and professional settings.

In my private coaching practice, I employ cognitive analysis methods to effectively prepare young and reserved actors for the expectations of undergraduate audition rooms. My clients, who have attended top BFA programs across the country, are expected to meticulously analyze monologues and articulating their personalized inner thoughts. 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.

I currently serve as a guest teaching artist in middle and high schools through the Hudson Valley Shakespeare education program. During residencies, I help ELA students identify Shakespeare's use of imagery, key literary devices, and comedic. By utilizing these tools, they uncover clear, personal, and dynamic interpretations that make intimidating text approachable. 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.