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Living in the Fragments

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UNIVERSITY OF CALIFORNIA SAN DIEGO

Living in the Fragments

A Thesis submitted in partial satisfaction of the  
requirements for the degree Master of Fine Arts

in

Theatre and Dance (Acting)

by

Garrett William Schulte

Committee in charge:

Richard Robichaux, Chair  
Eva Barnes  
Ursula Meyer

2020

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The Thesis of Garrett William Schulte is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

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Chair

University of California San Diego

2020

## DEDICATION

For my parents, who supported me in following my dreams even when I'm sure it seemed like the absolute worst and most random idea at the time. I would not be the man I am today without your love, support, drive, persistence, and willingness to make me better than I was. You always pushed me further when I didn't think it was possible, but not for yourself, but because you knew I could do more. Whether football, theater or academics, you always came to just about every game, every show, and every awards ceremony, and you always found a way to support my interests. Words can't explain the debt I owe you both with who you have made me into and what you have provided for me, and I hope I can bring you as much joy, love, security, and support in the years to come.

For my grandparents, who was way before my time in realizing I would go off the beaten path and supported me in doing so. You have given me a creed to live by, and I will always follow it: "Forge your own path, anything is possible". Thank you for telling me I'm rising to the top and succeeding and for acknowledging my successes, even if those successes may not seem like the biggest deal. Your enthusiasm is always welcomed.

Thank you Michael, Jeremy, and Chris, my siblings that aren't siblings. Without you, grad school with seven other people would have defeated me. You gave me so much as I grew up, I can never explain it with words. Thanks for riding highs with me and helping me through moments I thought would be the end of me. I love you!

Jeremy, thanks for being a source of stability on this coast when everything was new and crazy and as I go into the world. And for preparing my parents for the day I would say, "I want to go to Grad school", even before I knew I would.

To the rest of my family: aunts, uncles, cousins, and anyone I might've missed. Know all of your love from all throughout my life brought me here and I couldn't thank you enough for it.

And finally, to God and the world, thank you for the opportunities and love I have received to get me here today. Thank you for giving me the gift of "Perfect Timing" up to this point; let's see how far it can get us.

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## LIST OF SUPPLEMENTAL FILES

File 1. *Life is a Dream* Photo 1

File 2. *Life is a Dream* Photo 2



## ACKNOWLEDGEMENTS

Christine Penn, thank you for always pushing me to be a better human and actor and for seeing my soul. I would not be the person and artist I am today without you.

Janet Sonenberg, for not shying away from telling me the truth about only “knowing less than a half of a percent of what acting was” before grad school. I thought that was incorrect at the time, but you were definitely correct.

All of my MIT theater teachers, for seeing something in me and supporting my craving to pursue it.

Kim Rubinstein, for allowing me to tell my story when I felt I couldn't, for being a constant source of love and mentorship, and for helping me to finally acknowledge the energy around me and amount of energy flowing through me. There is a piece of our world only you and Eliot can really tap into, but thank you for introducing me to it.

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My teachers at graduate school for giving me specificity of language, a voice I would have never in a million years tapped into, freedom of movement, specificity of work and acknowledgment of my growth. I love you all!

My war buddies and classmates, for helping me to grow and be ready to enter the world as an entirely new person. And for giving me the thing I've craved my whole life: siblings.

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My friends back home, from the Core Four, to my football buddies, to Cowbell, to anyone in between. You helped me make this jump when I didn't know if it was the right thing to do. You didn't push me down; you lifted me up. Thank you for not letting me feel alone in a time where it would have been easy to do so, and for forgiving me for my terrible communication while in graduate school. My high school theater teachers, thank you for instilling the love of theater in me and for introducing me to acting, singing and dancing.

Ron Heller, you always supported me in everything, thank you for your humanity and for your lasting friendship.

## ABSTRACT OF THE THESIS

Living in the Fragments

by

Garrett William Schulte

Master of Fine Arts in Theatre and Dance (Acting)

University of California San Diego, 2020

Professor Richard Robichaux, Chair

Before grad school, I never could trust that my work could stand by itself. I was always seeking validation of the process I took to reach that point. I was always wanting to show everything and not reveal anything.

My engineer speaks to my artist, "All bridges hold things up, but each bridge is different. You don't need to see all of the equations behind each one to know it works!" An audience will only ever see moments onstage; they won't see or understand all the work I do to foster those moments, and maybe they won't even care. It's my personal gift, as the engineer of my art, to create the character, discover the pathways it runs on, and then allow myself to flow on everything I've crafted. To trust that the character lives through me the way it needs to when it needs to.

Segismundo was the catalyzing lesson of this. He was the first character I'd played that could clearly be **anything**. I had to make choices about things audiences would NEVER know about. I realized if the man behind the curtain ever tried to come out to "explain", Segismundo would never actually get a chance to exist. We'd see the equations, not life.

I realize now as an artist and human that I don't have to be everything and show everything at once. Each moment brings forth the exact fragment of the mosaic that is called upon, allowing the whole mosaic to be everything and anything.