**FORM AF**

**ANNUAL REPORT OF TEACHING FACULTY**

Faculty Name: Jessica Lopez-Barkl

Academic Division:

Date:

The work of SUNY Sullivan Staff is expected to reflect the integration of institutional core values:

* Quality Student Support Services
* Community Centered
* Professional Relationships
* Quality Education
* Stewardship
* Sustainability

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 and Learning.**

*List and describe your specific activities to improve teaching and learning during this reporting period:*

* **Rubrics for most assignments on Blackboard (visible to students).**
* **Learning Outcomes for class and General Education requirements added to all assignments on Blackboard (visible to students) for all classes.**
* **Continued to work on the National Communications Association rubric for speeches with Dr. Paul Reifenheiser, and piloted other Speech instructors using the rubric in Blackboard for the Persuasive speech in Spring 2016 semester.**
* **Developed a Summer Sessions version of the on-line speech course, and taught it.**
* **Created an Intercultural Communications class, to be taught 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.**
* **Taught one section of a Metamorphosis class and developed its LMS shell.**
* **Taught Music Appreciation in Fall 2015 and developed its LMS shell.**
* **Taught Acting I, Acting II, Technical Theater Practicum (Sound, Lighting, Set Design), and Musical Theater I. All of these classes also have intricate LMS shells that could be available for on-line teaching.**
* **Purchased and learned the video package of QLab to be utilized in the 2015-2016 Theater Season.**
* **Taught an Improv class to the New Hope community on October 15, 2015.**
* **Researched 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.**
* **Developed a mini-session version of the on-line speech course, and taught it.**
* **Developed an on-line version of Theater History I.**
* **Developed a version of Theater History I that can be taught at Sullivan County Correctional Facility.**
* **Participated in many Welcome Back and Recruiting activities, including Augusto Boal Forum Theater Sessions on Title IV.**
* **Sunday tutoring sessions from 12-3PM.**
* **Private acting and music coaching made available on weekends.**
* **Recruited and hired professional musicians and a choreographer for the spring musical production.**
* **Maintained the Performing Arts Club all year with two trips to NYC to see professional work on Broadway.**
* **Provided extra-curricular activities with Karaoke and Improv Nights on many Fridays throughout the school year.**
* **Internships and work opportunities made available to students.**
* **Created a theater program track.**
* **Created classes: Theater History II, Voice and Diction I & II, Physical Theater I & II, Classical Acting I, Musical Theater I, and Technical Theater Practicum (Set Design, Lighting Design, Costume Design, Sound Design, and Stage Management).**
* **Piloted Musical Theater I in Spring 2016.**
* **Had information/experiential learning sessions during Performing Arts Club Meetings.**
* **Provided a production of NACL’s THE WEATHER PROJECT outdoors, during the first week of school, highlighting our sustainability program and bringing professional actors/musicians to the college.**
* **Play readings at the end of Spring semester to work on cold-reading skills.**
* **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.**
* **Maintained my own professional development throughout the year by training in acting/singing every Tuesday, learned how to walk on stilts for as many Thursdays as I could attend, and had small ensemble singing sessions on Saturdays.**
* **Continued our relationship with Bethel Woods’ Performing Arts Department, in order to, hopefully, create job opportunities for our students as Teaching Artists. I have been involved with their newest endeavor of their Main Street Liberty project to involve teens more in the program and to support the engagement of downtown Liberty.**
* **I continued my involvement with the Kennedy Center, albeit, I was not able to adjudicate any productions this year, due to time constraints and an unreliable car. I feel confident, though, that next year our students will be ready to be adjudicated, themselves.**

1. **Advising Students.**

*Beginning next year we will be asking you to respond to the following questions regarding your work as an advisor. If you can and wish to answer them now, please feel free to do so.*

*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 one student 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.

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

* 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 one student who has 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, and I make a point to say “hello” to them every time I see them in the halls.

