

“A Little Less Thinking, a Little More Feeling:” Acting Philosophy and Digital Portfolio

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Bachelor of Arts in Theatre and Elementary Education,
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A Thesis presented to the Graduate Faculty
of the University of Virginia in Candidacy for the Degree of Master of Fine Arts

Department of Drama

University of Virginia
May 2023

Abstract

This thesis is submitted for the completion of a Master of Fine Arts degree in Drama at the University of Virginia. It includes a digital portfolio of the performance of selected monologues, scenes, and songs. This document also includes a written journal of portfolio selection and development, as well as a headshot, resume, and a statement of commitment to diversity, equity, and inclusion.

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Chapter 1

Transcription of Filmed Introduction

So, I was trying to figure out how to articulate who I am, as—as a collaborator and as an artist, and it made me think back to when I used to teach in elementary schools. Truly those students will start to feel like your collaborators, your coworkers. I'd truly come in and be like, "You see that game last night?", and sometimes they'd say yes!

But there was this one student in particular, in the first grade, that I was working with. And school was just so hard for him. I mean, almost every day he'd fixate on things and the rest of the day would kind of get lost. And my co-teacher and I were trying all of these educational interventions to-to try to help him feel like he could be at school. And after a while of knowing this student, I realized that he loves to laugh, and he loves silly things, and he loves jokes. And I found that if I could see in his eyes that maybe a meltdown was coming and he was starting to fixate, if I could get him to laugh, if I could give him a silly little joke and distract him just long enough, then we could avoid the meltdown and the rest of the day could continue.

And once I realized that, that-that kind of became my mode of operating with anyone I was collaborating with. This idea of just radical connection – what can I see in you that you want or that you love or that you need to be in the room when you're

working on something, and what do I have in me that can connect with that. And I think when you approach collaboration like that, you can—you can work with almost anybody and be really successful.

Diversity, Equity, and Inclusion Statement

As I considered my teaching practices in preparation for writing this statement, I struggled to distinguish which of my practices were for the explicit purpose of making my class equitable and inclusive and which were just good teaching pedagogy. Upon reflection I realized that, in my view, practices that promote diversity, equity, and inclusion are not separate from good pedagogy, but essential to it. By keeping class costs low, reading and discussing diverse perspectives, and prioritizing student autonomy and agency, I am creating a classroom environment that values the growth and experiences of all my students.

I prioritize selecting required materials for my class that are as low-cost as possible, which often results in a no-cost class. Just as the cost of books and tuition are barriers for many students in higher education, the cost of theatre tickets is often prohibitively high and keeps artists and students from being able to see the work.

Instead of asking students to buy a specific acting text, I provide a variety of readings from a variety of texts. I also only ask students to watch performances that they can attend for free or that are available for free through university access to databases. Not only does this remove a financial barrier, but this also encourages students to engage with a wider variety of ideas and approaches to acting, helping to broaden their perspectives.

Additionally, I prioritize reading and discussing a diverse set of perspectives in my classroom. I want the readings in my class to reflect the diversity of background and

perspective I might see in the classroom, and I want my students to be able to engage with people who think differently than they do. I make sure the texts I ask my students to read or perform are written by authors of a variety of genders, orientations, races, nationalities, and cultures. This gives all students the opportunity to broaden their perspectives on acting, but also allows students who may often feel marginalized an opportunity to see their perspective reflected back to them. Using session agreements I adapted from Nicole Brewer's "Antiracist Theatre: A Foundational Course" (Brewer), I guide students through conversations about performances and the challenging themes that can come with them. I encourage students to be open and specific about their perspective on what they saw, while also being open to hearing the perspectives of others. From one student's evaluation: "We had open conversations on a number of challenging topics that resulted from us watching the performances that were put on by the acting department. She respected people who had all different opinions and also would step in to make sure that our classmates were being open to each other."

