

An Approach to Character Work:
The Artistic Manifestation of the Human Experience

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ABSTRACT

This thesis is a compilation of written statements and digital performances of scenes and monologues derived from three years of graduate study. Chiquita Melvin includes her approach to building characters and depicting the human experience with the intent to captivate an audience in a shared, lived experience. This portfolio also includes a teaching philosophy, a journal which describes her thought process in selecting dramatic works, a video introduction, as well as other supplemental materials necessary for a career in acting.

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ARTIST'S STATEMENT

Actors should have the ability to embody a variety of characters. Embarking on a career in this field, I began to ask myself how I could play characters dealing with situations I have yet to experience myself. And without that personal experience, could I truly embody a character and emulate the human experience with all of the actions and emotions required given the circumstances of the script? I want to be able to play a character who makes decisions every night on stage as though they are happening for the first time. Over the last three years, I have had an opportunity to digest the art form of acting and determine what brings about a powerful and lasting performance and a believable character. I've come to realize that the authentic portrayal of the human experience is key. Essentially, I must be very clear of my given circumstances, create a character filled with depth and complexity in action and thought, and be emotionally connected to and impacted by the circumstances that the character endures. If these elements are achieved, an audience will experience a fully realized, three-dimensional character and a display of the human experience.

My goal as an actor is to commit and invest so deeply in the given circumstances that the audience is able to suspend disbelief and take the journey of the storytelling experience with me, unable to separate themselves from the reality of the story. It is important to look at the journey, or the given circumstances the character endures. I study the script for every event and every shift in circumstance, and I decide how this impacts the character. Every well-written story has a clear arc and it is important that I, as the actor, am aware of each event so that I can give full breadth to the character. It is the events of the narrative and the character's response to these events where we learn the true qualities that help an actor properly define a character.

If I am to effectively accomplish my goal of manifesting the human experience through my art, it is necessary that I show the deeper underlying thoughts and opinions of the characters in their given circumstances. Previously, I could either play deeply dramatic characters or I could play extremely comic roles. I had issues finding the "in-between." I now approach a text by making sure I understand the beginning moments of the text along with the representative thoughts and emotions that pertain to the event, and I do not alter my demeanor until a new event occurs that brings about a change. As a result, I have seen more of an organic development in my characters' transitions that naturally leads to the sometimes extremely comical or dramatic portrayals. I now scrutinize my scripts with more particularity. My acting has shifted to where I am no longer rushing to the obvious choice but rather making choices that give my characters more nuanced mannerisms, flair or color — ultimately more depth.

Individuals go to the theatre to see themselves and their lived experiences. Much like we see in life, great scripts are embedded with subtext, which is the underlying meaning of a text that is not readily present but becomes clear through the course of the story. An actor who is able to effectively play subtext makes the character more believable and impactful to an audience. An actor gives full range and depth to a character when they can be present in multiple ways, showing the character as they appear physically to the world, the inner thoughts which show the reality of the character, and the mask the character wears to appear in a certain light to appeal to the other characters within the story. When this occurs, true presence has been achieved and the audience witnesses the human experience.

Emotional connection is one of the most significant qualities of successful acting. An actor must be emotionally open, vulnerable, and able to tap into the depths of the human heart and mind. They must not be afraid to show this experience to the world. When I act, I must live in what Konstantin Stanislavski calls the “magic if.” I place myself in the events of the character and respond according to how I would if I were faced with those circumstances and in the time period in which the circumstances are occurring. Theatre, TV shows, and films are supposed to move people. My goal as an actor is to make the audience feel so connected that they are invested in the outcome of the character’s story. I have seen performances externally acted and yet not emotionally connected. That is why I place so much emphasis on the emotions of the character. I have experienced firsthand that when I allow myself to be impacted emotionally, I live the experience of the character and the audience lives it as well. Therefore, I wholeheartedly agree with Sanford Meisner’s technique of emotional preparation. It is a technique in which the actor should connect with events, whether real or imagined, which bring about the emotional state the character will face in the course of the story. Emotional preparation is not necessarily the first emotion the character experiences but rather the most heightened state of emotion that is to occur in the play or scene. I have to attach myself to these emotions so that, when my character is facing fear, or heartache, or love, I already have something I can draw on that I have created for myself beforehand. It is an actor’s duty to live the “magic if” and to approach a role emotionally prepared so that the audience is impacted in a visceral way.