1. **Professional Development.**

*List and describe your specific professional development activities during this reporting period:*

* I was in SHIPWRECKED! by Donald Margulies, directed by Brendan Burke, at Shadowlands Theatre in June/July 2015, utilizing my Equity Candidate Membership.
* I was in THE WEATHER PROJECT by NACL Theatre that toured to Brooklyn, NY; Livingston Manor, NY; Honesdale, PA, and SUNY Sullivan.
* I was in the Trout Parade, as a performer/musician, in Livingston Manor, NY – June 6, 2015.
* I saw every production, except two, of the Shadowlands Theatre Season this year.
* I saw every production, except three, of the Forestburgh Playhouse Theatre Season this year.
* I saw every production, except two, of the NACL Theatre Season this year.
* I volunteered for Front-of-House at Shadowlands Theatre, Forestburgh Playhouse, and the NACL Theatre.
* Created a theater residency for In Strange Theater Company from August 2-16, 2015. All theater trainings were led by different artists from 10AM-12PM every day that was open to the public.
* I was in AFRICA, by Tae-Sok Oh, a contemporary Korean play, translated by Mi-Sun Choi of Baeksoek University in Korea, and adapted for an American audience by myself and In Strange Company.
* Saw former and current students in FIDDLER ON THE ROOF at Sullivan County Dramatic Workshop.
* I taught Musical Theater and Story Theater at The Janice Center in Jeffersonville, NY, to ages 4-13.
* I have been an active member of the NACL professional artists this year; participating in actor training every Tuesday, many Thursdays, and many Saturdays. Professional Development includes: physical theater training, ensemble and multicultural singing, and stilt walking.
* I participated in all of the Faculty Development Days this year: August 21, 2015, and January 22, 2016.
* I have maintained my relationship with the Kennedy Center American College Theater Festival. I did not respond to any productions this year, due to time constraints and car unreliability, but…I have faith that I will be able to be a more active member, again, next school year.
* Translated all of the Spanish for the adapted version of LIFE IS A DREAM and made the supertitles in QLab.
* I saw TEA FOR THREE, performed by Emmy-award-winning actress Elaine Bromka, at Bethel Woods, on November 1, 2015.
* I taught 5 classes at the New York State Theater Education Association for college theater programs at the Villa Roma January 9-10. 4 classes were dialects to many New York State high schools and 1 class on physical theater. I (also) participated in the College Round Table discussion and the College Fair.
* Saw PETER PAN, JR. at Monticello Central School, January 29, 2016.
* Was an actor in our annual VDay events, performing February 25-26.
* Participated in a Diversity Workshop on April 2, 2016, facilitated by hip-hop theater artist Sarita Covington. This was a co-production with NACL Theatre.
* Participated in the SUNY Sullivan Reading Series from April 25-May, 2016.
* **I am an active member of Theatre Communications Group: "Our Mission: To strengthen, nurture and promote the professional not-for-profit American theatre. Theatre Communications Group (TCG), the national organization for the American theatre, was founded in 1961 with a grant from the Ford Foundation to foster communication among professional, community and university theatres. Today, TCG's constituency has grown from a handful of groundbreaking theatres to nearly 700 Member Theatres and Affiliate organizations and more than 12,000 individuals nationwide. TCG offers its members networking and knowledge-building opportunities through our conferences, events, research and communications; grants approximately $2 million per year to theatre companies and individual artists; advocates on the federal level and serves as the U.S. Center of the International Theatre Institute, connecting its constituents to the global theatre community. TCG is the nation's largest independent publisher of dramatic literature, with 13 Pulitzer Prizes for Best Play on our booklist; it also publishes the award-winning American Theatre magazine and ARTSEARCH®, the essential source for a career in the arts. In all of its endeavors, TCG seeks to increase the organizational efficiency of its member theatres, cultivate and celebrate the artistic talent and achievements of the field and promote a larger public understanding of, and appreciation for, the theatre. In 2005, TCG received the Tony Honors for Excellence in Theatre in recognition of its impact on the national field. TCG and its Member Theatres are major contributors to the American theatre sector, which employs more than 126,000 people, produces over 215,000 performances each year and contributes over $2 billion to the US economy annually. A 501(c)(3) not-for-profit organization, TCG is led by executive director Teresa Eyring and governed by a national board of directors representing the theatre field." - From their website tcg.org**
* **I am an active member of LMDA (The Literary Managers and Dramaturgs of the Americas): "Literary Managers and Dramaturgs of the Americas was founded in 1985 as the volunteer membership organization for the professions of literary management and dramaturgy. LMDA is a not-for-profit tax-exempt organization with members throughout North America and abroad. LMDA holds the belief that theater is a vital art form that has the power to nourish, educate, and transform individuals and their communities and that dramaturgy is central to the process of theater-making.LMDA is committed to the following objectives: to affirm, support, and broaden the roles that literary managers and dramaturgs play in the theater; to promote the exchange of information about the function, practice, and value of literary management and dramaturgy; to encourage cooperation among the practitioners and theoreticians of dramaturgy; to expand the boundaries of the field and enrich our conversation about the making of live performance by welcoming colleagues from disciplines such as dance, opera, and performance art; to put emphasis on international exchange, as well as a commitment to diversity of form, culture, and content; to encourage regional activity across North America" - from their website lmda.org**
* **I am an active member of VASTA (the Voice and Speech Trainers Association): "VASTA is an international organization whose mission is to advance the art, research, and visibility of the voice and speech profession. Goals: SERVE the needs of voice and speech specialists, teachers, and students in training and in practice. ADVOCATE for those who work and study in the field. PROMOTE the vital role of voice and speech specialists for all professional voice users. BROADEN public understanding of the nature and importance of voice and speech use and training. CREATE opportunities for ongoing education, and the exchange of knowledge and information among professionals in the field. CULTIVATE diversity within our membership, and encourage a liveliness of thought and opinion. UPHOLD and advance excellence in voice and speech." - From their website vasta.org**
* **I am an active member of NCA (the National Communication Association): "The National Communication Association advances Communication as the discipline that studies all forms, modes, media, and consequences of communication through humanistic, social scientific, and aesthetic inquiry. NCA serves the scholars, teachers, and practitioners who are its members by enabling and supporting their professional interests in research and teaching. Dedicated to fostering and promoting free and ethical communication, NCA promotes the widespread appreciation of the importance of communication in public and private life, the application of competent communication to improve the quality of human life and relationships, and the use of knowledge about communication to solve human problems." - from their website natcom.org**
* **I am an active member of 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 productions 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 artists individual recognition through awards and scholarships in playwriting, 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 response process on the local and regional level and supervise regional-level KCACTF award, scholarship and residency programming. The playwriting 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 playwriting 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 UNIMA-USA (Union Internationale de la Marionnette, United States of America): "…is an organization in which all those people in the world concerned with the Art of the Puppet Theatre associate voluntarily in order to serve through their art the idea of peace and of mutual understanding without distinction as to race, political ideas or religion. UNIMA-USA, founded in 1966, is the North American Center of Union Internationale de la Marionnette, the oldest international theatre organization in the world, founded in 1929. The organization's mission is to promote international understanding and friendship through the art of puppetry." - from their website unima-usa.org**
* **I am an active member of SAFD (Society of American Fight Directors): "The Society of American Fight Directors is an internationally recognized non-profit organization dedicated to promoting safety and fostering excellence in the art of stage combat. Whether you are a producer, director, actor or teacher, we can help accelerate your stage combat skills. SAFD members gain access to a world class networking organization, high calibre stage combat training, and mentorship all designed to expand your career. Our members include professional actors, directors, producers, educators, dancers, singers, stunt performers, historians, and armorers working in theatre, film, television, all levels of academia, stunt shows, opera, and the video gaming industry." - From their website safd.org**
* **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 & adaptability; Initiative & self-direction; Productivity & responsibility; Cross-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." - from their website www.kennedy-center.org/accessibility/education/lead/**

1. **Service to Students.**

*List and describe your specific activities in service to students during this reporting period:*

* THE WEATHER PROJECT by NACL Theatre was performed on the SUNY Sullivan campus in front of the community garden and the windmill (highlighting our sustainability efforts) on August 26, 2015.
* Had two work study students every semester that worked 10 hours/week, each.

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| * I am the advisor of the Performing Arts Club. * We held 12 Karaoke/Improv Friday Nights in the Student Union. * We went on 6 theater enrichment trips. Two Broadway productions (THE PHANTOM OF THE OPERA and KINKY BOOTS), five local productions: THE KIOSKERS (NACL Theatre), THE GOD PROJEKT (NACL Theatre), THE HUNTING OF THE SNARK (NACL Theatre), DARWINII (NACL Theatre), THE WHIPPING MAN (Shadowlands Theatre). |
|  | |
| * I tutor on Sundays from Noon-3PM, for any of my students who want extra help. |
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| * The Theater Program and the Performing Arts Club have a mission to be multicultural and sustainable. |

* INURRECTION: HOLDING HISTORY by Robert O’Hara performed October 1-4, 2015.
* LIFE IS A DREAM/LA VIDA ES SUEÑO by Pedro Calderon de la Barca, translated by Nilo Cruz, performed November 12-15, 2015, with supertitles in Spanish.
* 12 Karaoke and Improv nights throughout both semesters on Friday nights.
* Improv activities during the Welcome Back week in August 2015, highlighting Title IV language. I reprised this role on January 24, 2016.
* Juggling for a Graduation event on October 28, 2015.
* Improv activities for recruitment activities on October 19, 2015; November 7, 2015 (Discover SUNY Sullivan); January 16, 2016
* Participated in the organization and execution of the SGA Halloween event on October 31, 2015.
* Facilitated a job opportunity for student, Tyler Young, to work for the play TEA FOR THREE, performed by Emmy-award-winning actress Elaine Bromka, at Bethel Woods, on November 1, 2015. He was paid industry standards.
* Had Metamorphosis Class participate in trying to diversify our audiences for our theater productions and to raise the attendance on Friday nights with food after the productions and events before the productions, including wii competitions and pizza/cheesy fries. This did succeed in getting the numbers up, and all Meta students participated.
* Facilitated a thematic gallery art event for the production of LIFE IS A DREAM/LA VIDA ES SUEÑO by Pedro Calderon de la Barca, translated by Nilo Cruz, with local arts organization: Catskills Art Society. An art gallery opening with food and drink occurred on November 12, 2015.
* I helped with many Student Engagement Activities, including the Dia De Los Muertos Event on October 29, 2015; a RAGTIME preview on April 14, 2016, and a 14/48 Music Festival on April 28, 2015.
* Organized and participated in the World AIDS Day Event on December 1, 2015, open to students and the public. Four college clubs performed, including the Performing Arts Club, the Step Club, the Music Club, and the Dance Club.
* Took the students to two Broadway Shows: THE PHANTOM OF THE OPERA on December 3, 2015, and KINKY BOOTS on May 5, 2016.
* Drove students to a stilt building workshop in Millanville, PA, on February 6, 2016.
* Was an actor in our annual VDay events, performing February 25-26.
* Facilitated the cooperation of the Graphic Arts Department’s involvement with the development of projection images for the production of RAGTIME, created by Graphic Arts students, with the advisement of Professor Mark Lawrence.
* Facilitated off-campus rehearsals for students and rides, when necessary, for extra help in choreography and music, for the musical RAGTIME, on weekends and during Spring Break.
* Held a reading series from April 25-May 5, 2016, 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 (183 members) and the SUNY Sullivan community (students/staff) to vote on the productions.
* Provided a Diversity Workshop on April 2, 2016, facilitated by hip-hop theater artist Sarita Covington. This was a co-production with NACL Theatre.
* Organized and produced a 14/48 Music Festival Competition that performed on April 30, 2016.
* Provided Improv activities during the Honors Programs Help the Homeless Event on May 6, 2016, in conjunction with the Performing Arts Club.
* Facilitated capstone performances for the Acting II and Musical Theater I classes, open to the public, on May 11 and May 13, 2016.
* Served late-night breakfast during finals week on May 10, 2016.

1. **Service to the College.**

*List and describe your specific collegiate service activities during this reporting period:*

* I created, with help from Dr. Paul Reifenheiser, a Theater Program track.
* I created many new classes: Musical Theater I, Physical Theater I & II, Voice and Diction I & II, Classical Theater I, Theater History II, and Technical Theater Practicum (Set Design, Stage Management, Sound Design, Lighting Design, Costume Design).
* Met with and coordinated public relations images for the 2015-2016 SUNY Sullivan Theater Season with Tom Ambrosino.
* I participated in the Boot Camp Activities before school in August 2015.
* I participated in the International Students activities in August 2015, and gave a master class with our resident artists: In Strange Company.
* Had two work study students every semester that worked 10 hours/week, each.
* I was the Vice-President of Faculty Council for the entire school year, and I took over parliamentary duties, when Dean Sara Tweedy left.
* Improv activities for recruitment activities on October 19, 2015; November 7, 2015 (Discover SUNY Sullivan); January 16, 2016
* THE WEATHER PROJECT by NACL Theatre was performed on the SUNY Sullivan campus in front of the community garden and the windmill (highlighting our sustainability efforts) on August 26, 2015.
* Auditions that are open to the community 6 times during the school year.
* INURRECTION: HOLDING HISTORY by Robert O’Hara performed October 1-4, 2015.
* LIFE IS A DREAM/LA VIDA ES SUEÑO by Pedro Calderon de la Barca, translated by Nilo Cruz, performed November 12-15, 2015, with supertitles in Spanish. Active recruitment for Spanish speakers to see the production occurred, and several Spanish-speaking community members attended the production.
* Facilitated a thematic gallery art event for the production of LIFE IS A DREAM/LA VIDA ES SUEÑO by Pedro Calderon de la Barca, translated by Nilo Cruz, with local arts organization: Catskills Art Society. An art gallery opening with food and drink occurred on November 12, 2015.
* Recruitment: I taught 5 classes at the New York State Theater Education Association for college theater programs at the Villa Roma January 9-10. 4 classes were dialects to many New York State high schools and 1 class on physical theater (also to high school students throughout the state). I (also) participated in the College Round Table discussion and the College Fair.
* Continued relationships with all Sullivan County and one Ulster County Theaters (professional and community): Shadowlands Theatre, Forestburgh Playhouse, NACL Theatre, Sullivan County Dramatic Workshop.
* Engaged Apple Pond Farms in our production of INSURRECTION: HOLDING HISTORY.
* I was on WJFF, representing the college for the productions of AFRICA (August 2015) and LIFE IS A DREAM (November 2015).
* Had talk-back sessions with food for the community with the actors and design teams for both the productions of AFRICA and INSURRECTION.
* Engaged the New Hope community to see theater productions at the college.
* I helped with many Student Engagement Activities, including the Dia De Los Muertos Event on October 29, 2015; a RAGTIME preview on April 14, 2016, and a 14/48 Music Festival on April 28, 2015. This was (also) a partnership with the Cultural Club, advised by Dr. Tom Martin.
* Participated in the Trick or Treat Event on October 30, 2015.
* Organized and participated in the World AIDS Day Event on December 1, 2015, open to students and the public. Four college clubs performed, including the Performing Arts Club, the Step Club, the Music Club, and the Dance Club.
* Gave a tour of the theater and its needs to new Foundation Direction, Anya Novikov, on January 29, 2016.
* Was an actor in our annual VDay events, performing February 25-26.
* A member of our Boys and Girls Club Fundraising Team on March 4, 2016.
* Paid for our school pianos to be tuned for the production of RAGTIME.
* Paid for the replacement lamps for the theater, in order for the production of RAGTIME to happen with all lights working and more lights to have when others go out.
* Coordinated the delivery and pick up of the donated classic car (1937 Chevy) for the production of RAGTIME; donated by Board of Trustees member Patricia Adams.
* Coordinated all lighting, sound, sets, costumes, makeup, hair, and reservations, for all theater production all year.
* Provided a Diversity Workshop on April 2, 2016, facilitated by hip-hop theater artist Sarita Covington. This was a co-production with NACL Theatre.
* Held a reading series from April 25-May 5, 2016, 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 (183 members) and the SUNY Sullivan community (students/staff) to vote on the productions.
* Participated in a round table discussion about the Main Street Liberty Bethel Woods Teen Events on May 1, 2016.

1. **Sustainability Initiatives or Work.**

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

* Provided a production of NACL’s THE WEATHER PROJECT outdoors, during the first week of school, highlighting our sustainability program and bringing professional actors/musicians to the college.
* Sent out props, costumes, and set piece lists to many community members and faculty/staff before purchasing these. Many were donated.

1. **Service to the Community.**

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

* I was in SHIPWRECKED! by Donald Margulies, directed by Brendan Burke, at Shadowlands Theatre in June/July 2015, utilizing my Equity Candidate Membership.
* I was in THE WEATHER PROJECT by NACL Theatre that toured to Brooklyn, NY; Livingston Manor, NY; Honesdale, PA, and SUNY Sullivan.
* I was in the Trout Parade, as a performer/musician, in Livingston Manor, NY – June 6, 2015.
* I saw every production, except two, of the Shadowlands Theatre Season this year.
* I saw every production, except three, of the Forestburgh Playhouse Theatre Season this year.
* I saw every production, except two, of the NACL Theatre Season this year.
* I volunteered for Front-of-House at Shadowlands Theatre, Forestburgh Playhouse, and the NACL Theatre.
* Created a theater residency for In Strange Theater Company from August 2-16, 2015. All theater trainings were led by different artists from 10AM-12PM every day that was open to the public.
* I was in AFRICA, by Tae-Sok Oh, a contemporary Korean play, translated by Mi-Sun Choi of Baeksoek University in Korea, and adapted for an American audience by myself and In Strange Company.
* Saw former and current students in FIDDLER ON THE ROOF at Sullivan County Dramatic Workshop.
* I taught Musical Theater and Story Theater at The Janice Center in Jeffersonville, NY, to ages 4-13.
* THE WEATHER PROJECT by NACL Theatre was performed on the SUNY Sullivan campus in front of the community garden and the windmill (highlighting our sustainability efforts) on August 26, 2015, open to the public.
* Auditions that are open to the community 6 times during the school year.
* INURRECTION: HOLDING HISTORY by Robert O’Hara performed October 1-4, 2015.
* LIFE IS A DREAM/LA VIDA ES SUEÑO by Pedro Calderon de la Barca, translated by Nilo Cruz, performed November 12-15, 2015, with supertitles in Spanish. Active recruitment for Spanish speakers to see the production occurred, and several Spanish-speaking community members attended the production.
* Facilitated a thematic gallery art event for the production of LIFE IS A DREAM/LA VIDA ES SUEÑO by Pedro Calderon de la Barca, translated by Nilo Cruz, with local arts organization: Catskills Art Society. An art gallery opening with food and drink occurred on November 12, 2015.
* Recruitment: I taught 5 classes at the New York State Theater Education Association for college theater programs at the Villa Roma January 9-10. 4 classes were dialects to many New York State high schools and 1 class on physical theater (also to high school students throughout the state). I (also) participated in the College Round Table discussion and the College Fair.
* Continued relationships with all Sullivan County and one Ulster County Theaters (professional and community): Shadowlands Theatre, Forestburgh Playhouse, NACL Theatre, Sullivan County Dramatic Workshop.
* Engaged Apple Pond Farms in our production of INSURRECTION: HOLDING HISTORY.
* I was on WJFF, representing the college for the productions of AFRICA (August 2015) and LIFE IS A DREAM (November 2015).
* Had talk-back sessions with food for the community with the actors and design teams for both the productions of AFRICA and INSURRECTION.
* Engaged the New Hope community to see theater productions at the college.
* Participated in the Trick or Treat Event on October 30, 2015.
* Organized and participated in the World AIDS Day Event on December 1, 2015, open to students and the public. Four college clubs performed, including the Performing Arts Club, the Step Club, the Music Club, and the Dance Club.
* Provided a Diversity Workshop on April 2, 2016, facilitated by hip-hop theater artist Sarita Covington. This was a co-production with NACL Theatre.
* Held a reading series from April 25-May 5, 2016, 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 (183 members) and the SUNY Sullivan community (students/staff) to vote on the productions.
* Participated in a round table discussion about the Main Street Liberty Bethel Woods Teen Events on May 1, 2016.
* Continued to give rides to students, in order for them to be present at community events in theater and the arts.

1. **Summary Student Evaluations of Instructor.**

*Please discuss and explain any anomalies.*

* The students in THE1500-01-HB, thought that the theater was woefully behind the times and wants the rigging to be more legal and updated. These are all true things and Dr. Paul Reifenheiser and I met with Cindy Bennedum and Phil Yacino to see what could be done about this. Cheryl Welsh also has a list of things that need to be done in the theater to update the technology. This list was researched and compiled in September 2015. I reiterated and sent this list to Anya Novikov (the new Foundation Director) because she was interested in what monies could be raised for the theater and whether or not our accessibility/ADA standards in the theater were up to par (which they are not).
* One student in HUM1702-01-CL thought I was a good teacher, but that sometimes I seem “distant” and that “I’m thinking of something else”. I suppose that is possible, but I don’t really know how to respond to my eye contact…
* Another student in HUM1702-01-CL thought I cuss too much. I suppose I could cut down…

1. **Teaching Inventory.**

* Music Appreciation
* **Fundamentals of Speaking**
* **Intercultural Communications**
* **Interpersonal Communications**
* **Acting I-IV**
* **Theater History I and II**
* **Introduction to Theater Production/Technology**
* **Musical Theater I-IV**
* **Directing I-IV**
* **Playwrighting**
* **Representative Plays**
* **Play Production I-IV**
* **Voice & Speech I-IV**
* **Physical Theater**
* **Stage Combat**
* **Independent Study in Directing, Choreography, Lighting Design, Sound Design, Sound Engineering, Stage Management, Costume Design, Wardrobe, Projection Design, Set Design, Props Design, Puppetry, Mask, Hair Design, Makeup Design, Wig Design, Public Relations for Theater, and Literary Management.**

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

* Attached.

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

*List and describe the achievement of your goals from the current reporting period:*

This is the list:

* **To pilot the Intercultural Communications class in Fall 2015.**
* **To create a Theater Program Track Sheet for the Liberal Arts and Humanities Division.**
* **To continue to produce multicultural and sustainable theater produtions for our 2015-2015 Theater Program Season.**
* **To engage students in an intership program with Bethel Woods, that will, hopefully, become a Work Study program.**
* **To continue advising the Performing Arts Club and creating opportunities for professional development and outreach activities for the members.**
* **To continue Improv/Karaoke Nights with the Performing Arts Club.**
* **To schedule another residency with either a Sullivan County Theater Company or another outside theater company.**

This is what was completed/begun:

* The Intercultural Communications class was developed and ready to go, but only one student signed up for it. The Liberal Arts & Humanities Division then encouraged other divisions to add it to their track sheets for another option of Gen Ed 10. We are going to try again in Fall 2016.
* The Theater Program continued to produce multicultural and sustainable theater productions in the 2015-2016 Season. We began with a workshop production of the play AFRICA, by Korean playwright, Tae-sok Oh, translated by Mi-Sun Choi and adapted by myself. This production utilized the props from the original production in 2006, and the cast stayed on our campus. The next production was a presentation of THE WEATHER PROJECT, written by NACL Theatre that explores sustainability and climate change. We presented the production in front of our community garden, the windmill, and our composting site. Next up was INSURRECTION: HOLDING HISTORY by Robert O’Hara is written by a living playwright, who happens to be African-American and Gay. The play explores the insurrection of Nat Turner through the eyes of a gay, African-American man, who is writing is PhD dissertation on Nat Turner. It is a Wizard of Oz-esque production that takes the characters from the 1990s into a Southern Plantation in SE Virginia. Our second production was the Golden Age of Spain classic, LIFE IS A DREAM/LA VIDA ES SUEÑO, by Pedro Calderon de la Barca, translated and adapted by Pulitzer-Prize winning, playwright, Nilo Cruz. The production utilized a prison concept and vacillated between the story set in 1636 Poland/Spain and a modern-day prisoner in an education program, reading the play for his class. The production was also translated into Spanish and supertitles were utilized for a Spanish-speaking audience. The last production was RAGTIME, the musical, book by Terrence McNally, music by Stephen Flaherty, and lyrics by Lynn Ahrens. This tells the triumvirate story of a WASP family, a Jewish family, and an African-American family at the turn of the 20th-century. We had over 50 members from all walks of life in the production, and collected many props, set pieces, and costumes from community members and local theaters.
* The Bethel Woods project is still in process. Jim Winderl is retiring and did not have time to explore this idea. I have continued my relationship with Kathleen Christie, Senior Director of Arts and Humanities at Bethel Woods, and she has invited me to participate on panels discussing how to engage the community more in the arts and (also) had me come to the round-table discussion on their work for teens on Liberty’s Main Street. I (still) hope to achieve this important idea because it will create jobs for the students and will bring more young people to the campus. However, there have been some internships. Brett Hughes and Tyler Young will both be performing and have been training with NACL Theatre. Carrie Kennedy was recently given a Stage Management position for their summer production of COURAGE. Brett Hughes and Tyler Young, will (also) be helping with teaching stilt walking in the Monticello Central School with Tannis Kowalchuk, Artistic Director of NACL Theatre. I hope that more opportunities like this will blossom.
* The Performing Arts Club thrived this year with 10 more members than last years’ group and active participation in Karaoke, Improv, Theater Enrichment Viewings, and professional development opportunities.
* We continued Karaoke and Improv events and had more people come to them, than last year.
* As stated in bullet point one, we had one residency in the summer of 2015 and we brought in a presentation of a production from a local theater company.

Other goals that were not on the list, but attained:

* A theater track/program was developed and passed through curriculum committee and faculty council.
* A 2x2 agreement has begun with Buffalo State University.
* Peer reviews were sent out to all SUNY schools with a Theater Program; to review the Theater Program track and the syllabi of the Theater Classes developed.

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

*List your goals for the coming reporting period and describe your criteria for successful achievement:*

* To pilot the Theater History II, Voice & Diction I and II, Physical Theater I and II, Classical Theater I, and Intercultural Communications in the next school year.
* To get two more 2x2 agreements in the SUNY system for the Theater Program students.
* Continue to produce multicultural and sustainable theater productions.
* Hire adjunct professors to diversify the teaching faculty for theater and ensure success for students leaving the program.
* Have one production adjudicated by the Kennedy Center American College Theater Festival (KCACTF).
* Attend the KCACTF Conference in January.
* Recruit, at least, 8 students for the theater program.

**Goals from the Chair**

**Goals for the Entire Division**

* Work with the Chair to Standardize Learning Outcomes for all courses.
* Work with the Chair to create a pilot/model whereby we use Blackboard to assess Programmatic Goals as linked to Student Learning Outcomes in individual classes and create as much overlap with Gen Ed outcomes as possible to reduce duplication of assessment
* Work with the Chair to Discuss the role of service learning, applied learning, and cultural and academic out-of-class presentations in our department.
* Work with the Chair to create Program Learning Outcomes for the Humanities major.
* Assist, where appropriate, in assessing our High School classes
* Save all classes in Blackboard; export/archive old shells for backup
* Continue to use Grade Center and to use drop boxes for all major writing assignments
* Explore using the attendance tool in Blackboard
* Incorporate enhanced use of discussion boards and other interactive features of Blackboard, if you don’t already. You need to do this for only one course this academic year.
* Continue to use Blackboard to post and submit all major writing assignments (those worth 10% or more of the final grade).
* Read and Review the Changes to the Media Arts/New Media Program
* Read and Review the Changes to the Computer Graphics/Graphic Design Program
* Take part in the final analysis of the Program Review for Liberal Arts and Science AA and Liberal Arts and Science AA: Humanities; each full-time faculty member will be asked to work on a section of the review in conjunction with the rest of the department.
* Consider employing place based learning into some of your classes.
* Consider employing a learning community class.
* When appropriate, use the Common Hour for a student-centered activity.
* Review student evaluations – report back in next AF
* Review grade distributions – report back in next AF

SEEQ

*Fall 2015*

SUNY Sullivan Average/ Division Average/ JB

Overall Teaching Effectiveness: 4.40/ 4.53/ 4.84

Overall Quality of Course: 4.31/4.41/ 4.82

*Spring 2016*

SUNY Sullivan Average/ Division Average/ JB

Overall Teaching Effectiveness: 4.36/4.48/ 4.74

Overall Quality of Course: 4.31/4.40/ 4.78

Grade Distribution

*Fall 2015*

College Average/ Division Average / JB

Student Success Rates: 67.07%/72.04%/52.83%

Withdrawal Rates: 8.58%/7.70% /22.64%

*Spring 2016*

SUNY Sullivan Average/ Division Average/ JB

Student Success Rates: 66.76% / 72.9 %/ 82.93%

Withdrawal Rates: 7.4% / 6.8 %/ 2.44%

**Faculty Member**

Additional Comments: (optional)

Signature Date:

*Submit to Division Chair by June 1st.*

*Attachments:*

❑ Curriculum Vitae

❑ Summary Student Evaluations

❑ Other supporting documents (if applicable)

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**Division Chair**

Comments: (optional)

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

Jessica Barkl has been exemplary, and her goals for next year are appropriate and strong. I am attaching our observations and our two reviews for Jessica from last year. They are a testament to her outstanding work in the department, the College, and our community.

Jessica was/is an excellent hire and a tremendous success. Bob thinks we too commonly indulge in hyperbole when we evaluate our staff. I can tell you that I am not exaggerating when I speak so highly about Jessica. Our evaluations are assessments and spot-on. If we had a handful of more Barkl’s, I think our problems as an institution would be solved!

Signature Date:

*Submit to Vice President for Academic and Student Affairs by July 1st.*

**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: