**FORM AF**

**ANNUAL REPORT OF TEACHING FACULTY**

Name: Jessica Barkl

Division:

Date:

As Faculty at Sullivan you are expected to integrate Sullivan institutional core values in all that you do. These are:

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

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.

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| --- | --- | --- |
| 1. Teaching and Learning. List and describe your specific activities to improve teaching and learning during this reporting period: | | |
|  | * 1. In courses that you teach: | |
|  |  | * **All assignment due dates and activities for each class listed on a calendar in Blackboard and on each syllabus.** * **In-class lecture discussions that were paired with Prezis that were located on Blackboard and the Interweb, at large.** * **Resources for each assignment discussed in class and paired with vitural resources on Blackboard in the Content Area. (These include checklists, rubrics for grading expectations, assignment directions, and youtube tutorials for any given assignment or MLA expectations.)** * **Office hours held.** * **Private coaching sessions given for international students on their pronunciation skills.** * **Private coaching sessions provided for singing in the Spring Musical Production.** |
|  | * 1. To improve teaching and learning college-wide: | |
|  |  | * **Began the process for starting another General Education 10 class, Intercultural Communications, and that class will pilot in Fall 2016.** * **Began the process of starting, yet, another General Education 10 class, Interpersonal Communications.** * **Began the process for starting a Theater History I class (a SUNY transfer Theater credit). The class piloted in Spring 2015.** * **Began the process for starting the Introduction to Theater Production/Technology. The class piloted in Spring 2015.** * **Began a Theater Program. Three productions: Stephen Adly Guirgis' OUR LADY OF 121ST in Fall 2014; the musical HANDS ON A HARDBODY, book by Doug Wright, music by Trey Anastasio and Amanda Green, and lyrics by Amanda Green in Spring 2015; and MARISOL by José Rivera in Spring 2015.** * **Maintained the Performing Arts Club for both Fall and Spring semesters.** * **Held technical theater training sessions on Wednesdays and Thursdays for Performing Arts Club and general student body in Spring Semester.** * **Visited Jeff Lackey's Acting Class, to recruit students for the Fall and Spring productions.** * **Worked with the Media Arts Program to provide internships for their students in the theater. Two students were used as interns from the Media Arts Program in Spring 2015.** * **Provided extra-curricular activities of Improvisation and Karaoke for both Fall and Spring semester. Academic and Social Learning is emphasized. Also, in the improvisation activities, games were taught that could be used for becoming a teaching artist at Bethel Woods (a relationship that I have begun to build).** * **Play readings in both Fall and Spring Semester to work on cold-reading skills and to involve the campus in the choosing of a theater season.** * **Sullivan County Theater Friends theater productions in both Fall and Spring Semesters. Liberty Free Theatre with John Logan's RED and NACL Theatre's production of SHAKESPEARE'S WILL. Proving theater/community enrichment for the entire campus.** * **Theater viewing field trips in both Fall and Spring semesters open to the Performing Arts Club that took students to New York City twice, NACL, once, and Bethel Woods, once.** * **I began discussions with Media Arts professor, Scott Healey about Learning Community Classes in theater and media.** * **I began discussion with Acting instructor, Jeff Lackey, about how to connect the Theater History class with the Acting class.** * **With my work-study student, Tyler Young, I coordinated the cleaning and organizing of the theater. We now have a props storage loft, a costume shop/storage, lighting storage and general lighting plot, and set/furniture storage. I also built a strategic plan to move the theater into a more sustainable structure. This is located in the google doc of: https://docs.google.com/spreadsheets/d/1nyzfzC\_Ej7j6JaoBk9Mfx-47-ARInMKRb6e5f8aS8Z4/edit#gid=0** |
|  | * 1. To improve teaching and learning off-campus and/or through distance learning: | |
|  |  | * **As of the Spring 2015 semester, SUNY Sullivan is now an on-line campus because I started and built the on-line shell for Fundamentals of Speech, providing our campus with its first General Education 10 requirement. Also, all of the steps are in place to begin this same process for Intercultural Communications, another General Education 10 class starting in the on-campus format in Fall 2015** * **I am also piloting an on-line version of Theater History I, in Summer 2015.** * **I have also filled out all the required paperwork to work at Sullivan County Corrections through the Hudson Link program.** * **All of my Blackboard shells are ready for a purely on-line format or hybrid format. I use this as improved teaching standards, but, also, to think ahead for the future.** * **I have begun coversations with Liberty Central School, Roscoe Central School, and Eldred Central School, to have early admit students join our programs here at SUNY Sullivan. I have also put out several e-mails and phone calls to every high school in the county to provide these same opportunties.** * **Liberty Central School brought students to our production of MARISOL and SHAKESPEARE'S WILL.** |
|  | * 1. Other pertinent: | |
|  |  | * **Conversations have begun with Bethel Woods to provide opportunities for our students as Teaching Artists in their Performing Arts Programs and having classes here on this campus that would provide Work Study opportunties for students.** * **I am a responding member of the Kennedy Center American College Theatre Festival, and a participating member of Region 1 in that organization. I responded to four productions in our region to "feel out" how we will measure up as a school. I plan to have our productions ajudicated in Fall 2015 and Spring 2016, budget permitting. I believe on the quality of work I saw, that we measure up to the other community colleges in the region. This will provide opportunities for our students to participate in the Regional and National Competition.** |
| 1. Professional Development. List and describe your specific professional development activities during this reporting period in: | | |
|  | * 1. Seminars and workshops: | |
|  |  | * **I participated in the Faculty Development Day on August 21, 2014, at the Center for Discovery on Student Retention.** * **I am a responding member of the Kennedy Center American College Theatre Festival. I held Respondant workshops after viewing a production on October 2, 2014, at Siena College for their production of A.R. Gurney's SYLVIA; Eastern Connecticut State University's production of Eric Overmeyer's ON THE VERGE OR THE GEOGRAPHY OF YEARNING; Duchess Community College's production of VANITIES: THE MUSICAL with music and lyrics by David Kirshenbaum and a book by Jack Heifner; and SUNY New Paltz' production of THE TROJAN WOMEN, by Euripides, translated by Ellen McLaughlin. These Respondant events are also paired with a dinner or lunch beforehand with the director and the head of the program.** * **I was a roundtable panel participant in the New York State Theater Education Association for college theater programs at the Villa Roma on January 9, 2015. I also had a table in the college fair at the Villa Roma on January 10, 2015.** * **I participated in a workshop that sought to help local artists become teaching artists at Bethel Woods on February 8, 2015.** * **I participated in our Faculty Development Day on March 14, 2015, on International Students.** * **A workshop production of Korean playwright, Tae Sok Oh's play, AFRICA, will begin in August 2015, in conjunction with the theater company, In Strange Company, that I have organized and will be participating in.** |
|  | * 1. Coursework toward a degree: | |
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|  | * 1. Independent study: | |
|  |  | * **I participated as an actress in the reading of Liberty Free Theatre's play GOSSIP AND GOVERNANCE, by Paul Austin on September 25, 2014. Production is set for Summer 2015, at SUNY Sullivan, in which I will also be participating.** * **I was the stage manager for the Liberty Free Theatre production of Sławomir Mrożek's POLICE at the NACL Theatre in Fall 2014.** * **I am an actor/musician in the NACL production of THE WEATHER PROJECT. Rehearsals/workshops began in Fall 2014, performances begin May 20, 2015, and play throughout the Catskills region in Summer 2015.** * **I was an actor in the RISE production of THE VAGINA MONOLOGUES, in February 2015.** * **I was filmed for a documentary on THE WEATHER PROJECT on February 21, 2015.** * **I will be directing a residency of AFRICA by Tae Sok Oh, adapted by myself, in August 2015.** |
|  | * 1. Research: | |
|  |  |  |
|  | * 1. Other pertinent: | |
|  |  | * **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 in: | | |
|  | * 1. Academic advising: | |
|  |  | * **I participated in Academic Advising on both Regristration Days that were set aside in the Academic Calendar.** * **I particpated in Academic Advising at the top of Spring 2015 with several students on my roster, who were not happy with their initial schedule.** * **I sent regular weekly e-mails to my advisees to discuss Registration Day for three weeks before and every week after Registration Day. At the beginning of Spring 2015 semester, I also sent e-mails out, promising coffee, to discuss their grades and their goals (no one took me up on it)..** |
|  | * 1. Mentoring and counseling students: | |
|  |  | * **I mentored students, regularly who are on my advisee roster and students who were a part of the burgeoning theater program.** * **I prepped one student for her audition to the School of the Arts in Philadelphia, PA, and she was accepted with partial funding.** * **I prepped students for auditions in area theaters.** * **Two students, who is not on my advisee roster, sought counseling from me, and I walked them to Counselor's office.** |
|  | * 1. Student clubs or other extra-curricular activities: | |
|  |  | * **I was the adviser for the Performing Arts Club.** * **We held 15 Karaoke/Improv Friday Nights in the Student Union.** * **We went on 4 theater enrichment trips. Two Broadway productions (THE LION KING - Fall 2015, WICKET - Spring 2015). Two local theater companies (THE UNDERGROUND RAILROAD GAME at the NACL Theatre, in Highland Lake, NY, and THE STORY PIRATES, at Bethel Woods Center for the Arts in Bethel Woods, NY).** * **We held a Serenade your Sweetie event during the week of Valentine's Day.** * **The students in the Performing Arts Club participated 5 trainings for the technical elements in the theater.** * **Several of the students in the Performing Arts Club participated in the Theater Program shows as either Front-of-House Volunteers,** |
|  | * 1. Tutoring: | |
|  |  | * **I tutored some International students on pronunciation of English and gave drill sheets to work on at home.** * **I tutored some students on audition techniques and monologues/songs for local theater auditions and college transfer.** |
|  | * 1. Recognizing and addressing the diversity of students and their needs: | |
|  |  | * **The Theater Program and the Performing Arts Club have a mission to be multicultural and sustainable.** * **We produced an Asian-American playwright, a Gay playwright, a female musician/lyricist, and a Latino playwright in our first season. We also co-produced a production performed, produced and directed by women.** * **Our next theater season, chosen by the students and community, were based on a list that was compiled by myself with an African-American gay male playwright, a Latino, a woman lyricist, and all multicultural casts. The plays that were chosen have Spanish history, African-American history, Jewish history, and strong parts for women.** * **The club also decided to make the tickets a suggested donation, addressing the needs of the economics of this campus and the community.** |
|  | * 1. Other pertinent: | |
|  |  | * **I began a theater program that provides opportunties for students to participate in something in the evening and weekends on our campus.** * **I am a member of the CARA: FACE OF GOVERNMENT team, based out of Callicoon, NY. The focus of this organization's work is to give a "face to government" through documentary film-making, visual arts, poetry, and theater. We piloted my portion in a Forum/Legislative Theater event with SUNY Sullivan students on December 4, 2014. We focused on the recent shootings of Michael Brown and Eric Garner.** |
| 1. Service to the College. List and describe your specific collegiate service activities during this reporting period: | | |
|  | * 1. On College standing committees: | |
|  |  | * **I was not present for the choosing of committees in the May 2014 Division Meeting, therefore, I was not on any.** |
|  | * 1. On ad hoc, search, and special committees: | |
|  |  | * **I did not have time to join any committees, due to my responsibilities starting the theater program.** |
|  | * 1. In recruiting and retaining students: | |
|  |  | * **I sent regular weekly e-mails to my advisees to discuss Registration Day for three weeks before and every week after Registration Day. At the beginning of Spring 2015 semester, I also sent e-mails out, promising coffee, to discuss their grades and their goals (no one took me up on it). I had one FP student in my Advisee roster, and met with him regularly to discuss his grades. I also checked in with the professor of the classes he flunked in the previous semester to find out what he needed to improve on. I found out that he had a severe record of plagiarism. I discussed with him what plagiarism was and how to avoid the temptation of it. However, he then plagiarized in my Theater History I class he took.** * **I have gone to two recruiting days at Eldred High School, one recruiting day at Liberty High School, and the NYSTEA festival at the Villa Roma.** * **I had Liberty High School students to a tour and a show for SHAKESPEARE'S WILL and MARISOL. There was also a talkback for SHAKESPEARE'S WILL, mediated by myself.** * **I also had Theater Program recruitment pamphlets generated and those go on regular recruitment meeting with Stephen Alhona.** |
|  | * 1. Representing the College at public functions: | |
|  |  | * **I was on the WSUL and WVOS on October 31, 2014, to promote OUR LADY OF 121ST ST, our first theater program production in our new theater program.** * **I was on WJFF for audition and theater program recruiting on February 2, 2015.** * **I was on a rountable for NYSTEA for college theater programs in New York State at the Villa Roma on January 9, 2015.** * **I had a table at the college fair at the Villa Roma on January 10, 2015.** * **I participated in the SUNY Sullivan Team for the Boys and Girls Charity Event on March 6, 2015.** * **I had an article written about myself and the SUNY Sullivan Theater Program by the Sullivan County Democrat on April 2, 2015.** * **I was on a roundtable for theater on WJFF during the Spring Fund Drive discussing the new theater program at SUNY Sullivan on April 14, 2015.** * **I was present for every theater event: OUR LADY OF 121ST ST., RED, THE VAGINA MONOLOGUES, SHAKESPEARE'S WILL, HANDS ON A HARDBODY, and MARISOL.** |
|  | * 1. Participation in governance and cultural activities at the College: | |
|  |  | * **I partnered with the Cultural Club (Dr. Martin's club) with a Dia de los Muertos ofrendo table for the lobby display for OUR LADY OF 121ST ST.** |
|  | * 1. Other pertinent: | |
|  |  | * **I have been active in making sure that the Theater Program lives up to the college's mission on sustainability. I have borrowed theater pieces from a local theater (NACL); I have had donated a casket from the Humistan Funeral Home; I had a truck donated from I-86Service Center in Rock Hill, NY; Faculty and Staff contributed to out props, costumes, and set pieces.** |
| 1. Service to the Community. List and describe your specific activities in service to the community during this reporting period: | | |
|  | * 1. As a resource for community members: | |
|  |  | * **I met with the Artistic Director of the Liberty Free Theatre, Paul Austin, on September 4, 2014.** * **I met with Rachel Keelber of Cobalt Studios to discuss potential partnerships.** * **I met with Franklin Trapp, the Producer of the Forestburgh Playhouse, on September 16, 2014, to talk about potential partnerships with our burgeoning theater program. He mentioned discounted tickets and internship opportunities.** * **I met with Mark Robinson, Theater Program Coordinator at Bethel Woods, to discuss potential partnerships on September 19, 2014.** * **I met with Kelly Hendrickson of Roscoe Central School, to discuss potential partnerships.** * **I met with Tannis Kowalchuk of NACL Theatre, at Highland Lake, NY, to discuss potential partnerships.** * **I met with Thomas Bosket and Isaac Green-Diebbol of CARA: FACE OF GOVERNMENT, in Callicoon, NY, on October 11, 2014, to discuss potential partnerships.** * **We, as a college, are now providing opportunities for local theater communities to advertise their productions and to have some of their productions here in a co-production status. Two productions of that type occurred: the Liberty Free Theatre production of John Logan's RED and the NACL Theatre's production of SHAKESPEARE'S WILL. So far, one production is in the works for Fall 2015, with the Forestburgh Playhouse, called THE GUN SHOW, slotted for November. We are also piloting a resdency program with the Liberty Free Theatre production of local playwright/director, Paul Austin's GOSSIP AND GOVERNANCE and In Strange Theater Company's production of Tae Sok Oh's AFRICA.** * **I was asked to participate as a musician for the Callicoon, NY, Winter Solstice Lantern Walk on December 21.** * **I met with Shawn Dell Joyce to discuss future partnerships with her organization, the Wallkill River Arts School. I then had a follow-up meeting with her and Hillary Egelund on February 5, 2014, to discuss partnerships with the college. The first theater lobby gallery showing of their work occurred for the MARISOL/HANDS ON A HARDBODY theater productions from April 9-April 29, 2015. Shawn Dell Joyce's paintings of heirloom vegetables were also on display for our Earth Day events on April 22.** * **Met with Kathy Lambert's theater class at Liberty Central School on January 8, 2015, to discuss Early Admit programs, auditioning for the upcoming shows, and the Theater Program, in general.** * **Provided a table at the New York State Theater Education Association College Fair on January 10, 2015.** * **Went with Stephen Alhona to Eldred Central School to discuss our Theater Program on January 14, 2015.** * **We partnered with NACL Theatre on the their Artplace Grant. I participated in the panel discussion as one of the finalists on March 4, 2015, in Highland Lake, NY.** * **I have spoken at length with Bradley Diuguid, Executive Director of the Catskill Art Society, about potential partnerships. He is my acting partner in THE WEATHER PROJECT, so I see him several times weekly.** * **I provided auditions to our Theater Program productions of OUR LADY OF 121ST ST., MARISOL, and HANDS ON A HARDBODY.** * **I was a participant in the SUNY Sullivan team for the Boys and Girls Charity Event at the Villa Roma on March 6, 2015.** * **Taught a Community Tap Class Mondays from March 9-May 11.** * **Met with Kathleen A. Christie, Senior Director of Arts and Humanities for Bethel Woods. We discussed several ways to collaborate.** * **Met with Franklin Trapp, Producer for the Forestburgh Playhouse, to discuss the co-production of the play THE GUN SHOW. Set for November 2015 at SUNY Sullivan.** * **I met with Harold Tighe of the Sullivan County Dramatic Workshop to discuss possible partnerships on May 4, 2015.** * **I had a reading series from May 5-May 14, 2015, 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 (106 members) and the SUNY Sullivan community (students/staff) to vote on the productions.** |
|  | * 1. As a member of community organizations: | |
|  |  | * **I am a member of the CARA: FACE OF GOVERNMENT team, based out of Callicoon, NY. The focus of this organization's work is to give a "face to government" through documentary film-making, visual arts, poetry, and theater. We piloted my portion in a Forum/Legislative Theater event with SUNY Sullivan students on December 4, 2014. We focused on the recent shootings of Michael Brown and Eric Garner.** * **I will joining the organization of Sullivan Alliance for Sustainable Development. An organization that I learned about through Isaac Green-Diebboll, who a community organizer in Callicoon, NY. I went to one of their organizational dinners that looks at sustainable energy in houses on December 16, 2014.** |
|  | * 1. Other pertinent: | |
|  |  |  |
| 1. Student Evaluations of Instructor. (attach) | | |
|  |  | * **Fall 2014 evaluations are attached.** * **I have not received the Spring 2015 evaluations, at the time of reporting.** |
| 1. Teaching Inventory | | |
|  |  | * **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 Previous Reporting Period. List and describe the achievement of your goals from the previous reporting period: | | |
|  |  | * **Get one partnership from one or more of the following local theaters (including but not limited to) credit-based classes, 60/40 co-productions, artist residencies, student employment, etc. a. Cobalt Studios; b. Liberty Free Theater; c. Stagedoor Manor; d. Bethel Woods; e. Forestburgh Playhouse; f. Sullivan County Dramatic Workshop; g. NACL; h. The Center for Discovery - I have met with every one of these organizations with the exception of The Center for Discovery. All of the partnerships and meetings are listed in above sections.** * **Get one partnership from one or more of the following theaters in New York City (including but not limited to) credit-based classes, 60/40 co-productions, artist residencies, student employment, etc. a. New York Theatre Workshop; b. Ping Chong and Company; c. Monarch Theater Company; d. Concrete Temple Theater - It quickly became apparent that for grant writing purposes (the means of which will allow this goal to occur), the SUNY Sullivan Theater Program needed to focus on productions and local partnerships. Grants typically require a 5 year production history, and for this reason, I will (more than likely) keep this goal, but it will only be in the natal stage until the requisite 5 years have occurred. I have personal relationships with all of the above listed theaters, but we need money up front to partner with them.** * **Start the groundwork or remounting original conceptual productions of my own. a. Tae Sok Oh’s AFRICA; b. Shakespeare’s THE TEMPEST. - I will be working on AFRICA in August 2015, and that pilot residency will set the standard for future residencies, in regards to budget and sustainability.** * **Start the groundwork for a Work Study program that teaches theater arts to children on Saturdays. - I have met with Jim Winderl on the SUNY Sullivan side about how to get this started and I've met with Kathleen Christie at Bethel Woods to see if we can make this happen in the coming school year. I am hoping that we can pilot this program in Spring 2016.** * **A Themed Karaoke Night Series hosted by the Performing Arts Club. - There were 15 of these events over the Fall and Spring Semesters. We (usually) had between 10-15 students at the events.** * **A season of two student-driven plays that are multi-cultural and/or contemporary in theme or concept. - We ended up having three theater productions. Two of which were chosen by the students: Stephen Adly Guirgis' OUR LADY OF 121ST ST. and José Rivera's MARISOL. The Administration was very interested in the musical HANDS ON A HARDBODY (that was included in the readings to be voted on by the students), and, so I decided to try and please the student-run aspect of the goal and the producing structure of this goal by doing both in repertory.** * **Joining one or more of the professional organizations for theater and communications: a.Theatre Communications Group; b. Theatre (Yale Repertory Theatre’s critical magazine); c. Literary Managers and Dramaturgs of the Americas - LMDA; d. Voice and Speech Trainers Association – VASTA; e. National Communications Association – NATCOM; f. Kennedy Center American College Theatre Festival – KCATF; g. Union Internacionale de la Marionette – UNIMA-USA; h. Society of American Fight Directors – SAFD; i. New York State Theatre Educators Association – NYSTEA; j. Leadership Exchange on Arts and Disability – LEAD (I have joined all of these organizations with the exception of receiving the Yale Repertory Theatre's critical magazine, THEATRE, because their on-line ordering function is disabled at this time).** * **Help Dr. Reifenheiser on the Task Force for Assessment/Evaluation of Critiquing Others in Public Speaking Classes. - I tried to weasle my way into making this occur, but Fall and Spring semester got away from both Dr. Reifenheiser and myself, and this was not accomplished, though initial research on best practices were compiled by myself, and Dr. Reifenheiser had the recordings for us to evaluate.** * **Add another Communications Course to the Catalog, i.e. Intercultural Communications and/or Interpersonal Communications. - The paperwork for both classes were accomplished in the Fall 2014 semester. The Intercultural Communications class went to the Division and to the Faculty Council to be approved, and will launch in Fall 2015.** * **Teach one or more classes at the Correctional Facility. - All the requisite paperwork was filled out, but there were no positions for me to have in Summer 2015, and, so, therefore, I was not able to teach there because I can only teach in the Summer Session, due to my rehearsal responsibilities.** * **Hand all paperwork in on time. - I believe I did this, correctly, because I fear disappointing Alicia Lanese.** * **Sit on the hiring committee for the new Full-Time English Position. - I was asked to step down from this appointment before we even began because my duties to start a Theater Program became more taxing than anyone had expected.** |
| 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 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.**   **Goals for Entire Division for the Next Reporting Period:**   * 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 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. * Review Student evaluations – repot back in next AF   *Fall 2014*  SUNY Sullivan Average/ Division Average/ JB  Overall Teaching Effectiveness: 4.44/ 4.55/ 4.55  Overall Quality of Course: 4.34/4.45/ 4.4  *Spring 2015*  SUNY Sullivan Average/ Division Average/ JB  Overall Teaching Effectiveness: 4.34/4.51/ 4.94  Overall Quality of Course: 4.27/4.44/ 4.9   * Review Grade Distribution and Success rates – report back in next AF   *Fall 2014*  College Average/ Division Average / JB  Student Success Rates: 72.5%/76.1%/78.13%  Withdrawal Rates: 7.8%/6.5% /9.38%  *Spring 2015*  SUNY Sullivan Average/ Division Average/ JB  Student Success Rates: 68.7%/ 73.2 %/ 71.1%  Withdrawal Rates: 8.7%/ 9%/ 15.6% |

**Faculty Member**

Additional Comments: (optional)

Signature Date:

*Submit to Division Chair by May 15.*

**Division Chair**

Comments: (optional)

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

Jessica’s work this semester has been ridiculously good. I am not indulging in hyperbole. She is a rising star on this campus. Students respond to her incredibly well. She has crafted a burgeoning Theater Arts Program out of, literally, nothing. She has forged deep ties within the community. She has proven to be an adept and well revered teacher and mentor. I am attaching our evaluation of Jessica for tenure along with this document. That will show her level of prowess.

Her goals for next year are lofty but appropriate.

Signature Date:

*Submit to Vice President for Academic and Student Affairs by June 15.*

**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: