**FORM AF**

**ANNUAL REPORT OF TEACHING FACULTY**

Faculty Name: Jessica López-Barkl

Academic Division: Liberal Arts and Sciences

Date: 5/23/19

Please list and describe your activities and accomplishments in as many of the following areas as are appropriate. Attach any applicable documents you wish to include.

1. **Teaching Effectiveness**

*List and describe your specific activities to address the following: Success in securing optimum progress on the part of students, resourcefulness, the ability to vary classroom procedure in order to stimulate the interest and the intellectual curiosity of students, the ability to inspire students to think for themselves, and a genuine and contagious interest in the subjects you teach.*

* Rubrics for most assignments on Brightspace (visible to students).
* Learning Outcomes for class and General Education requirements were created by myself and visible to students for all of my Blackboard Shells, but that service has not been updated in Brightspace, yet. The Brightspace Administrator is aware of this bug in the program and has contacted Brightspace about this problem and was told that it was fixed, but on subsequent uploads of my Blackboard Shells, the Learning Outcomes are (still) not coming in to the Brightspace Shell. I hesitate to re-do this work, as I spent many weeks doing this work in my first two years at SUNY Sullivan, as a part of my tenure goals. That work is done, and I would love for the students to have this advantage, but I am not willing to re-do this work because promises that were made on our purchase of Brightspace have not been honored.
* Continued to work on the National Communications Association rubric was piloted other Speech instructors using the rubric in Brightspace for the Persuasive speech in Spring 2017 semester and this was updated and continued for the Gen Ed 10 assessment in Spring 2018, a successful norming of the rubric was facilitated by Dr. Lynne Crockett in Spring 2017, and the Gen Ed 10 assessment was completed by the Speech Instructors. I still use this in all my grading for my on-line and seated classes.
* I Created and taught a Methods of Elementary Theater Education class for Fall 2016, to very good reviews. This class has continued, with an adjunct professor, Bradley Diuguid, and he uses my curriculum and shell for Brightspace. I continue to mentor him and I began a relationship with Daniel Pierce Library in Grahamsville, NY, using the curriculum we teach, so that the students in this class can come and use my teaching for their observation assignment. My hope is that relationships with organizations like Daniel Pierce will continue to grow, and SUNY Sullivan can be a conduit for paid work for our education students and our theater students. This helps with retention and with recruitment.
* Developed a Summer Session and Winter Intersession version of the on-line speech course, and continue to teach it. A Brightspace version was piloted in Summer 2017, the bugs of which were ironed out in the Fall 2017 semester. I have continued to teach this in the Winter 2019 Intercession, and am currently teaching it in the Summer 2019 session.
* The Intercultural Communications class ran in Fall 2016, to good reviews, and was taught again in Fall 2017 and Fall 2018. It was created in Fall 2015, that did not run, but the LMS shell is ready to go, and it is (also) ready to be taught on-line, whenever a need presents itself for a Communications credit on-line.
* Helped with the hiring of adjunct professors for Acting I, Acting II, Methods of Elementary Theater Education, Voice and Diction I & II, Physical Theater I & II, Theater History I & II, and Classical Acting. This allowed the program to grow and for the students to experience other perspectives in theater. I have helped the adjunct professors with Brightspace and in the creation of their shells. I also attempt to mentor them in classroom management and recruitment/retention.
* All classes in the Theater program have distinct shells and all are ready for on-line teaching.
* Professional development was strong throughout the year with the addition of our Theater Program Advisory Committee, and the hiring of Selene Curtis for the Technical Management of the theater. I will detail the Professional Development opportunities in the Performing Arts Club work, under my service to the college. In Spring 2019, we budgeted to rent classical 17th century costumes from Marlu Costumes in Port Jervis, NY. Also, in Spring 2019, we hired a professional set designer, Aaron Kaplan, to design and construct, with the students, a stock set that could be used for our repertory productions of THE ROVER and POLAROID STORIES.
* Continued to research learning opportunities/professional development opportunities in rigging, lighting, and sound; to streamline communication and work force readiness for our students and staff in the theater. We were able to make strong connections with Local 353 IATSE union, and up to 6 students/alumni will be working as stage hands at Bethel Woods this summer. We also will have 2 students interning at Shadowland Stages. In addition, one student will be working at Stagedoor Manor. All of these opportunities have been created through my relationships with the major players at these organizations and through the creation and maintenance of the Theater Program Advisory Committee.
* Developed a version of Fundamentals of Speech that can be taught at Sullivan County Correctional Facility. It has been taught there in Summer 2017.
* Participated in many Recruitment activities: Manned a table with adjunct professors and current/alumni students at Discover SUNY Sullivan Days – August 16, 2018, and May 4, 2019. I taught 3 classes at the New York State Theater Education Association for college theater programs at the Villa Roma January 2019. 3 classes were for any dialects the students wanted to learn. I (also) participated in the College Fair with 3 current and 1 alumni student to talk to potential students. Current and Alumni students also attended the musicals at Livingston Manor, Eldred, and Liberty, and passed out our Rack Cards to students at those shows. Rack Cards have also been created with Tom Ambrosino/Cindy Bennedum and have been distributed to the major players in our Theater Advisory Committee to disseminate or feature at their theaters. Lastly, I also created a recruitment plan that I gave emailed to the recruiters:

1. Theater Student-led tours or send some of them to the city for the SUNY College Fairs:  We have 3 Work Study students, who are great, and diverse.  It would be an easy fit to send them to lead tours and to be at information tables at college fairs.  We also have several alumni who would be willing.
2. Send me to schools:  Students have told me they have changed their major after seeing me perform or teach an improv class.  I can always take a short improv class or I have a show that only takes two actors and can be performed in a classroom.  It is also a show about suicide prevention that the Dallas News said all young people and high schools should see:  <https://www.dallasnews.com/arts/arts/2014/04/04/johnna-adams-gidions-knot-should-be-required-viewing-for-schools> (good idea for a high school faculty development day).
3. Have some targeted students come see a show on a weekend and have a theater student shadow them for that day.
4. NYSTEA:  I have been attending this festival every year for four years, and am already signed up for the college fair and teaching a dialect class.  Last year, we had students come with me, as well as Bradley Diuguid, adjunct professor.

Jessica attends local high school productions whenever possible and as off last fall has rack cards to distribute

She’s currently working on a Facebook page

If Keith approves Rose will ask 3 high schools (where Jessica has connections), if they’d be interested in running a Gen Ed 8 THE class: Tri Valley, Fallsburg, and Ellenville

Fall 18 Mark Lawrence coordinated a “working lunch and tour” for local Art teachers last fall, and invited Joe Commando to join the initiative. If this continues Rose will ask that Jessica be included to speak with teachers and tour the theater.

Request to sponsor an ad during local high school productions. This idea was brought up at recent Advisory Committee meeting & a member said the cost is minimal.

This spring faculty council approved adding a 3-credit internship to the Theater Arts track.

Talking points Jessica provided Admissions:

1. Savings:  $10,000 and up.  Theater artists need to be able to build their resume right out of school and that often means taking work without pay.  Spending two years at SUNY Sullivan ensures a rigorous program ( [https://sunysullivan.edu/theater-arts/](https://sunysullivan.edu/theater-arts/" \t "_blank)  ) and the ability to automatically transfer as a junior to SUNY New Paltz and Buffalo State University because we have 2x2 agreements with those theater programs.  Buffalo State, SUNY Potsdam, SUNY Plattsburgh, and SUNY Potsdam have some of our former students.  SUNY New Paltz, currently, has two of our former students, and was also named as #10 of the Top 10 Theater Programs in the United States: <https://www.onstageblog.com/onstage-blog-news/2018/9/5/the-top-25-ba-theatre-programs-for-2018-19>
2. Individual Attention:  Class sizes tend to be under 20 people, and the smaller class size allows for more individual attention for all theater majors.
3. Higher possibilities of being cast in a show:  Our small program allows students to audition alongside community members and other students, however, priority is always given to the Theater Majors.  Therefore, the likelihood that a theater major will be cast in our shows, is very high.  This is often not true for Freshmen and Sophomore students in 4-year Theater Programs.
4. Professional Development Opportunities:  Our advisory committee and our collective connections to an array of talented professionals, makes it easy to schedule professional development opportunities for the students.  This semester has already seen lighting, set, theater education, and audition workshops.  Next semester will include the special effects designer for HARRY POTTER AND THE CURSED CHILD.
5. Internship Opportunities:  We have an advisory committee of local professional theaters, who desire to have interns for their theaters in the summer months.  This will give students a leg up on the competition, when they leave school because they will already have professional credits on their resume.
6. Competition Opportunities:  We compete every year in the Kennedy Center American College Theatre Festival and attend the Regional Festival:  <http://kcactfregion1.org/>
7. Multicultural Training:  The program was designed around the ability to easily transfer to a 4-year theater program and to fill the needs of 21st Century Theater and emerging theater artists.  We have alternatives to the dominant Method training with diverse professors and techniques like Viewpoints and Suzuki.  We focus on diverse plays and genres every year: we produce one musical, one contemporary play, and one classic every season.  These plays always include a playwright of color and a female playwright.  Bi-annually we produce a Golden Age of Spain classic that we provide supertitles in Spanish for.  An article about this is very helpful:  <https://www.americantheatre.org/2018/10/23/train-for-a-diverse-theatre/?fbclid=IwAR0xNtl4Q20J25wOyi-6wcA-anI2WsziadncvH70G5zDOThHWiXp6aZCGUo>

* Provided private acting and music coaching made available on weekends and during the Winter Intercession for students nominated for the Irene Ryan Scholarship with the Kennedy Center American College Theatre Festival, and for students auditioning for transfer programs and summer acting jobs.
* Recruited and hired professional musicians for the Fall 2018 production of FUN HOME.
* Maintained the Performing Arts Club all year with ONE trip to NYC to see professional work on Broadway on December 8, 2018, to see KINKY BOOTS, in addition to seeing READY STEADY YETI at SUNY New Paltz on September 29, 2018; OUT OF MIND at Off-Broadway Theater, Epic Theatre Ensemble, and THE ROCKY HORROR PICTURE SHOW at Forestburgh Playhouse on October 26, 2018.
* Provided extra-curricular activities with Karaoke, Improv Nights, and Trivia nights, on most Fridays throughout the school year in the Student Union.
* Internships and work opportunities made available to students, with e-mail blasts to the Performing Arts Club network.
* Created a theater program track that has been approved by SUNY, that has 2 articulation agreements (SUNY New Paltz and Buffalo State University), and 10 more in progress. We currently have alumni from the Theater Program at SUNY New Paltz, Buffalo State University, the College of Brockport, SUNY Plattsburgh, SUNY Potsdam, SUNY Purchase, and SUNY Oneonta.
* A stage combat workshop for short sword and hand-to-hand was held in December 2018, in preparation for THE ROVER, set in 17th Century Italy.
* Play readings at the end of the May 2019 Spring semester readings included: RENT, HEDWIG AND THE ANGRY INCH, THE HEIDI CHRONICLES, ZOO STORY, THE DUTCHMAN, FUENTEOVEJUNA/THE SHEEP WELL, and EL CONDE PARTINUPLE/THE COUNT PARTINUPLE. These endeavors help students to work on cold-reading skills and to understand the play development process, as well as season planning.
* Continued to organize and streamline the theater with my work-study students. This provides work experiences and a professional-looking theater for our students to work within. Several improvements in storage and lighting occurred this year. In May or June 2019, Buildings and Grounds will implement a front lighting system on the back wall of the theater to help properly light the apron area of our stage. We also added the boom lighting for the Spring 2019, productions, allowing the students to see how lighting for the body occurs. Boom lighting is most often used in dance shows, physical theater shows, and rock shows.
* Maintained my own professional development throughout the year by working Paul Austin (professional actor/director, and founder of the Liberty Free Theatre – a theater that was in residence in Sullivan County for 10+ years until his retirement) of the Summer of 2018, to have the production of GIDION’S KNOT ready for a September performance in room C-106, to help support the work occurring on campus for suicide prevention month.
* Continued our DEII (Diversity, Equity, Inclusiveness, and Internationalism) work with a Women’s Playwright season that included work by women on the LGTBIQ spectrum, a 17th century woman playwright, and Asian-American/Latinx American.
* Continued our relationship with Bethel Woods’ Performing Arts Department, inorder to, hopefully, create job opportunities for our students as Teaching Artists. Bradley Diuguid took his Methods of Elementary Theater Education to their facility to observe their artist teachers. I also spoke with the designers for the 50th Anniversary Celebration, and helped them connect with our theater community for these events.
* I continued my involvement with the Kennedy Center; colleagues from the region adjudicated all productions. Nick López adjudicated one production at Rhode Island College, with Bradley Diuguid, in October 2018. I had them go to a respondent’s training to help them with their own professional development in our region. I helped judge the initial rounds of the Irene Ryan Scholarship Regional Competition on January 31, 2019. 10 students were able to attend the Region 1 Festival and competed in acting, technical elements, and musical theater. Two students made it to the final round of their competition: William Steeves (Musical Theater) and Jadzia Devis (Stage Management). Bradley Diuguid also represented SUNY Sullivan by teaching a class in dramaturgy and classical adaptations at the Festival.