The art of acting is the art of the human experience. I have a responsibility as an actor to portray the intricacies of the human experience and portray it in such a way that it affects the hearts and minds of the audience long after they’ve left the theatre. It is a huge responsibility and one which I gladly accept. I strive to create a sense of intrigue, wonder, and surprise for every audience member I have the fortunate opportunity to encounter with my art. Ultimately, I want my work to generate further discussions and conversation, long after the performance has ended. I act to make an impact, so when this occurs, I know that I have achieved my goal of effectively embodying a character and artistically manifesting the human experience.

TEACHING PHILOSOPHY

Acting is a discipline that is very different from other areas of study. It forces one to be open and willing to blow caution to the wind. Thus, the learning process includes a student learning how to be comfortable in front of a group, but also learning how to utilize their imagination; to see that which is not there, to live in an imaginary circumstance and feel the emotions that arise due to the events taking place in the scene, and portray them fully and with depth. It is important that students find ways to empathize with the characters they play so that they can portray them believably rather than inhibiting themselves or judging the character. I inform my students very clearly that this class will challenge you and push you and make you look more deeply at a person's objectives and motivations and the tactics they use to achieve them.

At the very beginning my goal is to create community. I believe music moves the soul. Together my students and I stand in a circle and do a set of stretches to a new song each class meeting. It is my way of having us come together as one, releasing and forgetting all the stresses and anxieties that happened earlier in the day. On the first day, I tell my students it is important that we get to know each other, and that starts with knowing someone's name. I always begin with a name game. My students then go around the class introducing themselves to one another and they are to express one interesting fact about themselves. It allows students to immediately open up and encourages them to step outside of their comfort zone. I then proceed to play music and have a dance party. I encourage my students to just feel the music and move however they see fit, whether it is actual dancing or bobbing their heads to the rhythm of the music. I then have the students make two parallel lines as one person from each side proceeds to pass through the middle of the two lines dancing or moving how they see fit, otherwise known as a "soul train" line. What ultimately happens however, is that the students have fun and, when they see their peers "let loose," they are more inclined to join in with the group. The goal is to break restrictive walls as quickly as possible. The first few weeks only consist of games in order to foster constant interaction with peers. This ultimately builds a community, establishes a sense of imagination, and works toward achieving vulnerability. It is after this is established, that we move forward with monologues, open scenes, two person scenes, and multi-person scenes.

Building and reinforcing community helps students to feel alright with being themselves. I encourage students to be open and willing to try new things, and to be assured that they do not have to have all the knowledge initially, and that this is a learning process. I remind them that it is through exploration and repetition that discoveries are made and therefore growth occurs. I also reiterate that their classmates and I will support them along the way.

Vulnerability, however, is a key component to being a fully expressive actor and therefore a successful student of acting. Having the ability to look your partner in the eyes, to stand close enough to where you feel the breath of the other person or see the blemishes on their face, is true vulnerability and availability. When a student is able to accomplish this task, they have opened themselves up to a full world of limitless possibilities.

I encourage my students to establish a character's life story and clearly define the stakes of their character's situation. During class, I will ask specific questions about their character's objectives in order to hone the student's ability to analyze a text fully and thoroughly. We have fun, but we work hard. It is all so they can become better in the craft of

acting, an art form which is so near and dear to my heart. I conclude every class with the same music in which I began the class. We stand in a circle, take deep breaths in and out, followed by the recitation of a mantra I created. It is one that epitomizes the feelings I have toward my students and what I hope they see for themselves. The mantra of encouragement and empowerment for my students is as follows:

I am who I say I am. I will be who I am supposed to be. I have a purpose.
To be me is enough.

