**FORM AF**

ANNUAL REPORT OF TEACHING FACULTY

**Faculty Member Name: Jessica Barkl**

**Rank: Associate Professor**

**Academic Division: Liberal Arts & Humanities**

**Academic Year: 2021-2022**

**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.*

* I continue to fine-tune remote/hybrid/face-to-face learning and integrate Equity, Diversity, Inclusion, Representation, and Internationalism, into all curriculums.
* I took the SUNY DLE Brightspace Fundamentals Asynchronous Modules for the CPD Pilot Semester in May 2022, which will better prepare me to help our students with universal design, accessibility, and multiple means of representation.
* 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 and have been using them since August 2020.
* 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 2022 production of NEXT TO NORMAL, and had two professional actors in the production for the students/alumni to learn alongside.
* Maintained the Performing Arts Club for half the school year. It grew from a mere five people to 20+ by the end of the school year. We had professional developments every week of the Spring Semester and we took the students to the ROCKY HORROR PICTURE SHOW at Forestburgh Playhouse and HADESTOWN and BEETLEJUICE on Broadway in the Fall and Spring Semesters, respectively.
* 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). Several alumni will be working for Forestburgh Playhouse this summer, and a couple are working for Sullivan County Dramatic Workshop.
* Stage combat workshops for WILD THING occurred during rehearsals. Nick López, Adjunct Assistant Professor, served as the Fight Choreographer on WILD THING.
* Implemented intimacy and consent work for our 2021-2022 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.
* We had a mental health advisor, May Hussain-Coleman, for the entirety of the 2021-2022 Disability/Disorder Season. This provided the students and the community with the ability to have a professional talk about real people and real help in the disability community. We also had a trans-person advisor, Callie Reardon (alumni), on WILD THING, two people from the Latinx community advise us on WILD THING (Tameka Harris and Nick López), a first-language Spanish speaker, Blanca López, to advise us on WILD THING; the translator, Harley Erdman, to advise us on WILD THING (who also came from Massachusetts to see the production); we had an autistic theater student, Te’Asia Alston, advise us on our production that dealt with autism, BLACKDAMP; we had a alumni with bipolar disorder, Janine Grim Bukovinsky, advise us on NEXT TO NORMAL, and we had Brianna Worden, alumni and Janna Walter, create the first show about neurofibromatosis and advise us on how to present it. All of these advisors added to the students’ engagement and understanding of our productions this season.
* Continuing to 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. We offered para-professional stipend positions this season to allow them to build their resume during this strange time. We hope that this will continue the retention and excitement of the program, and emerging theater artists always create energy in a program. We also had alumni, Callie Reardon, direct and organize the Fall World AIDS Day Talent Show; we had alumni Brianna Worden and current student Willahna Burdick from New Visions Inclusive Performing Arts Company direct professional actors in ROSEMARY WITH GINGER; and we had alumnus, Janine Grim Bukovinsky and Payton Powell, both sexual violence survivors, direct and organize our VDAY 2022 show.
* Continued to organize and streamline the theater and update technology/equipment where needed. This provides work experiences and a professional-looking theater for our students to work within. Several improvements in storage and lighting occurred this year. I met with Rose Hanofee and Rich Butler to discuss cleaning the theater and using one of the storage containers. We started this project and then the storage container was used for the HVAC upgrade. We also were able to procure 7 head microphones that will allow us to do concurrent theater better; we have been borrowing them from local technician Zoot Dammit, and I felt that we had taken too many favors from him. I told Dr. Larry Weill, Interim VP of Academics about this need, and he found $2,000 in his budget to help us make this happen. This made all of our productions so much easier to amplify in person and virtually. I also ended up paying Greg Castro, local musician/sound engineer to come in and tune our space for NEXT TO NORMAL, as I was in the production, I couldn’t do it myself. We also hired ETCP certified rigger Paul Smith to come in and rig our aerial silks for NEXT TO NORMAL.
* Continued our DEII (Diversity, Equity, Inclusiveness, and Internationalism) work with a Disability/Disorder season, that focused on theater by and about people with disabilities. These included works with characters on the LGTBIQA+ spectrum (WILD THIING/LA SERRANA DE LA VERA); BLACKDAMP, a play about autism spectrum disorder; a World AIDS Day Talent Show that included four scenes from plays about AIDS/HIV; ROSEMARY WITH GINGER a play that deals with alcoholism; VDAY 2022, an annual performance that commits to stopping violence against all women;
* Continued our relationship with Bethel Woods’ Performing Arts Department, inorder to, hopefully, create job opportunities for our students as Teaching Artists. Suzanne Morris, Senior Director of Museum Education and Creative Programs brought Camille A. Brown and Dancers Company to our college on October 6, 2021, for a workshop that was open to the campus, but focused on our Methods of Elementary Theater Education Class. This company had its first show on Broadway this year and its first show at the MET Opera. It was an amazing enriching experience.
* Deepened our relationships with all area theater companies and art centers. We are always trying to bring in more opportunities and provide jobs for our students. Current student, Willahna Burdick is working at Hurleyville Performing Arts Centre and Sullivan County Dramatic Workshop and alumni Julia Kehrley is working for Farm Arts Collective and Sullivan County Dramatic Workshop.
* 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. 3 students were able to attend the Region 1 Festival and competed in acting and technical elements. One student, Te’Asia Alston made it all the way to the semi-final round for the Irene Ryan Acting Scholarship.
* Organized talkbacks after every production in the 2021-2022 Season, with our advisors/experts on the productions on hand to help with mental health concerns, triggers, etc.
* 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 use the Starfish Alert System to help make appointments with my students and my advisees.



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.*

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* I pivoted productions to outside and virtual as the pandemic continued and spiked during the year. I also provided con-current viewing for all productions, except NEXT TO NORMAL, because we did not have streaming rights for that production.
* My phone number is on the website to let people know about the theater, as we do not have a system in place right now for rentals, etc. I have followed up on many phone calls regarding rentals, MET Opera, receiving donations, etc. I alerted Rose Hanofee of this hole in our system, and, hopefully, that administrative work will be given to an office that has a full-time person, as our Technical Assistant for the Seelig Theatre is
* I met with Larry Reeger and Dr. Kenneth Luck in May 2021, to work on sustainable lighting for the theater program. I continue to hope that this work will be added to the timeline of work that the sustainability committee will work on.
* I organized 20+ professional development opportunities for students, faculty, and staff, that occurred during the Performing Arts Meetings: highlights included Kim Delfina Gleason, Two Worlds Executive Director (Navajo/Diné) producer, actor and director for stage and film, Tannis Kowalchuk and Jess Beveridge with Farm Arts Collective; Beau Brazfield with aerial silks work; audition techniques in dance and singing; circus techniques (juggling, stilt walking, tumbling); stage combat; and tap dancing.
* 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. I taught it again this year, and brought in guest artists from Farm Arts Collective and Camille A. Brown Dance Company, who came October 6, 2021.
* 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 2021 Intercession, and am currently teaching it in the Summer 2022 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. Nick López taught the course in the spring and I helped train him on the class. I was also brought to the curriculum committee in Spring 2022 to discuss this class covering the diversity and freshman seminar needs of Middle States.
* I am a part of Faculty Council, as the Parliamentarian. I facilitate the meetings, record them when they are virtual, and upload them to a unlisted YouTube when they are virtual, throughout the year. I also hosted a concurrent meeting (in-person and virtual) for one meeting (this is very difficult in our theater and requires a lot of administrative and technical work that is above and beyond the Technical Assistant of the Seelig Theatre and myself).
* I am the co-chair of the Middle States Core Committee and a member of the Standard VI Committee, and have served on that since December 2020 and September 2021, respectively. I attend, at least, three meetings every week. I have helped write, draft, and edit, the Self-Study Design and Report.
* I am the representative for the President’s Cabinet and attended all of the meetings held 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, when needed. I have interviewed several people who have inquired about adjunct positions this year, in order to have a list, when we need new positions. 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, SUNY Oneonta, and SUNY Albany. We also have graduates who have left and completed their 4-year degree at SUNY Plattsburgh, Buffalo State University, College of Brockport, SUNY Oneonta, and two graduates at SUNY New Paltz, which is considered a top-10 theater school in the US. Lastly, we have 2x2 agreements with Buffalo State and SUNY New Paltz.
* I joined the advisory committee for Farm Arts Collective and participated in their affinity discussions to make their theater more accessible and inclusive.
* I continued to join the affinity meetings for NACL; I will also be helping the get their 2022 Summer season ready.
* 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. I have been attending the monthly SALT meetings, and have had tabling opportunities for our theater productions and the area partners of Hudson Valley Community Services and Fearless Hudson Valley.
* I started attending monthly SALT (Sullivan Allies Leading Together) meetings, to connect with the health organizations in the county, and also planned to attend their lunch meetings at area schools. I was unable to attend those this school year, but I will go next year, which will help with recruitment and community engagement.
* Through SALT, I was connected with the Fallsburg Central School’s Drama Club; we had 27 students from Fallsburg Central School join us for an experiential tour of our theater program and how we accomplished virtual theater in our past season on October 19, 2021.
* I was recorded by Eleanor Davis and Dr. Kenneth Luck for a recruitment video in June 2021. To my knowledge, it has not been used yet, or posted.
* Participated in all Recruitment activities that I was asked to do by Christina Buckler: Virtual Open House Test Run on June 3, 2021; Creative Arts Day on November 6, 2021; Discover SUNY Sullivan Day November 13, 2021; Epic Theatre Ensemble Tour on December 3, 2021; Discover SUNY Sullivan Day May 7, 2022.
* Theater Student-led tours or send some of them to the city for the SUNY College Fairs:  We had 1 Work Study student, a theater major, Shane Houghtaling, who was 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 six years, and am already signed up for the college fair and this past year I taught a found-object stage combat class with Nick López.
* New York Thespian Society: participate in college fair and teaching professional development classes.
* I attend 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, and had many meetings in Fall 2021, for a meeting in December, but something fell through, and then none of the arts programs were asked to set this up again.
* 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.
* Coordinated public relations images for the 2021-2022 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 2021 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 premiered in May 2022.
* I was trained and ready to administered the pool testing for the theater program during any and all spikes of Covid-19.

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, circus techniques, tumbling, aerial work, stage combat, dance, and audition workshops
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. A current student and an alumna have been asked and already interviewed for positions at Forestburgh Playhouse this summer.
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 adjunct professors 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.
* I have also been on the Core Team and the Standard VI Team for Middle States, and have learned an enormous amount about assessment across all constituencies.
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. On Wednesdays in Fall semester, I spent my office hours in the Learning Center and helped whomever with tutoring.
* 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 have sent bulk emails from Jenzabar that have garnered students that are not currently registered, but are still on my advisee list.
* I used Starfish to help encourage meetings, when students are falling behind. I had several of those meetings via Zoom and in-person to help navigate and problem-solve their issues.
* 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, 2022 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.
* I was asked by the SGA to help them with several events including their fashion show and caroling.
* I sang with SGA for our annual luminaria walk.
* Because of my connection with the students, I organized the SGA to be on the standards that need student input for Middle States; I met with them in Spring 2022, to keep them updated and connected with the Middle States process.
* Attached to this document are letters I have received in the past year from students, Board of Trustees, and community members to show my rapport with students, higher ups, and the community.
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 2021 and throughout 2022, I helped my professional colleague, Emily Windler-Kuwabara write a new play that has been chosen for local professional theater, NACL Theatre’s Deep Space Program, with a residency in July 2022.
* I continued my involvement with Horticulture Playwrights Workshop on their show that I acted in last school year, when they had a final draft of the play on June 12-13, 2021. I participated as an invited guest for the feedback portion of the play.
* On July 11, 2021, I performed as the Voice for the MISU (Music Institute of Sullivan and Ulster Counties) in their production of AESOP’S Fables. This was an in-person and virtual event at their performance hall in Ellenville, NY.
* I was featured in a concept trailer for a film titled THE MANOR, produced by Luke Nieves and Nico Martinez, here is the trailer: <https://vimeo.com/639524363/b9c93dd2e9>
* I rehearsed and performed in the second version of DREAM ON THE FARM, a decalogue of plays chronicling climate change at Farm Arts Collective; I was Dolly “DD” Dandelion. I was featured on the front page of the Arts Section NY Times August 14, 2021: <https://www.nytimes.com/2021/08/10/theater/farm-theater-pennsylvania-climate-change.html> and here is a clip of the work I did for that production: <https://vimeo.com/602048642>
* I performed at Rafter’s Tavern in Callicoon, NY, with the Beat the Devil band, on September 4, 2021.
* I was featured on Conversations with Tony Mobley three times: [July 21, 2021](https://www.youtube.com/watch?v=Lynt_h_-OCw&t=23s); [August 18, 2021](https://www.youtube.com/watch?v=CM82pKMzEsQ), and [October 27, 2021](https://www.youtube.com/watch?v=_Lif3778fME), chronicling teaching during the pandemic, live theater in the pandemic, and mental health with students.
* Professional development was strong throughout the year with the addition of our Theater Program Advisory Committee, and the hiring of Beau Brazfield for the Technical Assistant of the Seelig Theater. I will detail the Professional Development opportunities in the Performing Arts Club work, under my service to the college. In Fall 2021 and Spring 2022, we hired a professional set designer, Aaron Kaplan, to design and construct, with the students, sets for BLACKDAMP and NEXT TO NORMAL.
* Continued to research learning opportunities/professional development opportunities in rigging, lighting, and sound; to streamline communication and work force readiness for our students and staff in the theater. We 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. The Local 353 will be willing to do over hire, as needed this coming season. Alumna Julia Kehrley and current student, Willahna Burdick, are working for Sullivan County Dramatic Workshop this season. 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 the school year we also had 20+ professional developments that were open for the community at large, detailed in an earlier section.
* Participated in the Affinity meetings for NACL Theatre, in the hopes of creating more representation, access, and inclusivity, in their programming. We also facilitated a dinner at their facility for our current students and alumni in December 2021, to garner future relationship. In Summer 2021, I met with Artistic Director, Brad Krumholz, to secure our connection with the theater, and I learned their technical elements from Zoot Dammit, who has served them for the past 20 years.Technical Assistant, Beau Brazfield will also be working with them this summer as their Technical Support. I will also assist in their transition to their summer season.
* Participated in affinity meetings and professional development trainings with Rehabiliation Through the Arts (RTA) from May 2020-Present Day. These were led by Dr. Seely-Ruiz with Columbia University (Culturally Responsive Education specialist) and Jillian McRae, Culturally Responsive Education Coordinator with RTA.
* I also participated in a Trauma Training with Brian Colon and Kathleen Bernier at the Exodus Transitional Community Center of Trauma Innovation in July 2021.
* I participated as an actor in the production ROSEMARY WITH GINGER by Edward Allan Baker, for SUNY Sullivan’s Disability/Disorder Season, directed by alumna Brianna Worden and current student Willahna Burdick, in an effort to teach better directing, by using professional actors, therefore, the emerging directors can focus on directing, not teaching acting. I also acted in SUNY Sullivan’s production of Pulitzer-Prize winning musical NEXT TO NORMAL book/lyrics by Brian Yorkey and music by Tom Kitt. A review of my work was published by [Aisle Seat](https://www.facebook.com/974455612706491/photos/a.993608697457849/2238343899650983/).
* 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.
* I took a refresher course on Critical Response Method for reflection and adjudication on April 23, 2022, with Critical Response experts, Erika R. Moore & Phil Stoesz.
* I responded to a production of LOVE/SICK by John Cariani, December 3, 2021, for Stonehill College, for the Kennedy Center American College Theater Festival. The response included the playwright, John Cariani, who also acted as the director for the piece.
* 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 WILD THING/LA SERRANA DE LA VERA by Luis Velez de Guevara, and translated by Harley Erdman, we had costume designer Barbara Kahl of Hartwick College and acting/directing professor, Andrew Kahl of SUNY Oneonta; for BLACKDAMP by Bradley Diuguid we had Dennis Allen II, National Playwrighting Program Co-Chair for the Kennedy Center American College Theatre Festival.
* 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 WILD THING/LA SERRANA DE LA VERA. I was the production manager/producer/designer/electrician/sound engineer for BLACKDAMP. I was the producer/designer for the 7th Annual World AIDS Day Talent Show. I was the producer/designer for the VDAY 2022 show. I was the producer for NEXT TO NORMAL. I was the director/ video editor/projection designer/sound editor/streaming software operator/zoom software operator/dramaturg for THANK YOU/I’M SORRY in Spring 2022.
* Supervised Beau Brazfield and taught him all the things he needed to know for the new technology needed in the theater during the pandemic and any pivoting needed throughout the school year.
* I am the advisor of the Performing Arts Club, and I provided/participated in most of the 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, so I do have to take over many design duties to finish a show. I also had to coordinate the fixing of the ETC Ion Light Board, when it broke because the contract for the tech position in the theater ends a week after the school year ends, therefore, the broken board had to be packaged and sent to Wisconsin by myself.
* 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 a 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.
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 and concurrent theater productions.
* 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 use GoogleDrive to help have concurrent writing meetings and for show planning/strategic planning.
* 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 also took and passed the CPD Pilot Asynchronous Course for our transition to the SUNY version of D2L/Brightspace.
* I am now versed in ETC Ion Lightboard software and hardware, Isadora graphic programming environment for sound/projections; 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 continues to stay viable during the Covid-19 crisis: Well, this was difficult, as many students had lots of hardships during the pandemic: We chose smaller cast shows this year, in preparation for a small in-coming theater major class. We had to pivot to the outdoors on the first show, due to the high numbers of the Delta variant. We pivoted to a fully virtual production for ROSEMARY WITH GINGER, due to the high numbers of the Omnicron variant. We also showed all the productions in-person and virtually, except NEXT TO NORMAL, which did not have streaming rights. One other thing we planned for this semester was to have our alumni work for us as para-professionals, to give them opportunities through this pandemic, and to build their resume. This also helps build the community, with student/alumni mentorship with current students. The Performing Arts Club also included community/alumni members to build excitement and numbers. By the end of the school year we had 20 students regularly attending meetings.
* Continue to produce work that follows DEII (Diversity, Equity, Inclusiveness, and Internationalism) principles: Our shows this year included a play about the a BIPOC playwright (Luis Velez de Guevara), two women (Brianna Worden and Janna Walter for THANK YOU/I’M SORRY), our WILD THING/LA SERRANA DE LA VERA had several BIPOC actors (and was performed during Hispanic Heritage Month with a native Spanish speaker as an advisor and had supertitles projected with the original Spanish), BLACKDAMP and NEXT TO NORMAL had a BIPOC director (Nick López), ROSEMARY WITH GINGER included a BIPOC emerging director and a director with disabilities, our 7th annual World AIDS Day Talent Show included a trans-person director, our VDAY 2022, included two emerging directors who have experienced sexual violence. Nick López and myself participated as actors in productions 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, and now have a system where they have to stage manage, then assist, and then direct.
* Had all productions in Fall 2021 adjudicated by the Kennedy Center American College Theater Festival (KCACTF): I decided, due to money, not to have the spring shows adjudicated by KCACTF. We ended up having lots of unexpected expenses due to the remote nature of the shows this year.
* Attend the KCACTF Conference in January-February 2022, in its virtual format. We attended with 3 students; one of whom, Te’Asia Alston made it all the way to the semi-final round of the Irene Ryan Acting Scholarship; this is the first time this has happened in our history with KCACTF.
* Recruit, at least, 8 students for the theater program. We ended up having one in-coming freshman and one in-coming sophomore in Fall 2021. The sophomore graduated in May 2022. We also had two majors join us in Spring 2022. We have recruited two more majors for Fall 2022, so far, and one returning major, who was able through the CARES Act to come back and finish; we have provided opportunities for her since she had to leave, due to finances and family issues in Fall 2020. Therefore, we will have 6 students in the theater program, so far. I hope to get 2 more to hit our number of 8 by Fall 2022, through any and all opportunities that the recruitment team offers this summer.
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: 2022-2023**

**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.)

All of my service to the community has been included in the document.

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)

Watch our Sizzle Reels and our former students to get a feel for our program:

* <https://youtu.be/V6FqQmksPDU>
* <https://www.youtube.com/watch?v=Q2Pcgr9SOa0&list=PL2eVZ45jkcXuMMqmI2vPHgwg54dEyDrQU&index=1>
* <https://www.youtube.com/watch?v=1844VonuixI&list=PL2eVZ45jkcXuMMqmI2vPHgwg54dEyDrQU&index=2>

**What We Have To Offer**

1.     Savings:  $10,000 and up.  Theater artists need to be able to build their resumes 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, College of Brockport, SUNY Albany,  SUNY Purchase, and SUNY Potsdam have had some of our former students.  SUNY New Paltz, Buffalo State, College of Brockport, and SUNY Plattsburg have graduated several of our alumni. SUNY New Paltz, one of our 2x2 agreements, was 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, make it easy to schedule professional development opportunities for the students.  This school year had 20+ professional developments in lighting, set, theater education (with Camille A. Brown Dance Company - currently on Broadway and have two shows in repertory at the MET Opera and Farm Arts Collective - featured on the NY Times in August 2021), audition workshops, aerial silks, tumbling, juggling, stage combat, tap dance, and a dance call audition workshop.  During our  2020-2021 Season we had virtual opportunities; here are some examples:

* [Tláloc López-Watermann, Lighting, Projections, Set Designer](https://youtu.be/PHMvudRg020)
* [Danielle Ranno, Equity Stage Manager & Opera Stage Manager](https://youtu.be/ZGWFwNdCR7w)
* [Rhiana Yazzie, Navajo Playwright](https://youtu.be/6ldKiMLOMGs)
* [Nik Hoover/Narsica Vanity (Drag Performance, Makeup, Hair, Wigs)](https://youtu.be/gi6zC3-U7Gw)
* [Destany Gorman, Stage Manager, Props Designer](https://youtu.be/dQA4Z3GQ_ag)
* Billy Steeves (Equity Actor and SUNY Sullivan Theater Program Alum): Song Selection It's An Art ([Part One](https://youtu.be/DG88pZzw--w)) and ([Part Two](https://youtu.be/cTVe2AUQaB8)) and ([Part Three](https://youtu.be/-PYeOJHWwwg))

5.     Internship Opportunities:  We have an advisory committee of local professional theaters, who desire to have interned 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>

**Many Theater Programs Gave Up in the 2020-2021 Season; We Kept Going!**

The Great Experiment has been this whole year. We did a virtual "staged" reading, an in-person performance with a virtual audience, a zoom webinar virtual radio play, a virtual/hybrid web series using Shakespeare, and a hybrid of both of those: a concurrent production with in-person and virtual actors with hyrbid/B-Roll elements within the production.

In order to make this happen, we used Zoom, Zoom OSC, Isadora, ATEM Mini Pro switcher, Soundtrap, QLab, ShowTix4U, and Playbillder, to serve the production.

The Stats from the 2020-2021 Season, based on the analytics:

* People served in the productions: 50 people (20 community members, 10 students, 11 alumni) from 5 countries, 9 stages, 30 cities, 7 Time Zones, 35 Tribal Lands
* Audience served in the productions: 2,271 views, 717 concurrent viewers

Awards/Accolades:

* 6 students represented SUNY Sullivan at the 2021 Region 1 Kennedy Center American College Theater Festival, 2 made it to the final round, and 1 won the Regional Award in Stage Management and is representing us in the National Festival at the end of May.
* Our program was chosen to facilitate a workshop on creating Equitable/Inclusive Theater for the Region 1 Kennedy Center American College Theater Festival.
* 5 students from SPRING AWAKENING were nominated for the 2022 Region 1 Kennedy Center American College Theater Festival: 1 for the Maltby Musical Theater Scholarship, 1 for the Musical Theater Irene Ryan Acting Scholarship, 1 for the Irene Ryans Acting Scholarship, 1 for Stage Management, and 1 for Sound Design.
* The entire cast of SPRING AWAKENING was granted a special commendation for "ensemble excellence in virtual/hybrid/concurrent theater".
* Nick Lopez (adjunct professor) and myself were chosen to teach two-fight choreography workshops at the annual NY Thespian Festival.

Outreach/Future Opportunities for Students:

* Students and Alumni have been working with Farm Arts Collective on their annual "Dream on the Farm" piece and other works throughout the region.
* One alumni works at Bethel Woods Center for the Arts with the Local IATSE stage crew.
* [SPRING AWAKENING concurrent/hybrid/zoom theater promo](https://youtu.be/G7LgI5Pytug)
* [SHAKESPEARE IN ISOLATION virtual web series](https://youtu.be/Gx-7ExSgnS4)
* [ORESTEIA: LIVE!, a zoom webinar radio play](https://www.youtube.com/watch?v=AXT4gIprrvM)
* [LORCA EATS BULLETS, by Nick López, an in-person virtual world premiere](https://youtu.be/D3i3ni9s3Pc)
* [Part 1](https://youtu.be/tYJV7sB9jW8) and [Part 2](https://youtu.be/nvhKa1UqLwQ) of AND THE VIOLINS STOPPED PLAYING virtual staged reading about the Roma/Gypsy Holocaust
* [THE COUNT PARTINUPLÉS/el Conde Partinuplés](https://youtu.be/V4m0iJ4sihA), a virtual world premiere of the English language version of this 16th-century play by a Morisca playwright, Ana Cara Mallen
* [THANK YOU/I'M SORRY](https://youtu.be/_OUifAkELBQ), a world-premiere virtual staged reading of the first play about Neurofibromatosis by Brianna Worden and Janna Walter.

**This Year's Statistics, where we pivoted a show outside and went fully virtual on another (we just kept going!)**

The Stats from the 2021-2022 Season, based on the analytics:

* People served in the productions: 47 people (14 community members, 14 students, 6 faculty/staff, 13 alumni) from 5 stages (Seelig Theatre in thrust and proscenium, Hope Farm, and 3 virtual stages), 3 cities, 3 Time Zones, 3 Tribal Lands
* Audience served in the productions: 593 in-person audience members; 403 views, 109 concurrent viewers

2021-2022 Season Shows with Playbills:

* [THANK YOU/I'M SORRY](https://youtu.be/svP4dWh6GgU) or The Story of a Spontaneous Mutant and her Supermom by Janna Walter and Brianna Worden, music by Brandon Sparkman, directed by Jessica López-Barkl; [Playbill](https://www.playbillder.com/show/vip/SUNY_Sullivan/2022/THANK_YOU_I_M_SORRY_or_The_Story_of_a_Spontaneous_Mutant_and_her_Supermom_116827) - 60 in-person, 7 concurrent virtual views, 21 views
* [NEXT TO NORMAL](https://youtu.be/e77KkVlElAA) book/lyrics by Brian Yorkey, music by Tom Kitt, directed by Nick López, music direction by Leon Hilfstein and Brandon Sparkman; [Playbill](https://www.playbillder.com/show/vip/SUNY_Sullivan/2022/Next_to_Normal_112343) - 300 in-person audience members, 21 virtual views
* [THE VAGINA MONOLOGUES/VDAY 2022](https://youtu.be/pjanibwYXdk) by V fka Eve Ensler and Sullivan County community members, directed by Payton Powell and Janine Grim; [Playbill](https://www.playbillder.com/show/vip/SUNY_Sullivan/2022/THE_VAGINA_MONOLOGUES_VDAY_ONE_BILLION_RISING_109638) - 25 in-person audience members, 1 concurrent virtual view, 21 views
* [ROSEMARY WITH GINGER](https://youtu.be/PNBcwoC8deE) by Edward Allan Baker, directed by Willahna Burdick and Brianna Worden; [Playbill](https://www.playbillder.com/show/vip/SUNY_Sullivan/2022/ROSEMARY_WITH_GINGER_109165) - 18 in-person audience members; 53 concurrent virtual views; 2 views (this show had to move to fully virtual two weeks before it opened - it was performed in thrust on the Seelig Theatre stage; we did have some student audience members on stage with the actors, socially-distanced and masked)
* [7TH ANNUAL WORLD AIDS DAY TALENT SHOW](https://youtu.be/huEqUmZx_Lo); [Playbill](https://www.playbillder.com/show/vip/SUNY_Sullivan/2021/7th_Annual_World_AIDS_Day_Talent_Show_105618), directed by Callie Reardon and Melissa Smith - 40 in-person audience members, 7 concurrent views; 64 views
* [BLACKDAMP](https://youtu.be/K2klVer9pOA) by Bradley Diuguid, directed by Nick López; [Playbill](https://www.playbillder.com/show/vip/SUNY_Sullivan/2021/BLACKDAMP_102942) - 23 in-person audience members; 23 concurrent views;118 views
* [WILD THING/LA SERRANA DE LA VERA](https://youtu.be/K2klVer9pOA) by Luis Velez de Guevara, translated by Harley Erdman, directed by Jessica López-Barkl; [Playbill](https://www.playbillder.com/show/vip/SUNY_Sullivan/2021/WILD_THING_LA_SERRANA_DE_LA_VERA_100254) - 150 in-person (outdoors) audience members; 18 concurrent views; 134 views

Awards/Accolades:

* 2 students represented SUNY Sullivan at the 2022 Region 1 Kennedy Center American College Theater Festival, 1 made it to the semi-final round of the Irene Ryan Acting Scholarship - this was a first for our program.
* 2 students were nominated for the Irene Ryan Acting Scholarship, 1 student was nominated for props design, and Willahna Burdick received special commendation for assistant directing WILD THING/LA SERRANA DE LA VERA
* The entire cast of BLACKDAMP was granted a special commendation for "ensemble excellence in virtual/hybrid/concurrent theater".

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: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_