In my classroom I honor student autonomy and agency, especially for graded assignments. Autonomy in my classroom involves students regularly checking in with themselves physically, emotionally, and mentally as they move through the class; they are the only ones who know how an activity or role is affecting them and should ultimately be the one to decide whether or how they participate. I make sure to offer explicit opportunities for agency, so students know their grade will not be affected if they need to adjust how they are participating. In all graded performance assignments, students have a choice about what material they perform. I either ask them to select the

material themselves, or if I ask them to accept or deny the material I've assigned them. I also offer choices for some performance response assignments—students are given information about the content of three different recorded professional productions and get to decide which one they would like to watch and analyze. When my students have choice, I see them invest more in the work. Offering students agency in the classroom provides students a sense of ownership and control over their learning.

Creating a diverse, equitable, and inclusive classroom is integral to good teaching practices in all classrooms, but especially in an acting class. We ask students to be vulnerable, to quickly create connections with each other and their instructor, and that is only possible in a space where they are comfortable and respected for who they are. When students see that their backgrounds, cultures, and identities are seen and valued, trust is built, and students are more able to take risks and fully invest in the work. Moreover, when students are exposed to a diverse set of ideas and perspectives, they are asked to think more critically and creatively about how they view acting, art, and stories. Students have more opportunities to build empathy and appreciate views that are different from their own. In every way, a diverse, equitable, and inclusive classroom creates a more supportive and enriching learning environment that benefits all students.

Chapter 2

Biographies

Biography 1

Christine Jacobs *Little Women* (Virginia Theatre Festival); *Pride and Prejudice*, *Winnie the Pooh* (Maryland Ensemble Theatre); *A Midsummer Night's Dream* (Annapolis Shakespeare Company); *Surfacing* (ExPats Theatre); *The Suffrage Plays* (Venus Theatre); *Sense and Sensibility*, *How to Live On Earth*, *When the Rain Stops Falling*, *God of Carnage* (UVA Drama). University of Virginia MFA.

Biography 2

Christine Jacobs received her M.F.A. in Drama from the University of Virginia, a B.A. in Theatre and Elementary Education from The College of William and Mary, and has also studied musical theatre at Circle in the Square Theatre School. Christine has acted with Virginia Theatre Festival, Maryland Ensemble Theatre, Annapolis Shakespeare Company, and ExPats Theatre. Christine also worked as a teaching artist for Educational Theatre Company and Imagination Stage, specializing in early childhood education and K-6 classes. She often sings professionally as a choral section leader, and once as a backup singer for Sarah Brightman on her 2018-2019 world tour. When not performing, Christine is an avid knitter.

Biography 3

Born and raised in Annandale, Virginia, Christine was drawn to performance starting with her first role as the Yellow Brick Road in her drama camp's production of *The Wizard of Oz*. That's right, not a munchkin, but the Yellow Brick Road itself. How's that for a formative experience? Christine attended Thomas Jefferson High School for Science and Technology where she gave her most challenging performance to date: acting like she was at all interested in science or technology. She later graduated from The College of William and Mary with a B.A. in Theatre and Elementary Education, and with a deep, passionate love for Wawa coffee. Once thrown unceremoniously into the "real world", Christine settled in the DC area, where she performed with various theatre companies, sang at churches and cabarets, and taught nearly every child in the DMV how to play Zip Zap Zop. In 2020, Christine began her MFA in Drama at the University of Virginia, where she continues to study and teach Acting 1 to the undergraduates.

Resume

Christine Jacobs

jacobs.christine.m@gmail.com / 703-402-7830 / christinejacobs.com

Height: 5'7" Voice: Mezzo, E3-B5

Theatre

Little Women	Meg March	Virginia Theatre Festival / Aubrey Snowden
Pride and Prejudice	Lizzy Bennet	Maryland Ensemble Theatre / Suzanne Beal
Winnie The Pooh	Kanga/Eeyore	Maryland Ensemble Theatre / Bethanie Herman
A Midsummer Night's Dream	Helena	Educational Theatre Co. / Mary Myers
Romeo and Juliet	Mercutio/Nurse	Educational Theatre Co. / Mary Myers
Surfacing	B	ExPats Theatre / Karin Rosnizeck
The Suffrage Plays	Lady Crowninshield	Venus Theatre / Deborah Randall
Sense and Sensibility	Elinor Dashwood	University of Virginia MFA Company / Marianne Kubik
God of Carnage	Veronica	University of Virginia MFA Company / Colleen Kelly
When the Rain Stops Falling	Gabrielle	University of Virginia MFA Company / Marianne Kubik
How to Live on Earth	Aggie	University of Virginia MFA Company / Matthew Davies

Film

TIPS Training	Principle	CAS Video Productions
Thrive Product Video	Principle	Ryan Singer Media
Shine	Supporting	Howard University MFA
Marks Education Promotion	Supporting	Plush Marketing

Training

MFA Drama / Professional Actor Training Program (<i>est. grad 2023</i>)	University of Virginia	Marianne Kubik, Colleen Kelly, Dave Dalton, Tovah Close, Jenny Wales, Richard Warner, Erica Arvold
Moment Work Devising Workshop	Tectonic Theatre Project	Jeffery LaHoste, Dimitri J. Moise, Moisés Kaufman
B.A. Theatre/Elementary Ed.	The College of William and Mary	Christopher Owens, Liz Wiley, Glenn Close (master class)
Circle in the Square Theatre School	Musical Theatre Intensive	Alan Langdon, Sara Louise Lazarus, Ken Schatz

Special Skills

Sight-singing; intermediate ukulele (concert and baritone), beginner guitar and bass; Basic Pass in Rapier & Dagger, Broadsword, and Unarmed by the SAFFD, 2022 and 2023; intermediate Spanish; VO and audio editing; puppetry experience; works extremely well with children; valid VA driver's license and passport. Accents: RP, Australian, French, Russian, others upon request

Headshots





DJ Corey Photography

Chapter 3

Journal of Portfolio Creation

When evaluating what scenes and monologues I wanted to include in my thesis, many considerations went into my decision. First, I hoped that some or all of these recorded performances could be used as audition material to send to casting directors with the goal of future employment. To make the most out of my pieces for this purpose, I wanted to showcase my range not only in style, but also in the ages and types I might play.

Further, in choosing these scenes and monologues, I was also effectively choosing what I'd be working on during the bulk of my final semester of graduate training. This meant I also wanted the pieces to challenge me to grow as an actor and to continue to break habits I'd worked on throughout my three years. And finally, I wanted to pick works that I liked and enjoyed performing. In the end I chose the following two scenes, a monologue, and a song.

***Still Life*, by Alexander Dinelaris**

The first scene I chose was brought to me by fellow MFA candidate Christian O'Neill at the beginning of our final semester. He thought it could be a good fit for us both. As I began to read the scene and the rest of the play, I could immediately hear both of us saying this author's words. I especially related to my character, who was an artist in the midst of a professional midlife crisis and who

was both interested in and frustrated with the beliefs of the person across from her. I was excited at the prospect of playing a character who was similar to me, and to work on a scene that was written in a modern, naturalistic style. Before graduate school, much of my experience had been with musicals and operettas and/or period pieces. And while naturalistic or “small” acting is certainly possible in those types of shows, I had developed a habit of often being “big” or “broad” in my reactions and choices. This instinct can be very useful for some styles—clown, musical comedy, etc.—but there are many styles in which “bigness” will come across as false. Over the course of my three years of graduate school I’d worked in a variety of ways to adjust that habit, to be smaller or more natural in my choices, or to put it another way—to act, think, choose less, and instead just be. I thought this scene, with its natural rhythm and familiar given circumstances, would be an excellent way to showcase this new approach.

As we began to work on the scene, Christian and I realized the crucial importance of tone and timing in our performance. We noticed that even slight differences in how we said certain lines would dramatically shift the overall tone of the scene. For example, in one of my lines there was a beat change written into the script: “CARRIE ANN. Hey, you made the world. Live with it. (*A beat.*) Change.” (Dinelaris 2010, 25). However, if I paused for even a little too long for that beat, the next moment read as awkward rather than an extension of the game the two characters were playing. Further, if my tone in the first part of the line was too serious, rather than playful, it read as though the characters weren’t truly connecting.

Both of these options were avenues Christian and I could have chosen, but instead we wanted the characters to genuinely like each other. While it was challenging to find such micro-adjustments in our performances, in the end it was rewarding to know we were able to tell the story we wanted to tell by fine-tuning our tone and timing.

***The Thanksgiving Play*, by Larissa FastHorse**

I knew early on that I wanted at least one comedic scene or monologue in my thesis. I've always had strong comedic timing and I knew it'd be something I'd want to demonstrate for potential employers or collaborators. However, figuring out exactly what kind of comedic piece I wanted to include proved complicated.

Initially I wanted to include a favorite monologue of mine from *The Moors* by Jen Silverman. I think she is an especially gifted comedic playwright, and I love using that monologue in auditions. However, the style of the show is somewhat broad and the character in question is, to put it plainly, a bit deranged. While the monologue is great for certain auditions, especially those in person and for similarly broad plays, when I imagined putting it on film and possibly sending it to casting directors, I realized it wouldn't be the right choice. Not only would this monologue tempt me into some of my bad habits—being “big” and commenting on the character rather than being “smaller” and fully inhabiting the character—but it might not translate well on camera.

I continued to search for comedic content and came across *The Thanksgiving*

Play by Larissa FastHorse. Not only did that play offer opportunities for both “big” and “small” comedy, but the setting and content of the play was also very appealing to me. Going forward in my professional career I am interested in also pursuing more contemporary work. I am also very interested in pieces that address problems and prejudices in our society, and the themes in *The Thanksgiving Play*—performative activism, “white-washed” casting, racism in the arts and in education—were topics I was excited to tackle. This scene offered an opportunity to look forward to the kind of work I’m interested in pursuing, while also offering a showcase for some of the skills I already have.

My scene partner and fellow MFA candidate Brian Willis and I quickly realized that this scene was more complicated than we had initially thought. Unlike in the *Still Life* scene, where the characters are almost hyper-focused on each other and playing a careful interpersonal game, the characters in *The Thanksgiving Play* were much less in tune with how they were affecting the other person in the scene (and therein lay much of the comedy). Brian and I found that if we were looking at each other or making eye contact for too much of the scene, many moments didn’t work. Luckily our two coaches for the scene, Colleen Kelly and Tovah Close, both helped us find stage business with which to occupy each of our characters. My character was unpacking food and drink, while Brian’s character ate cheese and played with a hacky sack. Not only did this help solve our initial problem—allowing our characters to be comically out of tune with each other—but we found the stage business improved the scene in other ways. We were able to find further physical comedic choices beyond

what was given in the script. And we found that occupying ourselves with simple tasks allowed us to release some of the tension we were both holding and let us relax into the scene. In the end, it was these simple physical tasks that made the scene click.

***Henry VI, Part 3*, by William Shakespeare**

The idea of an actor's "type" can be simultaneously useful and reductive. Even actors like me who find themselves frustrated with the oversimplified nature of terms like "ingenue" or "character actor" are still forced to reckon with the fact that our bodies and voices are as much part of the stories we tell as our ideas and acting choices. And while I've occasionally felt frustrated by the types I've been told I fit into, one of my types has always made me quite proud: the queen. Since my undergraduate days I've been told that my body and voice create a commanding presence that best fits characters who are leaders. And especially in period pieces, the most likely female leader is a queen.

I knew I was interested in including at least one monologue or scene in my thesis that would play to that strength. I also knew I wanted to include something from Shakespeare, as I have experience performing and teaching his work. Last semester I started working on Queen Margaret's monologue from *Henry VI, Part 3*. Not only was the character a queen, but this specific monologue was about Margaret taking power from her husband, Henry, after he made a cowardly choice. As a lover of Shakespeare and a contemporary feminist, I was excited to include this monologue.

As with *The Thanksgiving Play*, I realized early on that there were more

challenges in this piece than I'd anticipated. While I'd had a good amount of experience with classical text, I found myself inadvertently making a rookie mistake by speaking the text in "too elevated" a manner. I wasn't letting my character have ideas, connect, or breathe. In my coaching sessions, Colleen gave me a variety of activities to break me out of this habit, including performing as though the character were raucously drunk and performing the monologue as a song. The most effective task, however, was putting another person in the room and having me speak directly to them as if they were Henry. Once I had to directly communicate with someone else, rather than imagining I was talking to someone, the ideas began to flow, and I found a more naturalistic delivery. And, luckily, one of the members of my cohort offered to be my off-camera Henry during the filming of this piece, so I could easily keep the choices I'd found in my coaching sessions. While I'm proud of the performance I gave, going forward I'm still searching for how to engage my imagination to find those communicative, realistic choices even when I don't have the opportunity to play off of another actor.

"Almost Real" from *The Bridges of Madison County*, by Jason Robert Brown

At first, I wasn't sure if I wanted to include a song in my thesis. The graduate program at UVA does not focus on musical theatre, and though I was called on a couple of times to sing or play music in productions during my time here, I wasn't sure if a song would be indicative of what I've learned. And to be

honest, I hadn't sung in a professional context since before the COVID-19 pandemic and I wasn't sure if I was vocally in shape enough to sing publicly. However, two things changed my mind. The first was a note I'd gotten in multiple coaching sessions, including in my sessions working on my *Henry VI, Part 3* monologue—that when acting with high emotion, my attack on consonants was much too strong. Even when none of my mental energy was on the consonants, for some reason I still found myself spitting them out in an attempt to communicate the strength of what my character felt or needed. Conventional actor wisdom has it that consonants are where logic is communicated and vowels are where emotion lives, so why was my instinct to try to put so much emotion and emphasis in the consonants? And how could I break out of this habit? I realized singing would be an excellent way to remind myself of the power of vowels, as you can't sustain a note on most consonants.

I began to search for a song that involved high emotion and came across a song I'd sung at a cabaret in Washington, D.C. a few years ago. At the time I'd been too young for the part, but it fit my voice extremely well, and, in a cabaret context, it felt like the right choice. As I revisited this piece I hadn't sung in years, not only did I find that a few more years of experience improved my ability to relate to and act the song, but it still fit my voice perfectly. Here was the second thing I needed to decide to include a song—I absolutely love singing and I love to sing this song. So much of the rest of my portfolio decision-making was practical, either choosing a piece because I thought the role was “my type” or because I thought the work

would help me work on breaking my habits. And while this song had practical benefits as well, the final decision came down to the fact that performing this song makes me happy.

Singing requires a certain posture and concentration that can be challenging to sustain while also making active, interesting acting choices. I wanted to ensure that my vocal technique and my posture were spot-on, but I found that if I put too much effort towards that goal my acting choices would fall by the wayside and become too general or passive. It took practice and patience to finally blend the technical and the expressive. One idea helped me stay active: though the character moves from talking about happy memories to reliving tragic memories about halfway through the song, she shouldn't "give in" to the sadness until as late in the piece as possible. It is more interesting to watch—and more active for the actor to play—when a character is fighting against a negative emotion, rather than quickly giving in to it. Once this idea came into my work, I was able to marry both my singing techniques and an active acting performance.

Selecting my scenes, monologues, and songs for this graduate thesis required a balance of practical considerations and my personal preferences. I wanted pieces that would showcase my range and potential for future employment, while also providing challenges for my growth and development as an actor. And ultimately, I wanted to perform works that I connected with and that brought me satisfaction as a performer. The final selection of performance pieces for my thesis serves as a culmination of my training and representation of my artistic growth and potential.

Portfolio Materials**Excerpt from *Still Life* by Alexander Dinelaris (Dinelaris, 24-26)**

CARRIE ANN. So, that's your job. You predict the future.

JEFF. I don't predict the future

CARRIE ANN. You do. You're like Nostradamus, you know, without the ratty beard.

JEFF. I don't predict the – I'm a trend analyst. I analyze trends. I advise my clients on which way society is moving, so they can position themselves in the market.

CARRIE ANN. To sell more hamburgers...

JEFF. Hamburgers, aspirin, tennis shoes...

CARRIE ANN. *Tennis shoes?* What are you like, eighty? You tell society how to think,

JEFF. I don't.

CARRIE ANN. You do. You're evil.

JEFF. I am not evil. (*A beat.*) Do you want me to be evil? 'Cause if that's what revs your engine, I can –

CARRIE ANN. You convince your – Revs my engine? You convince clients of what you *think*

society is –

JEFF. Based on an in-depth –

CARRIE ANN. Based on whatever you want to base it on. You show them what our weaknesses are, and they take advantage, perpetuating *your* myths through advertising.

We buy into it, and we all end up automatons in a world you created out of an in-depth whatever you were going to say. (*Jeff doesn't respond.*) Aren't you gonna argue the point with me?

JEFF. No.

CARRIE ANN. Why?

JEFF. 'Cause it's sort of true.

CARRIE ANN. See, you're evil.

JEFF. Okay.

CARRIE ANN. And you can live with the idea that –

JEFF. Change.

CARRIE ANN. You can live –

JEFF. *Change.*

CARRIE ANN. Wait a minute. I'm not done. I'm saying –

JEFF. We made a deal. One of us says change, we change the subject. I'm saying change.

CARRIE ANN. Fine.

JEFF. Why are you still single?

CARRIE ANN. Excuse me?

JEFF. Why are you single? From what I can piece together from the two and a half hours we've known each other... You're a funny, bright, opinionated, fiercely independent albeit slightly psychotic woman. Also, you happen to wear the hell out of a cocktail dress.

CARRIE ANN. Thank you.

JEFF. Why are you still single?

CARRIE ANN. 'Cause I'm a funny, bright, opinionated, independent –

JEFF. Okay.

CARRIE ANN. Today's men aren't exactly –

JEFF. I got it.

CARRIE ANN. Hey, you made the world. Live with it. (*A beat.*) Change.

JEFF. Go.

CARRIE ANN. Why were you so upset by my pictures?

JEFF. I wasn't...

CARRIE ANN. You were. I saw it in your eyes when you came up to me. What was it about them that bothered you?

JEFF. I don't know.

CARRIE ANN. Sure you do. (*A beat.*)

JEFF. They were dead. The animals were all dead. And somehow you made them beautiful. And I – I don't know. It upset me.

CARRIE ANN. Why?

JEFF. Change.

CARRIE ANN. Really?

JEFF. Change.

CARRIE ANN. Okay.

JEFF. Before, when you were telling me about your father –

CARRIE ANN. Change.

JEFF. I was just going to ask –

CARRIE ANN. We're here.

JEFF. What?

CARRIE ANN. We're here. I'm home. This is my apartment.

JEFF. Oh. Right. *(A pause.)*

CARRIE ANN. I liked tonight.

JEFF. I did too. *(Another pause.)*

CARRIE ANN. Do you want to kiss me?

JEFF. Yes.

CARRIE ANN. Do you want to come upstairs?

JEFF. Yes.

CARRIE ANN. And have sex with me?

JEFF. Yes. *(A beat.)*

CARRIE ANN. Are you going to?

JEFF. No.

CARRIE ANN. Okay.

JEFF. I'm sorry.

CARRIE ANN. Don't be. Actually, I'm relieved.

JEFF. Ouch.

CARRIE ANN. You are gonna call me though?

JEFF. Yeah.

CARRIE ANN. Okay. *(A beat.)* Good night.

JEFF. Night.

Excerpt from *The Thanksgiving Play* by Larissa FastHorse (FastHorse, 10-13)

LOGAN. What is that?

JAXTON. What's what?

LOGAN. Is that soy cheese or coagulated cheese squeezed from a cow?

JAXTON. Coagulated. You know I'm a vegan ally, but I've come to realize that I like cheese on my crackers.

LOGAN. I already struggle with the holiday of death.

JAXTON. If you're planning on "The Holiday of Death" as the title of our Thanksgiving play you'll lose your job for sure.

LOGAN. This is far more than a Thanksgiving play now. I got the Gender Equity in History Grant, the Excellence in Educational Theater Fellowship, a municipal arts grant and the Go! Girls! Scholastic Leadership Mentorship.

JAXTON. I know parents, to get them back on your side, you need to kill a turkey.

LOGAN. I'm a vegan.

JAXTON. You're a teaching artist with a three hundred parent petition to fire you.

LOGAN. I am staying in the positive. This kind of talk isn't helping.

JAXTON. OK. Sending you nothing but light.

LOGAN. Thank you. I have a surprise too. I also got that Native American Heritage Month Awareness Through Art Grant.

JAXTON. Really?

LOGAN. They gave me funding so I could hire a professional actor.

JAXTON. Finally! Thank y—

LOGAN. And I was able to bring the perfect one to town. She elevates the whole project.

JAXTON. Professional actor right here.

LOGAN. Technically, you volunteer for these school plays.

JAXTON. I get paid for that show at the farmers market.

LOGAN. Yeah but you do it on a street corner and are paid in a coffee can.

JAXTON. That is my official performance spot given to me by farmers market security because they understand the importance of teaching about composting.

LOGAN. Jaxton, I value your work, but this woman is from Los Angeles.

JAXTON. Here we go with Los Angeles again. It's not the center of the acting world.

LOGAN. It kind of is.

JAXTON. The *commercial* acting world. Be grateful you didn't make it there. It shows what kind of person you are.

LOGAN. The kind of person who wasn't beautiful enough or sexy enough to compete?

JAXTON. Don't let your head go there, Logan.

LOGAN. Well, wait until you see this actor. She's so beautiful. So L.A.

JAXTON. What is beauty?

LOGAN. A social construct.

JAXTON. That we don't believe in. We value talent and art, not looks. You are a talented actress.

LOGAN. Even better, I'm a director now. But I still let my past in L.A. color my present, don't I? Thank you for that self-awareness.

JAXTON. You are one of the most self-aware people I know.

LOGAN. Since knowing you.

JAXTON. I just do my best and hope to Buddha that my karma makes up for the rest of it.

LOGAN. It's almost time for rehearsal, we should decouple.

(They separate and perform a decoupling ritual moving from affection to neutral.)

JAXTON. I'll get rid of the cheese.

LOGAN. No, I can handle it.

Excerpt from *Henry VI, Part 3* by William Shakespeare

(Shakespeare, 1.3.238-245, 251-264)

Enforced thee! art thou king, and wilt be forced?

I shame to hear thee speak. Ah, timorous wretch!

Thou hast undone thyself, thy son and me;

And given unto the house of York such head

As thou shalt reign but by their sufferance.

To entail him and his heirs unto the crown,

What is it, but to make thy sepulchre

And creep into it far before thy time?

Had I been there, which am a silly woman,

The soldiers should have toss'd me on their pikes

Before I would have granted to that act.

But thou preferr'st thy life before thine honour:

And seeing thou dost, I here divorce myself

Both from thy table, Henry, and thy bed,

Until that act of parliament be repeal'd

Whereby my son is disinherited.

The northern lords that have forsworn thy colours

Will follow mine, if once they see them spread;

And spread they shall be, to thy foul disgrace

And utter ruin of the house of York.

Thus do I leave thee. Come, son, let's away;

Our army is ready; come, we'll after them.

Excerpt from “Almost Real” from *The Bridges of Madison County*

by Jason Robert Brown (Brown, 141-161)

Paolo was a boy from down the hill

With silver eyes and hair like coal

And massive hands that trembled

When he looked my way

Paolo was a boy who loved to swim

And who knows why I fell for him

But soon enough

I kissed him on a winter's day

Chiara said, “Cesca, he's dull and he's dumb

You'll end up a farm wife, exhausted and numb

I'm off to the servicemen's club, you should come!”

But I dreamed of the beach at Ancona

Where our kids would play

Paolo right by my side

And the ocean only steps away

Close to Heaven, fair from Chiara, almost real

Chiara went dancing while air raid sirens were shrieking
Chiara would open her legs just as easy as speaking
Paolo went off with the Army and never returned
And all that Chiara would say was "I hope now you've learned"

And the streets were rubble
And the water was filthy
And there were no cigarettes
And no haircuts, and no thinking about the future
And I sat at the harbor, watching the American ships
And then

I looked up and I saw an American smile down at me
And I know if I just took his hand
I could at last be free
I could love him, I could want him
Only take me from Italia
Far from Chiara, far enough that I could feel
Almost real

Chapter 4

Filmed Supplements

As a supplement to this written thesis, a filmed personal introduction as well as the following filmed scenes, monologue, and song are available for review.

Personal Introduction

Christine Jacobs

Scene

Carrie Ann, *Still Life* by Alexander Dinelaris

Scene

Logan, *The Thanksgiving Play* by Larissa FastHorse

Monologue

Queen Margaret, *Henry VI, Part 3* by William Shakespeare

Song

Francesca, “Almost Real” from *The Bridges of Madison County*

by Jason Robert Brown

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