JOURNAL OF PORTFOLIO CREATION

I am very particular about monologues. It takes me a long time to choose a monologue because I like to make sure that I emotionally connect to the circumstance. I want to be moved by what I'm reading. I need to find the moments where the passion lies. The monologues have to be active and happening in the moment rather than a retelling of a past event. I think monologues that reference past events are best understood within the context of the play. And that's where I am going to keep them! I also want to see a journey. Is there a clear beginning, middle, and end? If I feel all of these traits are present, I then consider it as a possible monologue.

It's important that each monologue I include in my portfolio aligns with my goal of creating a variety of characters. I really didn't have that far to look. I can just look at the roles I've played while at UVA as my sources. Every single role I've played has been very different. It really hit me this semester just how different they all are, from classical comedy, to a dramatic Spanish classic, to a piece from the great August Wilson, a musical, and a contemporary piece about the Black upper middle class. I also had several scenes from class that I connected with and could use, as well as a new work that I found that was really intriguing.

I've decided that the four monologues I am going to use are from *The Revolutionists*, *Joe Turner's Come and Gone*, *Tartuffe*, and *Pa's Hat: Liberian Legacy*. My preparation for each was a little different. In many cases, it depended on the language in the play. I also envisioned the physicality that each character would have and began to focus on certain gestures that were specific to the character.

The Revolutionists piece is a much more contemporary animated piece that I've had a lot of fun working on. The words come very easily and naturally for me. I feel like I've met this character before-someone larger than life, that fills a space with her presence, and makes you feel good when you're in her presence, but doesn't take anything off anybody. She is very quick to stand up for herself. In the monologue I've chosen, Marianne is describing her husband Vincent. Vincent is a MAN!! And oh, how she loves him! I love the light-hearted nature of this piece so I really play up the humor by physically showing the physical characteristics of Vincent. I highlight the fact that he's strong and tall so I straighten my back to appear taller and clench my fists to seem stronger. I talk about his long legs and swinging arms so I'll walk around a bit with a sway and swinging my arms. I mention how great he looks when he puts on a suit so I'll show how his appearance makes my character feel through a little dance. I can't forget about the laugh! I mention that he has this "rumbly, and loud, and big-old stupid laugh". As a result, I'm practicing various types of laughs. Big, burly laughs. I'm trying to find ways to sound big and manly. I see large movement of my shoulders. Actually, I see this as a full upper body laugh! I think my whole upper body will be engaged in this laugh. It's my effort to bring both my character as well as the character I'm describing to light! I want the audience to imagine what Vincent looks like and see my deep admiration and love for him as well.

In *Joe Turner's Come and Gone*, I think about the traits of Martha Pentecost. She is a Southern woman who is strong and resilient. She doesn't have a whole lot of money, but she does have a reverence for God and spirituality, and it's her own inner spirituality that makes her feel she must make right what has been wronged. She didn't know where Herald or her daughter were since Herald had taken their daughter from her mother's house. Therefore,

there is a deep sense of loss and a sense of hope, but she knows that she will have to face Herald and so must exude strength as well. I divided my monologue into beats. I began with establishing the facts of my circumstance as I try to rectify the situation. I then see that Herald is not understanding my point of view so I illuminate the details of the loss I suffered as a result of him being taken away and trying to make it on my own as a single mother. I follow with taking back my power and showing him that I then had to make a decision to dig up the strength to make a new and better life for me and my child. It's important that I imagine the moments of losing Herald, of being evicted, trying to maintain some sort of livelihood, feeling abandoned, and then ultimately the moment I made the decision to create a new life. In crafting these images in my mind, I can use these as I am talking to Herald to emotionally connect and show pain and resilience through my eyes.

In my *Tartuffe* monologue, I have a table and a chair present. The table is so significant to the scene so I thought that I would use the table as a prop. I ultimately filmed this with a counter top and chair after deciding to create an elegant ambience with the lights and mirrors. The chair and counter top, however, still gave me a wide range of flexibility to really play the flirtatious nature of the monologue. This monologue showcases a very flirtatious moment in the play, which I love very much. It allows me to play with sex appeal while also incorporating humor. I continue to remind myself to just drive the words. I include a great level of physicality in this piece as well. There are a few physical gestures that I use with my hands to help add a layer of humor to the piece.

I also include a piece that is set in another nation: *Pa's Hat: Liberian Legacy*, which suggests the international work that I plan to do in the future. This woman is in a state of grief and panic, and her future looks uncertain. I'm playing with stillness and conveying stress and fear in a way that is not overdone but is simple and human. I did not include a lot of movement but I do believe my physical appearance in this monologue will have a lot of impact. I've really tried to capture the environment that my character is in and how it is unlike anything she is accustomed to experiencing.

The process of preparing and ultimately performing these monologues was very rewarding. I had a great videographer in Jessica Littman who was very encouraging and willing to follow me to the various locations I wished to shoot. My goal was to really capture the essence of each character and really make their circumstance appear real, even without set pieces. This is ultimately what auditioning consists of and what I as an actor will be doing continuously throughout my career. I've definitely seen myself grow in this imaginative process because I can now embody a character in a much shorter period of time than I could before.

COPIES OF PORTFOLIO MATERIAL

Monologue Selections

The Revolutionists by Lauren Gunderson

Well, Vincent is a catch. He's strong, and tall, with these eyes that just make you tell him every little thing. And he doesn't walk. Oh no. Vincent strides. Long legs and swinging arms, you know. And when that man wears a suit? Just give up, just don't even try to look away. But when he takes it off? He courted me for months, but the truth is I thought he was too handsome. Well, you don't want them *that* dashing, it'd make me worry. Well I kept thinking "yes, he's very nice" and "yes he's from a good family." But I just wasn't sure I *really knew* him. Until. He let loos this *laugh*. We were talking about-I don't know-and out comes this rumbly, and loud, and big-old-stupid laugh. And that's when I agreed to marry him. They're perfect when they're just a little flawed. You know?

Joe Turner's Come and Gone by August Wilson

I didn't leave her motherless Herald. I left her with my mama so she be safe. That was better than dragging her out on the road having to duck and hide from people. Herald, I didn't know if you was ever coming back. They told me Joe Turner had you and my whole world split half in two. My whole life shattered. It was like I had poured it in a cracked jar and it all leaked out the bottom. When it go like that there ain't nothing you can do to put it back together. You talking about Henry Thompson's place like I'm still gonna be working the land by myself. How I'm gonna do that? You wasn't gone but two months and Henry Thompson kicked me off his land and I ain't had no place to go but to my mama's. I stayed and waited there for five years before I woke up one morning and decided that you was dead. Even if you weren't, you was dead to me. I wasn't gonna carry you with me no more. So I killed you in my heart. I buried you. I mourned you. And then I picked up what was left and went on to make life without you. I was a young woman with life at my beckon. I couldn't drag you behind me like a sack of cotton.

Tartuffe by Moliere, Translated by Richard Wilbur

Ah, Sir, if that refusal made you smart,
 It's little that you know of woman's heart,
 Or what that heart is trying to convey
 When it resists in such a feeble way!
 Always, at first, our modesty prevents
 The frank avowal of tender sentiments;
 However high the passion which inflames us,
 Still, to confess its power somehow shames us.
 Thus, we reluct, at first, yet in a tone
 Which tells you that our heart is overthrown,
 That what our lips deny, our pulse confesses,
 And that, in time, all noes will turn to yesses.
 I fear my words are all too frank and free,

And a poor proof of woman's modesty;
 But since I'm started, tell me, if you will-
 Would I have tried to make Damis be still,
 Would I have listened, calm and unoffended,
 Until your lengthy offer of love was ended,
 And been so very mild in my reaction,
 Had your sweet words not given me satisfaction?
 And when I tried to force you to undo
 The marriage-plans my husband has in view,
 What did my urgent pleading signify
 If not that I admired you, and that I
 Deplored the thought that someone else might own
 Part of a heart I wished for mine alone?

Pa's Hat: Liberian Legacy by Cori Thomas

I'm the one who supposedly took the picture of the skyline, even though I didn't do it, because I don't care about your stinking skyline. But, fine, if you want to think I did it. Fine. I took a picture of the skyline. You win. You already won twenty years ago. Don't you realize that? You won. We lost. I mean, this is how it turned out. But, if you're happy, I'm happy. If you think this country's doing well. Great. Wonderful. Wonderful. My father lost everything, Sir. Land, money, status. Everything. And in spite of everything, that old man, my father, loves this country. He cares about it. He's proud of it. He wanted to come because he's old, and he wanted me to come with him and I didn't want to, but they forced me to because I'm the eldest. Nobody wants to come to Liberia. Nobody in the world. Nobody. It's embarrassing to be from Liberia. But my father tells everyone. Proudly. Even though you killed his brother. My uncle is buried in a pit, and nobody will tell us where. And that's the second reason my father came, to try to find out where his brother is buried. But the phones don't work and everyone is dead or they left, so he couldn't find anything out. But the main thing he wanted to do, and it took me two weeks to find out, is that he just wants to visit his parent's grave. Is that so threatening to you, sir? Don't you touch me. I'm tired of this. I'm so tired of all of it. I just want to go home, Sir. Please, I just want to go home.

Transcript of Personal Statement

Hi! My name is Chiquita Melvin and I am an actor. There is nothing that gives me more joy honestly than being able to portray different characters, play pretend, really, and playing characters in all of their complexities as well. It's just an exhilarating challenge for me and it's something that I always- when I get a new script in my hand, I become so excited because it's another opportunity to just really delve in and figure out how can I make this character different from ones I've played before, which is so exciting for me! I would say that since I've been at UVA I've had such a great opportunity to play so many different characters from a mother in the 1930s, to a young African-American woman in the 1940s, to a woman that is elegant and pristine in the 1600s, to playing someone that is a very modern-day, current person, just like me! So, it's been such a rewarding time and opportunity that I've had here. The sets here, I love sets. When I am able to get on the actual set, where the story is being told it just brings me to life! There have been some great, beautiful sets I have had the chance to work on here which have etched their way into my heart forever. Same thing with costumes. I really love, love costumes. It just brings a whole other element to storytelling that I love and embrace. So, I came to UVA with the intentions of being able to delve into character work and to really stretch myself in that way. I have had the opportunity to play some really beautiful, complex characters and I'd have to say...Mission Accomplished!

SUPPLEMENTAL MATERIALS

Headshot



CHIQUITA MELVIN

(404) 434-4683

Chiquitasmelvin@gmail.com

Height: 5'6"

Eye Color: Dark Brown

THEATRE

Stick Fly	Taylor	Univ. of Virginia Dept. of Drama/ Jennifer L. Nelson
Tartuffe	Elmire	Univ. of Virginia Dept. of Drama/Sabin Epstein
Seven Guitars	Vera	Univ. of Virginia Dept. of Drama/Theresa M. Davis
Blood Wedding	Mother	Univ. of Virginia Dept. of Drama
A Piece of My Heart	Steele	Act3 Productions, Sandy Springs
Fragments: Impressions of Grief	Mother	Kaiser Permanente, Atlanta
Joe Turner's Come and Gone	Martha Pentecost	Charlottesville Players
Urinetown	Executive #1/ Poor	University of Virginia Dept. of Drama/Bob Chapel
A Winter's Tale	Perdita, Emilia, Mariner	University of Virginia Dept. of Drama/Colleen Kelly
Middletown	Female Doctor	Heritage Theatre Festival, Virginia
A Gathering of First Ladies	Betsy Coleman	A Mildred Dumas Production, Los Angeles
The Seven Deadly Sins	Pandora	The Next Stage Theatre, Hollywood
2 Sides	Therapist	Emory School of Theology, Atlanta

FILM

He Heard My Cry	Lead	AUP Entertainment LLC/Dir. Ervin Riggs
Lotto	Lead	SHM Productions
Intuition	Lead	80 Productions Student Film
Missing	Lead	Alazar Aklilu
Mona	Supporting	Johnny Cox Productions

TV

I Didn't Know I Was Pregnant S4Ep5	Principal	T.L.C. Network/ Dir. Jim Edwards
America's Court, Ep21	Co-Star	Entertainment Studios/Byron Allen
Violent Crime Prevention	Co-Star	ECOPPS/Fulton County Access TV

ROLE PLAYER SIMULATION

Standardized Patient	Patient	UVA School of Medicine
Compassionate Care Initiative	Nurse	UVA School of Nursing
Intimate Partner Violence	IPV Victim	UVA School of Nursing
Leadership in Academic Matters	Faculty Member	UVA Office of the Provost
Military Tactics Simulation	Bilingual Hostage	Pointe One USA

COMMERCIALS

Available Upon Request

TRAINING

3rd year M.F.A. Acting Program (Acting, Voice, Mvmt)	University of Virginia
9 month Acting Apprenticeship (ATL)	Horizon Theatre
Scene Study for the Working Actor (ATL)	Clayton Landey-Creative Studios of Atlanta
Cold Reading/On Camera Audition Technique (L.A.)	Alan Feinstein Acting Studio
1 year Meisner Technique Program (L.A.)	Joanne Baron/D.W. Brown Acting Studio

SPECIAL SKILLS AND INTERESTS

Bilingual in Spanish, Puerto Rican Accent (in English & Spanish), Pass in Rapier & Dagger, Unarmed by the SAFD, 2018, Stand In, a dancer for 15 years-ballet, tap, jazz, modern, hip hop, New York accent, Southern accent, "valley girl" accent, Simultaneous Spanish Interpretation, Horseback Riding: Beginner, speed talker, skating, roller blading, track & field: 400m, 800m, Public Speaking, Atlanta Local Hire. Los Angeles Local Hire. North Carolina Local Hire. New York Local Hire. Virginia Local Hire. D.C. Local Hire. Baltimore Local Hire.

BIOGRAPHIES

Chiquita Melvin is an actor, role player, instructor, writer, and film producer from Atlanta, Georgia. She is in the process of completing her final year at the University of Virginia Professional Actors Training Program. She has experience working in various mediums of entertainment including stage, television, film, and online in Los Angeles, Atlanta, and Charlottesville. Chiquita Melvin most recently played the role of Taylor in the play *Stick Fly* by Lydia Diamond. She has also had many roles in both classic and modern works such as: *Tartuffe*, *Urinetown*, *Seven Guitars*, *Blood Wedding*, *The Niceties (Staged Reading)* (UVA Drama), *Middletown* (Heritage Theatre Festival), *Fragments: Impressions of Grief* (Kaiser Permanente Educational Theatre), *Joe Turner's Come and Gone* (Jefferson School African American Heritage Center), *A Piece of My Heart* (Act3 Playhouse). As well as other television and film roles including, *I Didn't Know I Was Pregnant* (T.L.C.), *America's Court with Judge Ross* (Byron Allen Productions), and *He Heard My Cry* (Hollywood Black Film Festival). Chiquita recently produced her first short film entitled *14th & Grady* and is currently producing her own solo show for the stage entitled *BIRTH OF AN ACTIVIST*. Additionally, Chiquita has vast experience in medical simulation work playing the roles of both nurse and patient for various projects with the UVA School of Nursing and School of Medicine.

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PRODUCTION PHOTOGRAPHS

All images displayed with permission from photographer Michael Bailey and the University of Virginia Department of Drama.

***Blood Wedding* by Federico Garcia Lorca Translation by Langston Hughes**

Seven Guitars by August Wilson



Tartuffe by Moliere Translated by Richard Wilbur



Stick Fly by Lydia Diamond





APPENDIX

PERMISSION RIGHTS FOR THESIS USE

3/18/19

Dear Ms. Lauren Gunderson,

My name is Chiquita Melvin and I am an actress and Master of Fine Arts Acting Student in the Professional Actors Training Program at the University of Virginia. I read in your bio that you are from Atlanta, GA, I am from Atlanta as well! I recently did a scene in class from your play *The Revolutionists* playing the role of Marianne and I enjoyed it very much!

I am in the process of constructing my performative thesis and would love to do a monologue from your play as part of my graduate thesis. The monologue would not be performed publicly. It would be filmed and stored in the thesis archives of the University of Virginia Small Collections Library. I am interested in merging Marianne's dialogue on pg. 37 into one monologue. I respectfully ask for permission to use this piece. Your permission would be greatly appreciated!

I would love to have the chance to do your work! Thank you for your time and I hope to hear from you soon!

Warm Regards,
Chiquita Melvin

3/18/19

Go ahead! Nice to meet you and
Good luck. And how nice to connect to another Atlantan :)

3/18/19

Hello!

My name is Chiquita Melvin and I am an actress and Master of Fine Arts Acting Student in the Professional Actors Training Program at the University of Virginia.

I am in the process of constructing my performative thesis and would love to do a monologue from the play *Joe Turner's Come and Gone* as part of my graduate thesis. The monologue would not be performed publicly. It would be filmed and stored in the thesis archives of the University of Virginia Small Collections Library. I am interested in Martha Pentecost's monologue at the end of the play. I respectfully ask for permission to use this piece. Your permission would be greatly appreciated!

I would love to have the chance to do your work! Thank you for your time and I hope to hear from you soon!

Chiquita Melvin

3/20/19

Hi Chiquita,

The Wilson representation has approved this request, please just be reminded not to post this online.

Also, they asked me to tell you that Constanza Romero, who is a part of the Wilson estate, sends her best wishes.

All the best,

BECCA SCHLOSSBERG

Collegiate Licensing Representative

3/28/19

Dear Mr. Jonathan Lomma,

My name is Chiquita Melvin and I am an actress and Master of Fine Arts Acting Student in the Professional Actors Training Program at the University of Virginia.

I am in the process of constructing my performative thesis and would love to do a monologue from the play *Tartuffe*, the Richard Wilbur translation as part of my graduate thesis. The monologue would not be performed publicly. It would be filmed and stored in the thesis archives of the University of Virginia Small Collections Library. I am interested in the monologue found in Act 4 Scene 5 of the play. I respectfully ask for permission to use this piece. Your permission would be greatly appreciated!

I would love to have the chance to do this work! Thank you for your time and I hope to hear from you soon!

Warm Regards,
Chiquita Melvin

3/28/19

Chiquita,

Let this email serve as a record that this specific use and archival recording is approved.

Best,

Jonathan Lomma

3/18/19

Dear Ms. Cori Thomas,

My name is Chiquita Melvin and I am an actress and Master of Fine Arts Acting Student in the Professional Actors Training Program at the University of Virginia. While visiting New York I came across your play *Pa's Hat: Liberian Legacy* and became very intrigued. I am familiar with the situation in Liberia based on some of my past work and so your play immediately resonated with me.

I am in the process of constructing my performative thesis and would love to do a monologue from your play as part of my graduate thesis. The monologue would not be performed publicly. It would be filmed and stored in the thesis archives of the University of Virginia Small Collections Library. I am interested in the Cora monologue on pg. 27 as well as adding some of the dialogue found on pg. 28. I respectfully ask for permission to use this piece. Your permission would be greatly appreciated!

Thank you for your time and I hope to hear from you soon!

Warm Regards,
Chiquita Melvin

3/18/19

Hi Chiquita,

Thank you for your interest and for checking. It is absolutely fine.

Best wishes!
Cori

*Original emails available upon request

SPECIAL THANKS

Director/Writer Alazar Aklilu for excerpts from his short film *Missing*.

Jessica Littman for filming of theatrical monologues.

Actors Connection for video of television scene.

My family & friends who have constantly supported me throughout this journey.

My Lord and Savior Jesus Christ.