1. **Advising Students and Mentoring**

*Describe your process in assisting advisees with creating their schedules.*

* I e-mail the students and let them know to set up an appointment with me on Registration Day, three weeks out from registration day. I send reminders every week, until that point. The day of I help them decide what classes they want to take and how to keep them on-track to graduate. If a student does not come, I hound them until they do show up for registration. After Fall semester, I had all of my advisees signed up for classes before break. As of right now, I only have six students who has not signed up for classes, due to a registration hold on academics and finances.

*Provide examples of how you have developed a rapport with your advisees this past year.*

* I send my advisees updates on their grades at 3rd, 5th, and Midterm. I let them know that they are doing well, or that they need to set up a meeting with me to go over what they can do to improve. I have walked advisees up to the Learning Center to sign them up for tutoring, when necessary. I offer an open door policy for meetings and free coffee. I know all of my advisees and have a great working relationship with all of them. I have also used Starfish, which just adds to the work I was already doing, but I do like that I can commend some students that are not my advisees in a public way, which I have done.
* I also made appointments outside of registration day to ensure that students have access to registration.

*What efforts did you make to reach out to your advisees prior to and after Registration Day?*

* As stated in the first bullet point: I e-mail the students and let them know to set up an appointment with me on Registration Day, three weeks out from registration day. I send reminders every week, until that point. The day of I help them decide what classes they want to take and how to keep them on-track to graduate. If a student does not come, I hound them until they do show up for registration. After Fall semester, I had all of my advisees signed up for classes before break. As of right now, I only have six students, that are planning on returning, who have not signed up for classes, due to a registration hold on academics and finances.

*Please add additional information or data to support your successful activities as an advisor.*

* I try to go to any and all activities they inform me about that they are involved in, like their Poetry Performance class, and I make a point to say “hello” to them every time I see them in the halls.

*Please list any formal mentoring work done outside of a class and outside of advising*

* In the Fall 2017 semester, I piloted an Interpersonal Communications class, where 80% of the students enrolled were on Financial Probation. I was a mentor for the 10+ students on Financial Probation, in that class alongside Tamara Porter. Of the 10, we were able to get 6 off of financial probation, and all but one passed that class. I meet with them weekly and I discuss their life, in addition to their schoolwork. I find that it is their life that is, usually, the problem with their academics. One student was particularly successful this year because we changed his major, and he was much happier in that major. Ms. Porter and I also discovered in this class that it is negative self-talk that is the biggest contributor to their lack of success in their academics. I continued this work on my own in Fall 2018 with the Interpersonal Communications class, which, I think, is a better class that our Fundamentals of Speaking Class to help acclimate students to the work world and basic “adulting”. I really wish the college would transition this to their premiere Gen Ed 10 class because it is so needed with our population, and I have seen such success in this class.
* I had many students that were transferring to other colleges this semester, and I was a major thorn in their side to get their paperwork in, and helping them navigate Transfer with Klu Padu. One is transferring to SUNY New Paltz, one is transferring to SUNY Oneonta, one is transferring to the College at Brockport, and the last graduate will be adding to his degrees from SUNY Sullivan by joining the Education Track.
* I continue to coach students, not necessarily in the theater program, on speeches and other public events. I coached all ten students that attended KCACTF from September 2018-January 2019, leading up to the event. I also have a reputation for helping students with their poems for their performance poetry class, and I don’t hesitate to help any who ask, even if they are not my students or advisees.

1. **Continued Specialization in your Field**

*List and describe your specific professional development activities during this reporting period. You may include the following: Increased command of one’s special field through graduate study, independent study, creative work, conferences, research, publication, workshops, webinars, attainment of professional degrees, mentoring of professionals, consulting, travel and related experience.*

* From May 2018-September 2018, I rehearsed and performed the production of GIDION’S KNOT with Paul Austin (professional director/actor), that was performed at SUNY Sullivan to support the work going on for Suicide Prevention Month.
* I worked at Bethel Woods as a stage hand for 4 concerts during the summer of 2019.
* Performed in our World AIDS Day event at the Seelig Theatre that helped raise money for the World AIDS Day Foundation.
* From January 2019-March 2019, I taught a scene study class to 7-12 year olds at Daniel Pierce Library in Grahamsville, NY, which culminated in a final performance at the end of March 2019.
* I participated in all of the Faculty Development Days this year.
* I participated in a children’s audition workshop with Forestburgh Playhouse in January 2019.
* I hosted and observed the Forestburgh Local Auditions in January 2019.
* I have maintained my relationship with the Kennedy Center American College Theater Festival. I had adjunct professors, Nick López and Bradley Diuguid take a Respondent’s training at Rhode Island Community College in October 2018, and they participated in the adjudication of AMERICAN IDIOT. I adjudicated the first round of the Irene Ryan Scholarship Auditions at the Region 1 Festival at Cape Cod Community College. I participated in 5 workshops at the Region 1 festival, where I took professional development classes in playwrighting, community college teaching, teaching prison theater, lighting, and physical theater.
* Every performance at SUNY Sullivan was responded to this year, and I was privy to dinner and the feedback session of all of my colleagues in the region. For FUN HOME, we had theater educator Dr. Thomas Costello from Dutchess Community College, for THE ROVER we had director, Catherine Doherty from SUNY New Paltz, and for POLAROID STORIES we had actor/director and co-chair of the Region 1 Kennedy Center American College Theater Festival Stefanie Sertich of LaGuardia Community College.
* At the KCACTF 2019 Region 1 Festival (January 30- February 4, 2018), I viewed the Keynote address by playwright Kirsten Greenidge, I observed 2 rounds of the Design/Technology and Management, and 2 rounds of the Irene Ryans. The students and I also attended the final round of the Irene Ryans, the Maltby’s. SUNY Sullivan was asked to perform for the invited scenes from around the region with our production ANGELS IN AMERICA: MILLENNIUM APPROACHES, and all the students and faculty from SUNY Sullivan observed that performance.
* I taught 3 classes at the New York State Theater Education Association for college theater programs at the Villa Roma January 2019. 3 classes were for any dialects the students wanted to learn. I (also) participated in the College Fair with 3 current and 1 alumni student to talk to potential students.
* Was an actor in our annual VDay events, performing February/March 2019. This year marked the 21st Anniversary and the 8th time I have participated in this event since 1997. This year I also had my child, Zia López, on stage with the rest of the women.
* I was the director/choreographer/vocal director for FUN HOME in Fall 2018. I was the director/designer/fight choreographer/classical movement specialist/production manager/lighting designer for THE ROVER in Spring 2019. I was the production manager/lighting designer/projection designer/sound designer for POLAROID STORIES.
* Participated and produced the SUNY Sullivan Reading Series from May 2019.

1. **Continued Specialization in the Scholarship of Teaching**

*List and describe your specific professional development activities during this reporting period. You may include the following: Increased command of one’s special field through graduate study, independent study, creative work, conferences, research, publication, workshops, webinars, attainment of professional degrees, mentoring of professionals, consulting, travel and related experience.*

* Had three work-study students in the Fall 2018 and Spring 2019 semester that all worked 8 hours/week.
* I am the advisor of the Performing Arts Club.
* We held 12+ Karaoke/Improv/Open Mic Friday Nights in the Residence Hall (Fall 2018) Student Union (Spring 2019).
* Coordinated the performance of NACL Streets in front of the Residence Hall on October 4, 2018: EL VIENTO, a circus-arts piece highlighting the border crisis.
* Maintained the Performing Arts Club all year with ONE trip to NYC to see professional work on Broadway on December 8, 2018, to see KINKY BOOTS, in addition to seeing READY STEADY YETI at SUNY New Paltz on September 29, 2018; OUT OF MIND at Off-Broadway Theater, Epic Theatre Ensemble, and THE ROCKY HORROR PICTURE SHOW at Forestburgh Playhouse on October 26, 2018.
* FUN HOME book and lyrics by Lisa Kron, Music by Jeanine Tesori, based on the graphic novel by Alison Bechdel in November 2018.
* THE ROVER by Aphra Behn in April 2019, in repertory with POLAROID STORIES by Naomi Iizuka.
* I was a member of the Student Engagement Committee and participated in helping with many Wednesday “Hump Day” event and our Trick or Treating events.
* Organized and participated in the World AIDS Day Event on December 1, 2018, open to students and the public. Many students performed music, dance, and theater at that event.
* Coached the 6 Irene Ryan Scholarship finalists, the 1 Maltby finalist, the two stage management finalists, the one props designer for the KCACTF Festival from September 2018 and January 2019 (during Winter break), and chaperoned/organized the entire trip in January 29-February 4, 2019, so that the 10 students could compete and enjoy professional development workshops.
* Organized all of the Seelig Theatre activities and did most of the technical aspects because our technical assistant is still not trained on all of the aspects of the Seelig Theatre, as my duties don’t allow me the time to get her up to speed. Also, as she is part-time, her priority has been given to the Events Coordinator, Hillary Morse, and when her hours are done, she cannot help the Theater Program. The Technical Assistant for the Seelig Theatre, Selene Curtis, took outside work, that she needs to do to pay her bills, during our tech week, and we, therefore, could not use her for our product ions. This was unfortunate because it first of all sends the wrong message to the students (as professional theater demands continuous performance) and we had to find two new sound and lighting operators at the last minute.
* Was an actor in our annual VDay events, performing February/March 2019, in which I was noted as a highlight in the review by Jonathan Fox with the River Reporter.
* Began a working relationship with RTA (Rehabilitation Through the Arts), which is in residence at 9 prisons in the New York area. I have taught at Woodbourne Correctional Facility, and will continue that work in Summer 2019. They would like to start a relationship with SUNY Sullivan, and their theater instructors. They would also be interested in providing internship opportunities for our students.
* Taught 2 master classes at Western Colorado University in Theater Aesthetics and How Communication Applies to Theater in March 2019.
* Held a reading series in May 2019, open to the community to read potential plays for the SUNY Sullivan Theater Program Season. A survey monkey was sent out to the Sullivan Theater community that I’ve compiled (200+ members) and the SUNY Sullivan community (students/staff) to vote on the productions for our “Spirit of 1969” Season.
* Facilitated capstone performances for the Musical Theater Class open to the public, in December 2019 and a capstone performance of the Classical Acting/Voice and Diction I Classes in May 2019.

1. **Participation and Leadership in Professional Societies***List and describe your work and leadership with professional organizations in your field.*

* I have maintained membership with KCACTF (the Kennedy Center American College Theater Festival): “Started in 1969 by Roger L. Stevens, the Kennedy Center’s founding chairman, the Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 20,000 students from colleges and universities nationwide annually. For 46 years, the organization has served as a catalyst in improving the quality of college theater in the United States. KCACTF has grown into a network of more than 700 academic institutions throughout the country. The goals of the Kennedy Center American College Theater Festival are: to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs; to provide opportunities for participants to develop their theater skills and insight; and achieve professionalism; to improve the quality of college and university theater in America; to encourage colleges and universities to give distinguished production of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works. Through state, regional, and national festivals, KCACTF student and faculty participants celebrate the creative process and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artist individual recognition through awards and scholarships in playwrighting, acting, dramatic criticism, directing, and design. The KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional administrations. With funding and administrative support from the Kennedy Center, the regional administrations coordinate all aspects of the production process on the local and regional level and supervise regional-level KCACTF award, scholarship, and residency programming. The playwrighting chair works with schools that have entered new and student-written plays by providing mentorship in the development of new scripts – assessment specifically designed for a developing play – and by providing information on the numerous playwrighting awards offered. In January and February of each year, regional festivals showcase the finest of each region’s entered productions and offer a wide range of activities, including workshops, symposia, and regional-level scholarship and award programs.”
* I am an active member of NYSTEA (New York State Theatre Education Association): “strong, statewide organization to advocate for Drama/Theatre Education in New York State, NYSTEA promotes and supports theatre education in grades K-12 for the betterment of youth and theatre itself. NYSTEA believes theatre is an essential part of a K-12 education for all students, developing abilities needed for the 21st century such as: Creativity & Innovation; Critical thinking & problem solving; Communication & collaboration; Flexibility & cultural skills; Social responsibility.
* I am an active member of LEAD (Leadership Exchange on Arts and Disability): “In August of 2000, a small group of cultural arts administrators – all of whom were responsible for accessibility at their respective cultural arts organization – gathered at the John F. Kennedy Center for the Performing Arts in Washington D.C. to discuss institutional cultural arts and disability issues. While the level of experience among participants ranged from more than 20 years in the field to less than six months on the job, everyone shared one common goal: the desire to create accessible cultural arts programs that are inclusive of people with disabilities and older adults. That initial group has now grown into a professional network focused on expanding the breadth and scope of accessibility services and programming across the country and around the world. The Leadership Exchange in Arts and Disability (LEAD) network: explores practical methods for implementing accessibility in cultural environments; communicates information about arts and accessibility, and; shares resources and knowledge among professionals in the field of accessibility. LEAD accomplishes its objectives through an annual conference, an active communications network, and resources generated by the LEAD network and maintained by the Kennedy Center.”
* I have also maintained an e-mail membership with The Society of American Fight Directors, UNIMA (Union Internationale de la Marionette), VASTA (Voice and Speech Trainers Association), NCA (National Communications Association, Backstage, TCG (Theater Communications Group), LMDA (Literary Managers and Dramaturgs of the Americas), and TDF (Theater Development Fund). Paying for all these memberships became cost-prohibitive this year, due to my pregnancy, but I have many colleagues in these organizations, so I’m kept apprised of their activities.

1. **Service to Educational Programs and Administrative Work of the College Beyond Job Description**

*List and describe your specific activities during this reporting period beyond job description.*

* I ran the Catskill International Film Festival on July 23, 2018. I even edited together the program on-the-fly because the organizers didn’t know how.
* Coordinated the performance of NACL Streets in front of the Residence Hall on October 4, 2018: EL VIENTO, a circus-arts piece highlighting the border crisis.
* Maintained the Performing Arts Club all year with ONE trip to NYC to see professional work on Broadway on December 8, 2018, to see KINKY BOOTS, in addition to seeing READY STEADY YETI at SUNY New Paltz on September 29, 2018; THE ROCKY HORROR PICTURE SHOW at Forestburgh Playhouse on October 26, 2018.
* We had several professional development classes on Mondays from 12:15-1:15PM, throughout the school year: Harold Tighe-Sullivan County Dramatic Workshop - Set Building Safety (October 1, 2018), Kathleen Christie – Educational Outreach Consultant – Ringers in School-Based-Theater-Learning (October 22, 2018), Court Watson, set and costume designer (November 19, 2018), Tannis Kowalchuk – Farm Arts Collective – Singing World Music in Theater (November 26, 2018), Franklin Trapp – Forestburgh Playhouse – The ABC’s of Auditioning (December 3, 2018), Markus Maurette – Special Effects Designer and Coordinator for North America’s HARRY POTTER AND THE CURSED CHILD – (February 19, 2019), Allison Mosier Sheff – Actor/Director/Choreographer/Teacher – The Business of Acting (April 15, 2019), Olivia Gemelli – Production Stage Manager and Sound Designer for Shadowland Stages (April 23, 2019), and Michael Lewis – Professional Film and Stage Actor/Educator – Clown Workhop (April 30, 2019).
* I trained Selene Curtis for the theater tech position throughout her time at SUNY Sullivan, but a lot of training still needs to happen to get her up to speed and for professional standards to be upheld. I have not had the time to do that with my other duties, and the program suffered this year because of that fact. She is a consummate professional, but her knowledge of theater standards, as opposed to stage hand/crew duties are lacking, and she needs more training and supervision, to help the program out.
* I participated in organizing the technical elements for student orientation and Faculty Development Day in August 2018 and January 2019, because our technical assistant was not available.
* I coordinated a piano tuner for the theater. The piano should be tuned once a year. This occurred on January 2019.
* I helped develop the Theater Program Track and communicated with other SUNY Theater Programs to achieve articulation agreements with students who wish to transfer.
* Met with and coordinated public relations images for the 2018-2019 SUNY Sullivan Theater Season with Tom Ambrosino.
* Had work study students every semester that worked between 8-10 hours/week.
* I trained the new tech person, Selene Curtis, on the MET Opera.
* Auditions that are open to the community 4 times during the school year.
* I ended up doing most of the design and production duties for THE ROVER and POLAROID STORIES, due to the lack of technical assistant hours and her supervision. We also had a smaller than normal Introduction to Production/Technology Class, which usually helps with the load of technical support. It did not help that our Technical Assistant for the Seelig Theatre nor her supervisor prioritize the dates for technical rehearsals and performance. Therefore, we could not use the Technical Assistant for the Spring productions.
* I was on WJFF, representing the show FUN HOME with 4 students in the production in November 2018. I was also on WJFF to announce our January 2019 auditions.
* Organized and participated in the World AIDS Day Event on December 1, 2018, open to students and the public.
* I organized our theater and performing arts club members to present a 5 minute presentation at the November 29, 2018, Board of Trustees Meeting. Adjunct Professor, Nick López prepared a video of our work since 2014.
* Was an actor in our annual VDay events, performing February/March 2019. I also coordinated all of the technical elements, due to our lack of hours allotted to the needs of the Theater Program. I also ensured that it was on the calendar in August 2018. Dr. Cindy Linden, who organizes the event, usually doesn’t request the theater until Spring Semester, so I made sure all of the dates were set aside in August 2018, but they had to be changed at the last minute, due to weather, and I helped coordinate that change.
* Coordinated and fulfilled all lighting, sound, sets, costumes, makeup, hair, and reservations, for all theater productions all year.
* Coordinated having Farm Arts Collective perform Renaissance Faire activities for the opening night of THE ROVER (April 11, 2019).
* Held a reading series from May 2019, open to the community to read potential plays for the SUNY Sullivan Theater Program Season. A survey monkey was sent out to the Sullivan Theater community that I’ve compiled (200+ members) and the SUNY Sullivan community (students/staff) to vote on the productions.
* Helped Hillary Morse with the tech riders received from Hurleyville Art Centre, and our potential connections with them, as I have worked with many contemporary dance companies in the past, and their tech riders are easy for me to understand.
* I coordinated and implemented a repair of the theater lighting in May 2019. I also took part in theater upgrade discussions with the Envision Architects in May 2019, which will continue in June 2019.
* I started the conversation with Tannis Kowalchuk to form a Steering/Advisory Committee for the Theater Program. An initial discussion with President Jay Quaintaince and VP of Academics, Dr. Keith Pomakoy occurred on January 11, 2018. An interest meeting was held on May 2018, and the committee was implemented by September 2018, and the organization of the committee was added to my job duties.

1. **Collaborative Work**  
   *List and describe your collaborative work on campus during this reporting period.*

* Met with Lorraine Janove-Lopez on May 31, 2018, to discuss Diversity in our Theater Program and how she can include our work in her work.
* Was the Parliamentarian for Faculty Council.
* Was a member of the Student Engagement Committee.
* Facilitated and implemented all Theater Program and Performing Arts Club Events in the Seelig Theatre because the hours for the Technical Assistant are not enough to help the Theater Program sustainably.
* Met with the Envision Architects to help discuss any improvements needed to the theater and its ancillary rooms/technical needs.
* Coordinated through Hillary Morse, many events, but especially in regards to negotiating the tech riders we received from the Hurleyville Arts Centre.
* Coached a scene from our fall semester show, FUN HOME, to be presented at the Awards Night on May 9, 2019, by students receiving an award that night.
* Coached the singer, Audra Furphy (a graduate of the Theater Program) for Commencement, which occurred in May 2019.

1. **Service to the Division**

*List and describe your specific division service activities during this reporting period.*

* Participated in all Division Faculty Development Days.
* Was one of our representatives on the Student Engagement Committee and attended the meeting that discussed its dissolution and the creation and subsequent passing of a new committee called the Campus and Community Engagement Committee.
* Attended all of the Division Meetings and all except one Faculty Council Meeting.
* I helped with the hiring of adjunct professors for speech and theater.

1. **Sustainability**

*List and describe your specific initiatives or work towards sustainability on campus during this reporting period.*

* Sent out props, costumes, and set piece lists to many community members and faculty/staff before purchasing these. Many were donated.
* We re-use as many costume pieces, set pieces, and props that we can for each production. We also borrow from out theater community friends.

1. **Service to the Community.**

*List and describe your specific activities in service to the community during this reporting period.*

* From May 2018-September 2018, I rehearsed and performed the production of GIDION’S KNOT with Paul Austin (professional director/actor), that was performed at SUNY Sullivan to support the work going on for Suicide Prevention Month.
* I worked at Bethel Woods as a stage hand for 4 concerts during the summer of 2019.
* Coordinated the performance of NACL Streets in front of the Residence Hall on October 4, 2018: EL VIENTO, a circus-arts piece highlighting the border crisis.
* Performed in our World AIDS Day event at the Seelig Theatre that helped raise money for the World AIDS Day Foundation.
* I joined the Sullivan County Cultural Cohorts Organization that was put together by the Delaware Valley Arts Alliance and the Hurleyville Arts Centre. The organizing meeting occurred on November 9, 2018. All the major visual, music, and performing arts organizations in the county were present.
* I performed in Tannis Kowalchuk’s Going-Away-Party/NACL Annual Fundraiser on December 8, 2018, at the Narrowsburg Union.
* From January 2019-March 2019, I taught a scene study class to 7-12 year olds at Daniel Pierce Library in Grahamsville, NY, which culminated in a final performance at the end of March 2019.
* I participated in a children’s audition workshop with Forestburgh Playhouse in January 2019.
* I hosted and observed the Forestburgh Local Auditions in January 2019.
* I have maintained my relationship with the Kennedy Center American College Theater Festival. I had adjunct professors, Nick López and Bradley Diuguid take a Respondent’s training at Rhode Island Community College in October 2018, and they participated in the adjudication of AMERICAN IDIOT. I adjudicated the first round of the Irene Ryan Scholarship Auditions at the Region 1 Festival at Cape Cod Community College. I participated in 5 workshops at the Region 1 festival, where I took professional development classes in playwrighting, community college teaching, teaching prison theater, lighting, and physical theater.
* I taught 3 classes at the New York State Theater Education Association for college theater programs at the Villa Roma January 2019. 3 classes were for any dialects the students wanted to learn. I (also) participated in the College Fair with 3 current and 1 alumni student to talk to potential students.
* Was an actor in our annual VDay events, performing February/March 2019. This year marked the 21st Anniversary and the 8th time I have participated in this event since 1997. This year I also had my child, Zia López, on stage with the rest of the women.
* I was the director/choreographer/vocal director for FUN HOME in Fall 2018. I was the director/designer/fight choreographer/classical movement specialist/production manager/lighting designer for THE ROVER in Spring 2019. I was the production manager/lighting designer/projection designer/sound designer for POLAROID STORIES.
* Had three work-study students in the Fall 2018 and Spring 2019 semester that all worked 8 hours/week. This training allows students to receive work outside of the college.
* We held 12+ Karaoke/Improv/Open Mic Friday Nights in the Residence Hall (Fall 2018) Student Union (Spring 2019) – all open to the public.
* I was a member of the Student Engagement Committee and participated in helping with many Wednesday “Hump Day” event and our Trick or Treating events.
* Organized all of the Seelig Theatre activities and did most of the technical aspects because our technical assistant is still not trained on all of the aspects of the Seelig Theatre, as my duties don’t allow me the time to get her up to speed. Also, as she is part-time, her priority has been given to the Events Coordinator, Hillary Morse, and when her hours are done, she cannot help the Theater Program. The Technical Assistant for the Seelig Theatre, Selene Curtis, took outside work, that she needs to do to pay her bills, during our tech week, and we, therefore, could not use her for our product ions. This was unfortunate because it first of all sends the wrong message to the students (as professional theater demands continuous performance) and we had to find two new sound and lighting operators at the last minute.
* Began a working relationship with RTA (Rehabilitation Through the Arts), which is in residence at 9 prisons in the New York area. I have taught at Woodbourne Correctional Facility, and will continue that work in Summer 2019. They would like to start a relationship with SUNY Sullivan, and their theater instructors. They would also be interested in providing internship opportunities for our students.
* Coordinated having Farm Arts Collective perform Renaissance Faire activities for the opening night of THE ROVER (April 11, 2019).
* Held a reading series in May 2019, open to the community to read potential plays for the SUNY Sullivan Theater Program Season. A survey monkey was sent out to the Sullivan Theater community that I’ve compiled (200+ members) and the SUNY Sullivan community (students/staff) to vote on the productions for our “Spirit of 1969” Season.
* Facilitated capstone performances for the Musical Theater Class open to the public, in December 2019 and a capstone performance of the Classical Acting/Voice and Diction I Classes in May 2019.

1. **Summary Student Evaluations and Grade Distributions of Instructor.**

*List your SEEQ scores and grade distributions here and please discuss and explain any anomalies or concerns or triumphs.*

*Fall 2018 - SEEQ Averages*

SUNY Sullivan Average / Division Average / Jessica Barkl

Overall Teaching Effectiveness:  4.41 / 4.47 / 4.82

     Overall Quality of Course:  4.31 / 4.34 /  4.74

*Fall 2018 - Grade Distribution*

      College Average / Division Average / Jessica Barkl

      Student Success Rates:  not available / 63.9 % / 71.0 %

      Withdrawal Rates:  not available  /   7.5 % /  11.3 %

1. **Classroom observation of faculty and other data regarding classroom instruction, if applicable. (attach)**

This is no longer required, as I have achieved tenue, but I am always welcome to observation, and, in fact, invited my students to observe my teaching at Daniel Pierce Library in Grahamsville, NY, from January-March 2019. I had 1-2 observers for every class I taught there. Professors Tim Redman and Debra Lewkiewicz’s daughter participated in the class, and they observed the culminating performance of the work the students achieved.

1. **Achievement of Professional Goals from Current Reporting Period.**

*List and describe the achievement of your goals from the current reporting period. Include how your goals fit with the strategic plan and direction of the division. If you are unsure of the strategic plan and direction of your division, then please consult with your division Dean.*

My personal goals that were decided from the last reporting period were unavailable on the S:Drive. I don’t know if it was deleted, or what happened (as the LPP program went through and deleted a lot of files), but I am unable to find those. We also had an outgoing Division Chair, Dr. Paul Reifenheiser, and I’m not sure if he ever uploaded my final draft of my 2017-2018 AF Form. I will, however, detail the Division-Wide Goals, as those were available.

Division-Wide Goals for 2018-2019

* Work with the Division Dean or Department Chair to Standardize Learning Outcomes for all courses and review course outline templates for all Spring 2019 classes.

I followed the template for our new course outlines throughout the school year and implemented them on Brightspace, as required by the date allotted by the Deans.

* Assist, where appropriate, in assessing our High School classes.

I was not asked to assess any High School classes, and therefore did not help with this goal.

* Continue to use Brightspace.  Consider using it to post and submit all major writing assignments (those worth 10% or more of the final grade).  Recognize that soon the college may require increased use of Brightspace, including attendance and gradebook.

I have been utilizing all of the required and suggested resources of Brightspace. I would be happy to send a video tour of some of my more advanced Brightspace Shells to demonstrate how I utilize our LMS.

* Take part in the review and analysis of all Program Reviews (ASLOMS) for Liberal Arts and Humanities Division after a draft has been written.

I was not asked to do any reviews and analysis.

* Review student evaluations and grade distributions– report back in next AF.

I have reviewed all of my student evaluations and grade distributions. The summary is reported in this AF.

1. **Professional Goals for the Coming Reporting Period.**

*List your goals for the coming reporting period and describe your criteria for successful achievement. Include how your goals fit with the strategic plan and direction of the division.*

* To pilot our Internship class on Brightspace in Summer 2019.
* To get two more 2x2 agreements in the SUNY system for the Theater Program students.
* Continue to produce work that follows DEII (Diversity, Equity, Inclusiveness, and Internationalism) principles.
* Have all productions adjudicated by the Kennedy Center American College Theater Festival (KCACTF).
* Attend the KCACTF Conference in January-February 2020, at Cape Cod Community College and to teach a master class there.
* Recruit, at least, 8 students for the theater program.

*If you are unsure of the strategic plan and direction of your division, then please consult with your division Dean.*

1. **Other Assigned Duties***Attach any evaluations/reviews for duties that include a stipend or load reduction. Note: typically/annually assigned duties that carry load reduction or stipend should be evaluated using the Annual Performance Review and Performance Self-Review Assessment form.*

I, now, have a Theater Program description that I have been following since October 2018. Negotiations had been occurring with this description since March 2018, during my maternity leave. The description is as follows:

*SUMMARY:*

The Theater Arts Coordinator is responsible for the development of the new AA in Theatre Arts program.

The Theater Arts Coordinator will report to the Division Dean for Liberal Arts and Sciences.

*MINIMUM QUALIFICATIONS:*

* Masters degree in a related field
* Experience working with Community College students
* Experience producing, directing, and coordinating technical work for theatrical productions

*DUTIES AND RESPONSIBILITIES:*

The role of the Theatre Arts Coordinator in the 2018-2019 academic year is to:

* Serve as the primary instructor for the theatre program;
* Work with the division dean and department chair to coordinate the scheduling of theatre classes, and the recruitment of qualified faculty;
* Ensure that theater productions are within budget and meet the needs of the program;
* Direct at least two productions per academic year, including conducting auditions, organizing and conducting rehearsals, and overseeing set, costume, lighting, sound, and/or projection designs.
* Identify new student populations, and participate in recruitment activities,
* Serve as the chairperson of the Theatre Arts Advisory Committee; and
* Act as a liaison between SUNY Sullivan and local theater groups in our region, and bring opportunities, challenges, and concerns to the appropriate office for support.

*Compensation:*

The Theatre Coordinator will receive 15 credits of release time for the 2018-2019 academic year.

* Note: When THE 1500 is taught by the Theater Arts Coordinator, it shall be considered part of his/her duties. Thus, the course shall not be cancelled due to low enrollment and it shall not earn any contact hours or credit hours on his/her workload. If taught by any other instructor, THE 1500 shall be subject to typical rules for workloads and enrollment.

The only duties that I have not detailed in other areas of the AF Form above are my duties as the chairperson of the Theater Program Advisory Committee. A Charter was developed and approved by September 2018, and we held meetings bi-monthly since that time. The charter is as follows:

Charge:

The Theater Program Advisory Committee will meet at least once each semester to provide advice and guidance to the coordinator of theater arts on the following topics:

1. The program’s curriculum, learning outcomes, and transferability;
2. Recruiting and retaining students;
3. Evaluating the physical space and program specific equipment needs of the academic program;
4. Identifying potential funding opportunities to support the program, and providing assistance to the SCCC Foundation when possible;
5. Developing partnerships that support the goals of the theater program.

The Theater Program Advisory Committee will follow the college’s general guidelines on advisory committees:

1. Membership will be as broadly representative as possible, and should be discussed with the Vice President of Academic and Student Affairs before members are invited to join the committee; the division dean should be a voting member, and the vice president should be an ex-officio member of the committee.
2. Meetings will be held at times most convenient to the membership, and agendas should be reviewed with the division dean and distributed in advance;
3. Accurate minutes will be kept and distributed in a timely fashion.

**Faculty Member**

Additional Comments: (optional)

Signature Date:

*Submit to Division Dean by June 1.*

*Attachments:*

❑ Summary Student Evaluations

❑ Other supporting documents (if applicable)

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**Division Dean**

Comments: (optional)

*If comments are made, a copy must be directed to the individual faculty members. Deans are encouraged to comment not just on the content of this form but on character, personality, professionalism, work ethic, and attitude.*

Signature Date:

*Submit to Vice President for Academic and Student Affairs by the end of June.*

**Vice President for Academic and Student Affairs**

Comments: (optional)

*If comments are made, a copy must be directed to the individual faculty member.*

Signature: Date: