**FORM AF**

ANNUAL REPORT OF TEACHING FACULTY

**Faculty Member Name: Jessica Barkl**

**Rank: Associate Professor**

**Academic Division: Liberal Arts & Humanities**

**Academic Year: 2020-2021**

**Form AF, Annual Report of Teaching Faculty, supports the college’s evaluation process and allows the individual faculty member to reflect upon performance from the previous academic year, and to plan operational and professional goals for the next academic year.**

\*\*Based on feedback that we received in past years, we updated the AF from this year.  We hope that you feel it's more meaningful and less cumbersome to complete. Please feel free to email Rose Hanofee with any feedback/suggestions that you have after completing this for the first time\*\*

 **Part I: Narrative:** 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. Include strengths and recommendations for improvement.

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. This can include 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.*

* Created classes for a remote learning experience starting in March 2020, and continued to tweak and improve by taking many master classes from March 2020-May 2021, to fine-tune remote learning and integrate Equity, Diversity, Inclusion, Representation, and Internationalism, into all curriculums.
* Rubrics for most assignments on Brightspace (visible to students). All classes are ready and available to teach on-line.
* All classes now have OERs. I developed ones for Music Appreciation and Interpersonal/Intercultural Communications.
* Learning Outcomes for class and General Education requirements were created by myself and visible to students for all of my Blackboard Shells. It was updated in Brightspace, but there is no guarantee that it will easily transition to any other LMS. Therefore, the Learning Outcomes are in the syllabus. It is frustrating because I did an enormous amount of work on these for an integration for each assignment and rubric in Blackboard, but that work did not upload to Brightspace, as was promised when we purchased it. I will not update these until there is a guarantee that the work will not be wasted.
* Continued use of the National Communications Association rubric that was piloted by 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.
* All classes in the Theater program have distinct shells and all are ready for on-line teaching. Which became enormously useful, when we moved to remote learning in Spring 2020.
* 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 Spring 2021 production of SPRING AWAKENING.
* Maintained the Performing Arts Club for half the school year. By Spring semester all of the members had either left the school or had failed to help with organization.
* Internships and work opportunities made available to students, with e-mail blasts to the Performing Arts Club network (they maintain their own Facebook, Instagram, Twitter, and SnapChat).
* Stage combat workshops for LORCA EATS BULLETS & SHAKESPEARE IN ISOLATION occurred during rehearsals.
* Implemented intimacy and consent work for our 2020-2021 productions, based on two trainings I attended with the founders of Theatrical Intimacy Education, Chelsea Pace and Laura Rikard, and Francesca Betancourt, a specialist in trauma informed arts through Re: Theatre.
* Helped usher in an extension to the theater program with an emerging theater artists company, comprised of alumni and community members that have participated in our shows. They have created a company called Howdy Killers Theater Company, and are working on Improv nights and new works. We also had them direct our Annual Play Readings Series. We hope that this will continue the retention and excitement of the program, and emerging theater artists always create energy in a program.
* Play readings focusing on Disability/Disorder at the end of the May 2021 – June 2021, directed by Howdy Killers Theatre Company on Zoom included: COST OF LIVING by Martyna Majok; FENCES by August Wilson; NEXT TO NORMAL music by Tom Kitt, book/lyrics by Brian Yorkey; BLACKDAMP by Bradley Diuguid; WILD THING by Jose Vélez de Guevara, translated by Harley Erdman; A SINNER SAVED SAVED, A SAINT DAMNED by Tirso de Molina, translated by Raymond Conlon; and VIOLET music by Jeanine Tesori, book/lyrics by Brian Crawley. These endeavors help students/alumni to work on cold-reading skills and to understand the play development process.
* Continued to organize and streamline the theater. 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 was supposed to implement a front lighting system on the back wall of the theater to help properly light the apron area of our stage; they never did, after we purchased the equipment they approved, they back peddled and did not complete the work. We continued to work on making the storage loft more user friendly and more organized.
* Continued our DEII (Diversity, Equity, Inclusiveness, and Internationalism) work with a World Wars season that included works with characters on the LGTBIQA+ spectrum (SPRING AWAKENING), a staged-reading about the Roma (Gypsy) Holocaust, and a new work by Chicanx playwright (Nick López) that deals with women snipers in Russia during WWII.
* Continued our relationship with Bethel Woods’ Performing Arts Department, inorder to, hopefully, create job opportunities for our students as Teaching Artists. I had a meeting with Suzanne Morris in May 2021, to discuss future connections. Not much transpired this year due to Covid-19, but the relationship has been maintained.
* Deepened our relationship with the Hurleyville Centre for the Arts, by discussing co-productions, and by doing cross-promotions during Covid-19. I also interviewed Tannis Kowalchuk for their Thursday Arts Engagement interviews. We do hope that this relationship will finally blossom after the pandemic.
* I continued my involvement with the Kennedy Center; colleagues from the region adjudicated all productions. I continued to have our productions adjudicated, even during the pandemic. 10 students were able to attend the Region 1 Festival and competed in acting and technical elements. Two students made it to the final round of their competition, Willahna Burdick (Stage Management) and Jadzia Devis (Stage Management). Jadzia Devis won the Stage Management Regional Award and will be representing SUNY Sullivan at the National Festival. I also represented SUNY Sullivan by teaching a master class on Arts and Inclusivity.
* Organized talkbacks after every production in the 2020-2021 Season, except SPRING AWAKENING (because the pay wall we were forced to use for rights purposes didn’t really have an interactive element).
* We had post-mortems after every production to reflect on how we could improve our work and help the students better.
* Continued our relationship with the SUNY Sullivan Theater Advisory Committee, but added several BIPOC members to ally with the “We See You White American Theater” demands, most of whom are graduates of SUNY Sullivan or community members who have participated in productions.
* I e-mail the students and let them know to set up an appointment with me during and after Registration Week, 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 two students who have not signed up for classes, due to a registration hold on academics and finances. I also use Starfish and the Remind App, to help with all my communication.
1. **Service to the Department & College**

*Service to the department can include recruitment initiatives, committee work where you are representing your department, support of department curriculum revisions, etc. Service to the college includes service to Educational Programs and Administrative Work of the College beyond job description. List and describe specific activities including collaborative work with departments across campus.*

* In response to the riots and upheaval, I organized a BIPOC Theater Reading Series in the Summer of 2020.
* I helped Debra Waller-Frederick and Dr. Kenneth Luck to learn how to use Zoom better for streaming through the use of an ATEM Mini Pro video switcher.
* I organized all of the administration needs to get approval for community members to be on campus, to have ID cards, etc. for our Covid-19 regulations.
* I met with Larry Reeger and Dr. Kenneth Luck in May 2021, to work on sustainable lighting for the theater program.
* In Fall 2020, I organized 6 professional development opportunities for students, faculty, and staff, that occurred during the Performing Arts Meetings: Billy Steeves an Equity actor and alumni led a three part series on musical theater audition song choices; Destany Gorman – out of New Orleans - an Equity Stage Manager and professional props designer led a class on her work and journey, Nik Hoover out of Chicat - a professional drag performer led a discussion on his work and the adjustments he has made during the pandemic, and Rhianna Yazzie out of Minneapolis, a professional playwright and theater generalist discussed her work on Native American Theater and her playwrighting style.
* Developed a version of Fundamentals of Speech that can be taught at Sullivan County Correctional Facility. It has been taught there since Summer 2017.
* 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. I also piloted a children’s musical theater class on Saturdays that Bradley’s students were able to observe. This program ran in both Fall 2019 and Spring 2020. 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. I will be teaching this class in Fall 2021, and I hope to continue to grow the regional connections with our Disability/Disorder Season.
* 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 2021 session. I gave this curriculum and Brightspace Course Shell to Bradley Diuguid and Anne Miller, so that they can teach it.
* The Intercultural Communications class ran in Fall 2016, to good reviews, and was taught again in Fall 2017, Fall 2018, Fall 2019, and Spring 2021. 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. I updated the class to an OER textbook for its Spring 2021 class.
* Was a part of Faculty Council, as the Parliamentarian. I facilitated the meetings, recorded them, and uploaded them to YouTube throughout the year.
* I am the co-chair of the Middle States Committee, and have served on that since December 2020. I attend, at least, one meeting every two weeks.
* I am the representative for the President’s Cabinet and attended both of the meetings this school year.
* Help with the hiring of adjunct professors for Acting I, Acting II, Methods of Elementary Theater Education, Modern Drama, and Theater History I & II. This has 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.
* 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.
* I joined the advisory committee for Farm Arts Collective and participated in their affinity discussions to make their theater more accessible and inclusive.
* I joined the affinity meetings for NACL Theatre that happened in February 2021 and April 2021, to discuss how to make their theater more accessible and inclusive.
* I met with Thomas Bosket, the Program Manager with Cornell Cooperative for his work with SALT and ENGN. A civic and creative organization in Callicoon, NY, that serves predominately at-risk youth. We hope to work with them and Cornell Cooperative on providing teaching artists for Augusto Boal’s Image/Invisible/Forum Theater Techniques to help with therapy. I connected alum Brianna Worden with Thomas Bosket. Brianna Worden has her child-life degree and is working on her master’s in counseling and working towards her Drama Therapy degree.
* Participated in many Recruitment activities:
* 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.
* 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).
* Have some targeted students come see a show on a weekend and have a theater student shadow them for that day.
* NYSTEA:  I have been attending this festival every year for five years, and am already signed up for the college fair and teaching a dialect class.
* Led and organized a panel discussion with current and former students about how to produce sustainable/equitable/inclusive theater before/during the pandemic.
* New York Thespian Society: participate in college fair and teaching professional development classes.
* Jessica attends local high school productions whenever possible and as off last fall has rack cards to distribute
* I have developed and maintain a Facebook, Instagram, Twitter, TikTok, and SnapChat page for the Theater Program.
* If the VP of Academics 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. If this continues Rose will ask that Jessica be included to speak with teachers and tour the theater. We planned on doing that again the past two years, but Covid-19 got in the way.
* 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 2019 faculty council approved adding a 3-credit internship to the Theater Arts track.
* Met with several adjunct professors to help them with Zoom and Remote Learning throughout the school year.
* Coordinated public relations images for the 2020-2021 SUNY Sullivan Theater Season with one created via email; I created google docs for every press release we needed for the season and had a meeting with Eleanor Davis in Early August 2020 with Bradley Diuguid and Nick López, to organize our PR strategies.
* Continued the development of the first play about neurofibromatosis with SUNY Sullivan alums, Janna Walter and Brianna Worden. A virtual staged reading occurred in May 2020, and we are doing rewrites and original compositions with composer Brandon Sparkman for a production that will premiere in May 2022.
* I was trained and administered the pool testing for the theater program during Spring 2021.

Talking points Jessica provided Admissions (I hope these conversations can continue, when we are out of our current “normal”)

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/>  ) 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>

\*Attached to this document will be the final recruitment plan that was developed with the recruiters.

1. **Assessment Effectiveness**

*List and describe work devoted to course & program assessments, committee work, and professional development in this area. Please share assessment results. List how you meet your class objectives, the selection and organization of content, selection of learning experiences, and the determination of what to evaluate and how.*

* I attended all of Dr. Dani Weber’s and Dr. Allen Kotun’s trainings on assessment and implemented them for the assessments that were required for our program this year.
* I met with Bradley Diuguid and Nick López to ensure that our assessments occurred in a timely and successful manner.
* I have attached those program assessments to show the class objectives, the content, the learning experiences and the evaluations.
1. **Rapport with Students**

*This can include inside the classroom as well as work advising students and mentoring. Please share your successful activities as a faculty advisor, including mentoring and coaching students to completion.*

* I send my advisees updates on their grades at 3rd, 5th, and Midterm, through Starfish and email. 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 e-mail the students and let them know to set up an appointment with me during on Registration Week, 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.
* I used Starfish to help encourage meetings, when students are falling behind.
* During the pandemic I had the phone numbers of the students who are theater majors and kept after them to be in class via text message, if they were late, etc., I would send them the Zoom link via text.
* 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.
* Students who are now attending their four years often get a hold of me to help them with assignments and professional development.
* I continue to coach students, not necessarily in the theater program, on speeches and other public events. I coached all six students that attended KCACTF for the Region 1 2021 Conference, 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.
* Attached to this document are letters I have received in the past year from students.
1. **Professional Growth**

*Describe continued specialization in your field and 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.*

* During the Summer of 2020, I took several classes that I detailed in my last Annual Form, but I also had a writing group with Bradley Diuguid and a professional colleague Susan Stroupe, that helped prepare the work that we produced in the 2020-2021 season. I edited my adaptation of AND THE VIOLINS STOPPED PLAYING by Alexander Ramati, I co-wrote SHAKESPEARE IN ISOLATION with Nick López, I ensemble wrote the ORESTEIA: LIVE! with four other professional colleagues and began rehearsals in the summer that culminated in the performance in December 2020, and I wrote documentation on generational poverty and theater that was used in the panel discussion that the students and myself facilitated at the Region 1 Kennedy Center American College Theater Festival.
* Professional development was strong throughout the year with the addition of our Theater Program Advisory Committee, and the hiring of Tyler Young 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 2020, we budgeted to purchase weapons for the world premiere of the web series/hybrid/zoom theater production of SHAKESPEARE IN ISOLATION, an adaptation of Shakespeare’s works by myself and Nick López. Also, in Fall 2020 and Spring 2021, we hired a professional set designer, Aaron Kaplan, to design and construct, with the students, sets for LORCA EATS BULLETS and SPRING AWAKENING. During remote learning I paid Tláloc López-Watermann and Anthony Rogers to help student Kirven Phillips II with his designs in lighting and sound, respectively. I also paid for Lightwright, a software that is necessary for remote learning for Kirven Phillips II, to use during his Lighting Design class.
* 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. I paid for professional lighting designer Tláloc López-Waterann, and professional sound designer, Anthony Rogers, to help us make it through the virtual performing season. I also attended, at least, twice a week, “Office Hours” with Alex Lindsay (a professional panel of seasoned veterans in the technical world who were all grappling with this new normal). We continue to make strong connections with Local 353 IATSE union. The new person in control Frank Love and I have spoken, and we hope to grow this relationship. They Local 353 will be willing to do overhire, as needed this coming season. An alumni, Julia Kehrley is working for Farm Arts Collective this year based on our connections. 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. During remote learning we also had 6 professional developments that were open for the community at large and a reading series to choose our next season based on the theme of Disability/Disorder.
* Participated in the Affinity meetings for NACL Theatre, in the hopes of creating more representation, access, and inclusivity, in their programming.
* Participated in affinity meetings and professional development trainings with Rehabiliation Through the Arts from May 2020-Present Day. These were led by Dr. Seely-Ruiz with Columbia University, whose specialty is culturally responsive education.
* I participated as an actor in a virtual staged reading for Horticulture Playwrights Workshop, a Baltimore Theater Company that produces the development of new plays by BIPOC actors (the global majority). The play in an untitled production by Francisco Benavides, directed by Susan Stroupe.
* Maintained my own professional development throughout the year by participating in workshops in voice/movement/acting/design at KCACTF and for better engagement in BIPOC theater and LGTBIQA+ (through Re-Theater); better on-line teaching of theater (through SUNY, Re-Theater, Bard’s master class on their production on Zoom, Digital+ Theater, and Zoom Theatre in Portland, Oregon’s master class). I also taught a master class in Theater and Disability at KCACTF and another masterclass over Zoom through Justice Arts Coalition in regards to distance learning and the arts.
* I participated in all of the Faculty Development Days this year.
* I have maintained my relationship with the Kennedy Center American College Theater Festival. 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 also facilitated a panel discussion with our students and alumni about creating inclusive and equitable theater at a community college.
* I responded to a production of BLOOD AT THE ROOT by Dominique Morriseau for Eastern Connecticut State University, for the Kennedy Center American College Theater Festival.
* Almost every performance at SUNY Sullivan was responded to this year, and I was privy to preshow meetings and the feedback sessions of all of my colleagues in the region. For LORCA EATS BULLETS by Nick Lopez, we had theater/music educator Dr. Elizabeth Gerbi from Duchess County Community College and Raina Ames a theater educator from the University of New Hampshire (the production was held for festival, but was ultimately not chosen); for SPRING AWAKENING music by Duncan Sheik and book/lyrics by Steven Sater, we had Kirstin Riegler a historian/musical theater instructor for Keene State University.
* I was an actor/co-playwright in our Zoom Webinar Radio Play ORESTEIA: LIVE in December 2020; I was and actor/director/co-playwright for our web series SHAKESPEARE IN ISOLATION.
* I was the director and adapting playwright for our staged reading of AND THE VIOLINS STOPPED PLAYING by Alexander Ramati. I was the production manager/producer/designer/electrician/sound engineer for LORCA EATS BULLETS. I was the director/designer/co-fight choreographer/classical movement specialist/production manager/lighting designer/video editor/projection designer/sound editor/streaming software operator/zoom software operator/dramaturg for SHAKESPEARE IN ISOLATION. I was the director/choreographer/vocal director/video editor/projection designer/sound editor/streaming software operator/zoom software operator/dramaturg for SPRING AWAKENING in Spring 2021.
* Participated and produced the SUNY Sullivan Reading Series in May-June 2021 and organized it to be a mentoring experience for emerging/early career directors, all of whom are a part of our extension of theater program theater company, Howdy Killers Theater Company.
* Continued to help Mi-Sun Choi with her translation of the Korean play YOUR EYES, by Jeongwhan Yoon; which will be published next year in English. It is being published this year, and the playwright in Korea has given me the rights to an American production.
* Supervised Tyler Young and taught him all the things he needed to know for the new technology needed in the theater during the pandemic.
* I am the advisor of the Performing Arts Club, and I provided/participated in several professional developments this year for that club.
* Organized all of the Seelig Theatre activities and did most of the technical aspects because our technical assistant is still not full-time and trained on all of the aspects of the Seelig Theatre, as my duties don’t allow me the time to get him completely up to speed, I have to do the work myself. Also, as he is part-time (and now retrenched), his priority has been given to the Events Coordinator, Hillary Morse, and when his hours are done, he cannot help the Theater Program. Not having a technical assistant for Fall 2020, is going to be hard, as we have not cleaned up the theater since we were forced to leave during our strike of our March 2020 show, and, therefore, the theater is in disarray.
* Attended all of the Faculty Check-ins/trainings.
* Maintained our awards night ceremony for the end of the year, and the Delta Psi Omega (Theater Honor’s Society) Induction ceremony via Zoom in May 2021.
* The Region 1 Festival included a Keynote address by the groundbreaking playwright Paula Vogel. I attended this as a watch party with many of the students/alumni/faculty.
* 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 continued financial strain caused by the pandemic and my husband’s other job being cancelled.
* I was a stage technician for the World Premiere of BLUE VALIANT by Karen Malpede with famous actors Kathleen Chalfant and George Bartenieff at Farm Arts Collective.
* I will be the narrator and singer for the Music Institute of Sullivan and Ulster Counties’ production of AESOP’S FABLES by composer Richard Maltz on July 11, 2021.
1. **Digital Literacy**

*Please list and describe professional development and use of: the college’s Learning Management System, electronic tools such as google drive, OER resources, interactive power points, etc. (include work done with the help of Starfish).*

* I am very versed in all the listed digital literacy, and have taken refresher courses throughout the year, either through the college or on my own, due to the nature of remote learning.
* As stated earlier, all of my classes now have OER resources, that I developed, or implemented from Lumen Learning.
* I have interactive PowerPoints in just about every class I teach, and I created voice overs for the visually impaired.
* I used GoogleDrive often and more so during the pandemic.
* I am very versed in our LMS Brightspace, and am working toward making each of my classes more accessible. All of them pass the accessible checks that Brightspace provides, but I’m attempting to go above and beyond those checks.
* I am now versed in ETC Ion Lightboard software and hardware, QLab sound software, Vectorworks (an AutoCAD program that we ended up using during the pandemic), Lightwright (a lighting/electrics software used by lighting design professionals that we used during the pandemic), ATEM Mini Pro softare/hardware, iMovie for video editing, Wondershare for video capturing, YouTube Content Creation and Streaming, StreamLabs software for streaming, GiveButter.com for online donations, Playbillder.com for online programs, Isadora Projections design software, Zoom OSC (a software designed to allow you to control the Zoom Room, Soundtrap (a digital sound recording studio/editing studio), Zoom Webinars and Zoom Rooms, green screen/chroma keying, virtual backgrounds, Photoshop for virtual backgrounds and public relations, all of the social media platforms for public relations, and much much more…
* I use Starfish as much as I can remember to, and I am comfortable with the software.
1. **Professional Goals for the Previous Reporting Period**

*Please list the goals you identified in your previous reporting period and describe how you accomplished them. How did accomplishing these goals make a difference if your professional life? What challenges did you find in accomplishing these goals, if any.*

* To make sure the theater program stays viable during the Covid-19 crisis: Well, this was difficult, as many students had lots of hardships during the pandemic: two had fathers that had severe illnesses, one was separated from her family in China, and another’s mother lost her job and she had to go to work to support the family. By the end of the school year I only had two theater majors left. Both graduated (although they have summer classes to complete), but…we did everything to help them in our department. We sent email reminders, we had their cell phone numbers to remind them about class if they were late, we had intervention meetings, we had check-ins with alumni mentors, but…it just wasn’t enough. The pandemic was difficult on the students. By comparison the University of Washington’s theater program only had 5 graduates this year, and their program is a lot more well-known and respected than ours, so…I think we did as good as we could.
* Continue to produce work that follows DEII (Diversity, Equity, Inclusiveness, and Internationalism) principles: Our shows this year included a play about the Roma/Gyspy Holocaust, a BIPOC playwright (Nick López), a woman (myself – three times, and three other women who co-wrote ORESTEIA: LIVE), our SHAKESPEARE IN ISOLATION had several BIPOC actors, so much so, that several said it was the most diverse play they had ever been a part of, and SPRING AWAKENING included a very diverse cast and we focused on gender identity/consent work. Inclusivity/Equity was also a major tenet of the directing of SHAKESPEARE IN ISOLATION. Nick López and myself participated as actors in that production and allowed emerging/early career directors (most of whom were on the BIPOC spectrum) to direct us. Lastly, we created a mentoring program for emerging/early career directors for our play reading series this year.
* Had all productions adjudicated by the Kennedy Center American College Theater Festival (KCACTF): I decided, due to money, not to have SHAKESEPARE IN ISOLATION adjudicated by KCACTF. We ended up having lots of unexpected expenses due to the remote nature of the shows this year. I also didn’t have the staged readings or the webinar evaluated because students were only helping with tech on those.
* Attend the KCACTF Conference in January-February 2021, in its virtual format: We did, and we were chosen to lead a panel discussion on Inclusivity and Equity in theater programs, of which many of our students and alumni participated.
* Recruit, at least, 8 students for the theater program: I have recruited two thus far, but I hope to continue to find some that have not finished. I have been working on the Strive for Five list Christina Buckler sent to me, but…no takers, yet. I have reached out to our Learning Center to say I’m available for whatever, but…nothing has really been organized as of yet, except Christina Bucklers June 5th event, which I am attending.
1. **Professional Goals for the Coming Reporting Period**

*Professional goals* *are clearly-stated objectives about what you want to achieve in your career. Having well-thought-out and well-planned career goals can make a difference in your professional life; they allow you to see the big picture, they let you measure your progress, and they help you to step out of your comfort zone.*

*List your professional goals for the coming reporting period and describe your criteria for successful achievement. Discuss your goals with your division Dean to ensure they are measurable, attainable, and that they fit with the strategic plan and direction of the division and College as a whole.*

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

**Academic Year: 2021-2022**

**Goal**: I would like to keep the goals that I had for the past year because they help with our recruitment/retention and the viability of our theater program.

**How will you accomplish this goal:** With in-person instruction, I believe that those goals will be attained by all the work we always do, but the work will be more effective because in-person/face time will occur.

**How does this goal fit with the strategic plan and direction of the division and College as a whole:**

* The first and fifth goal are in line with the 8th strategic goal - Strengthen the culture of student support
* The second and fifth goal are in line with the 5th strategic goal - Expand community / cultural partnerships
* The third and fourth goals are in line with the 7th strategic goal - Expand into additional student markets with the focus on job readiness opportunities at the regional festival.

I would also like to add that we have been working as sustainably as possible since the inception of the theater program. We could not do as much as we normally do during the pandemic because the CDC guidelines for theater have added a lot of separation and need for “new” items, but in the past, we have always reused and sent lists out for our production needs to the community before purchasing newer items. We also rent/borrow costumes, when can afford it, in lieu of buying or building new costumes.

Additional comments: (optional, please include any information on service to the community if applicable.)

Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Submit to Division Dean by June 1*

**Attachments:**

* Classroom Observations
* Other supporting documents (if applicable)

**Part II:** For each of the attributes listed below, rate yourself according to the designated rating scale and provide substantive analysis to validate the rating.

|  |
| --- |
| **RATING SCALE** |
| 4= Exceeds Expectations  | 2= Approaching Expectations |
| 3= Meets Expectations  | 1= Improvement Needed  |

 **Exceeds Expectations:** Outstanding performance that regularly exceeds expectations over an extended, sustained period of time.

**Meets Expectations:** Consistently strong performance, always meets expectations.

**Approaching Expectations:** Generally meets expectations, rare moments of inconsistent performance

**Improvement Needed:** Inconsistent performance, not meeting expectations.

|  |  |  |
| --- | --- | --- |
| **RATING** | **EE Rating** | **Dean Rating** |
| Teaching Effectiveness |  |  |
| Service to the Department & College |  |  |
| Assessment Effectiveness |  |  |
| Rapport with Students |  |  |
| Professional Growth |  |  |
| Digital Literacy  |  |  |
| Ability to meet professional goals from previous year |  |  |

**Part III: For the Division Dean:** For each of the attributes listed in the Rating Chart in Part II, rate the faculty member according to the designated rating scale and provide substantive analysis to validate the rating. The Division Dean may choose not to provide a numerical rating.

Comments: (optional)

Running the theater program during the pandemic for 2 ½ semesters was not easy but many faculty and staff on campus have stated that the work Jessica did was remarkable! She often maintains a schedule that includes teaching during the day and rehearsals at night, and is an active co-Chair of the MSCHE Steering Group as well as the Core group.

Prior to the pandemic Jessica was collaborating with Mark Lawrence and Kenneth Luck on recruiting initiatives. When we closed campus March ’20 due to COVID the campus community had to focus on keeping our classes going online & Jessica as well as a few other faculty such as Larry Reeger, were a tremendous help supporting faculty who were not as familiar and comfortable teaching online.

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)

Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**I have read and discussed this evaluation with the Division Dean and have received a final copy. My signature confirms receipt although I may not agree with its contents.**

Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_