**FORM AF**

**ANNUAL REPORT OF TEACHING FACULTY**

Faculty Name: Jessica López-Barkl

Academic Division: Liberal Arts and Sciences

Date: 7/13/20

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

1. **Teaching Effectiveness**

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

* Created classes for a remote learning experience in March 2020, and took many master class from March 2020-July 2020, to fine-tune remote learning and integrate Equity, Diverstiy, Inclusion, and Internationalism, into all curriculums.
* Met with Chris DePew in August 2019, to come up with a student effectiveness plan for grades and participation in theater activities; to ensure success and to maintain high standards.
* Rubrics for most assignments on Brightspace (visible to students). All classes are ready and available to teach on-line.
* 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.
* 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.
* I created and taught a Methods of Elementary Theater Education class for Fall 2016, to very good reviews. This class has continued, with an adjunct professor, Bradley Diuguid, and he uses my curriculum and shell for Brightspace. I continue to mentor him and I began a relationship with Daniel Pierce Library in Grahamsville, NY, using the curriculum we teach, so that the students in this class can come and use my teaching for their observation assignment. I also piloted a children’s musical theater class on Saturdays that Bradley’s students were able to observe. This program ran in both Fall 2019 and Spring 2020. My hope is that relationships with organizations like Daniel Pierce will continue to grow, and SUNY Sullivan can be a conduit for paid work for our education students and our theater students. This helps with retention and with recruitment.
* Developed a Summer Session and Winter Intersession version of the on-line speech course, and continue to teach it. A Brightspace version was piloted in Summer 2017, the bugs of which were ironed out in the Fall 2017 semester. I have continued to teach this in the Winter 2019 Intercession, and am currently teaching it in the Summer 2019 session.
* The Intercultural Communications class ran in Fall 2016, to good reviews, and was taught again in Fall 2017, Fall 2018, and Fall 2019. 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.
* Help with the hiring of adjunct professors for Acting I, Acting II, Methods of Elementary Theater Education, Modern Drama, and Theater History I & II. This has allowed the program to grow and for the students to experience other perspectives in theater. I have helped the adjunct professors with Brightspace and in the creation of their shells. I also attempt to mentor them in classroom management and recruitment/retention.
* 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.
* Professional development was strong throughout the year with the addition of our Theater Program Advisory Committee, and the hiring of Tyler Young for the Technical Management of the theater. I will detail the Professional Development opportunities in the Performing Arts Club work, under my service to the college. In Spring 2020, we budgeted to rent weapons for the world premiere of the English translation of THE COUNT PARTINUPLÉS / EL CONDE PARTINUPLÉS. Also, in Fall 2019 and Spring 2020, we hired a professional set designer, Aaron Kaplan, to design and construct, with the students, sets for HEDWIG AND THE ANGRY INCH, ZOO STORY, THE DUTCHMAN, and THE COUNT PARTINUPLÉS. During remote learning Aaron Kaplan let set design student Jaclyn Hatt use his family’s workshop to finish her set design and he helped her construct and paint the finished design. He also helped transport the set to be filmed for the transitions for the virtual version of the production.
* 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. They Local 353 would have hired students at Bethel Woods this year had Covid-19 not happened. We also will had 2 students interning at Shadowland Stages last summer. There were going to be more internships this summer, but Covid-19 happened. An alumni, Julia Kehrley is working for Farm Arts Collective this year based on our connections. All of these opportunities have been created through my relationships with the major players at these organizations and through the creation and maintenance of the Theater Program Advisory Committee. During remote learning we also had 4 professional developments that were open for the community at large, a reading series to choose our next season, and a BIPOC reading series to explore the works theater by playwrights on that spectrum.
* Developed a version of Fundamentals of Speech that can be taught at Sullivan County Correctional Facility. It has been taught there in Summer 2017.
* Participated in many Recruitment activities: Manned a table with adjunct professors and current/alumni students at Discover SUNY Sullivan Days; I sent an email out to all the theater types in the community and our recruiters that we hold a Theater “Hang Out” every Monday at 6 PM, that potential students are welcome to join and that I was willing to teach classes in a remote way; I taught 3 classes at the New York State Theater Education Association for college theater programs at the Villa Roma January 2020. 3 classes were for any dialects the students wanted to learn. I (also) participated in the College Fair with 2 current and 1 alumni student to talk to potential students. We planned to have current and alumni students attend the musicals at Livingston Manor, Eldred, and Liberty, and pass out our Rack Cards to students at those shows, but the Covid-19 crisis happened and all the shows were cancelled. Lastly, I also created a recruitment plan that I developed with the recruiters in Fall 2019:

1. Theater Student-led tours or send some of them to the city for the SUNY College Fairs:  We have 3 Work Study students, who are great, and diverse.  It would be an easy fit to send them to lead tours and to be at information tables at college fairs.  We also have several alumni who would be willing.
2. Send me to schools:  Students have told me they have changed their major after seeing me perform or teach an improv class.  I can always take a short improv class or I have a show that only takes two actors and can be performed in a classroom.  It is also a show about suicide prevention that the Dallas News said all young people and high schools should see:  <https://www.dallasnews.com/arts/arts/2014/04/04/johnna-adams-gidions-knot-should-be-required-viewing-for-schools> (good idea for a high school faculty development day).
3. Have some targeted students come see a show on a weekend and have a theater student shadow them for that day.
4. NYSTEA:  I have been attending this festival every year for four years, and am already signed up for the college fair and teaching a dialect class.  Last year, we had students come with me, as well as Bradley Diuguid, adjunct professor.
5. We also planned to go to the Thespian Festivan in NYC, but Covid-19 made that impossible, as it was cancelled.

* Jessica attends local high school productions whenever possible and as off last fall has rack cards to distribute
* She’s developed and maintains a Facebook, Instagram, Twitter, TikTok, and SnapChat page for the Theater Program.
* If Keith approves Rose will ask 3 high schools (where Jessica has connections), if they’d be interested in running a Gen Ed 8 THE class: Tri Valley, Fallsburg, and Ellenville
* Fall 18 Mark Lawrence coordinated a “working lunch and tour” for local Art teachers last fall, and invited Joe Commando to join the initiative. If this continues Rose will ask that Jessica be included to speak with teachers and tour the theater. We planned on doing that again this year, but Covid-19 got in the way.
* Request to sponsor an ad during local high school productions. This idea was brought up at recent Advisory Committee meeting & a member said the cost is minimal.
* This spring 2019 faculty council approved adding a 3-credit internship to the Theater Arts track.

Talking points Jessica provided Admissions:

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

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

* Provided private acting and music coaching made available on weekends and during the Winter Intercession for students nominated for the Irene Ryan Scholarship with the Kennedy Center American College Theatre Festival, and for students auditioning for transfer programs and summer acting jobs.
* Recruited and hired professional musicians for the Fall 2019 production of HEDWIG AND THE ANGRY INCH.
* Maintained the Performing Arts Club all year with ONE trip to NYC to see professional work on Broadway in December 2019, to see WAITRESSand THE ROCKY HORROR PICTURE SHOW at Forestburgh Playhouse in October 2020 (where we distributed postcards for HEDWIG).
* Provided extra-curricular activities with Karaoke, Improv Nights, and Trivia nights, on most Fridays throughout the school year in the Student Union and/or E-Lobby.
* 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).
* Created a theater program track that has been approved by SUNY, that has 2 articulation agreements (SUNY New Paltz and Buffalo State University), and 10 more in progress. We currently have alumni from the Theater Program at SUNY New Paltz, Buffalo State University, the College of Brockport, SUNY Plattsburgh, SUNY Potsdam, SUNY Purchase, and SUNY Oneonta.
* A stage combat workshop for short sword and hand-to-hand was held in January and February 2020, in preparation for THE COUNT PARTINUPLÉS, set in 5th Century Byzantine Empire.
* Play readings at the end of the May 2020 – June 2020 on Zoom readings included: AND THE VIOLINS STOPPED PLAYING, JOHNNY JOHNSON, CORIOLANUS, CABARET, BLACKDAMP, and SHAKESPEARE IN QUARANTINE. These endeavors help students to work on cold-reading skills and to understand the play development process, as well as season planning. We also began a BIPOC playwright reading series in July 2020, to explore more plays by people of color.
* Continued to organize and streamline the theater with my work-study students. This provides work experiences and a professional-looking theater for our students to work within. Several improvements in storage and lighting occurred this year. In May or June 2019, Buildings and Grounds was supposed to implement a front lighting system on the back wall of the theater to help properly light the apron area of our stage; they never did, after we purchased the equipment they approved, they back peddled and did not complete the work. We also added the boom lighting for the Spring 2019, productions, allowing the students to see how lighting for the body occurs, which we maintained for the production of HEDWIG. Boom lighting is most often used in dance shows, physical theater shows, and rock shows. We continued to work on making the storage loft more user friendly and more organized.
* Maintained my own professional development throughout the year by participating in workshops in voice/movement/acting/design at KCACTF and for better engagement in BIPOC theater and LGTBIQA+ (through Re-Theater); better on-line teaching of theater (through SUNY, Re-Theater, Bard’s master class on their production on Zoom, Digital+ Theater, and Zoom Theatre in Portland, Oregon’s master class). I also taught a master class in Theater and Disability at KCACTF and another masterclass over Zoom through Justice Arts Coalition in regards to distance learning and the arts.
* Continued our DEII (Diversity, Equity, Inclusiveness, and Internationalism) work with a Women’s Playwright season that included works by playwrights on the LGTBIQA+ spectrum (John Cameron Mitchell and Edwar Albee), an African-American playwright (Leroi Jones/Amiri Baraka), and a 17th century woman Morisca (African descent Spaniard) playwright.
* Continued our relationship with Bethel Woods’ Performing Arts Department, inorder to, hopefully, create job opportunities for our students as Teaching Artists. Not much transpired this year due to Covid-19, but the relationship has been maintained.
* Deepened our relationship with the Hurleyville Centre for the Arts, by discussing co-productions, and by doing cross-promotions during Covid-19. I also interviewed Tannis Kowalchuk for their Thursday Arts Engagement interviews.
* I continued my involvement with the Kennedy Center; colleagues from the region adjudicated all productions. I continued to have our productions adjudicated, even during the pandemic. 10 students were able to attend the Region 1 Festival and competed in acting and technical elements. One student made it to the final round of their competition, Willahna Burdick (Stage Management). I also represented SUNY Sullivan by teaching a master class on Arts and Disability.
* Organized talkbacks after every production of THE DUTCHMAN by Amiri Baraka/LeRoi Jones, as it is still a hot-button issue and became more so less than a month after our production. I used best practices in having a person of color lead the discussion, and made it student-led.
* Created a study hall on Wednesday nights that included dinner, homework, line memorization, and fight choreography training.

1. **Advising Students and Mentoring**

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

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

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

* I send my advisees updates on their grades at 3rd, 5th, and Midterm, through Starfish and email. I let them know that they are doing well, or that they need to set up a meeting with me to go over what they can do to improve. I have walked advisees up to the Learning Center to sign them up for tutoring, when necessary. I offer an open door policy for meetings and free coffee. I know all of my advisees and have a great working relationship with all of them. I have also used Starfish, which just adds to the work I was already doing, but I do like that I can commend some students that are not my advisees in a public way, which I have done.
* I also made appointments outside of registration day to ensure that students have access to registration. I had several one-on-one appointments via Zoom, during our remote learning registration period.
* We had study hall/dinner hangouts every Wednesday until Covid-19 happened.

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

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

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

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

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

* In the Fall 2017 semester, I piloted an Interpersonal Communications class, where 80% of the students enrolled were on Financial Probation. I was a mentor for the 10+ students on Financial Probation, in that class alongside Tamara Porter. Of the 10, we were able to get 6 off of financial probation, and all but one passed that class. I meet with them weekly and I discuss their life, in addition to their schoolwork. I find that it is their life that is, usually, the problem with their academics. One student was particularly successful this year because we changed his major, and he was much happier in that major. Ms. Porter and I also discovered in this class that it is negative self-talk that is the biggest contributor to their lack of success in their academics. I continued this work on my own in Fall 2018 with the Interpersonal Communications class, which, I think, is a better class than our Fundamentals of Speaking Class to help acclimate students to the work world and basic “adulting”. I really wish the college would transition this to their premiere Gen Ed 10 class because it is so needed with our population, and I have seen such success in this class. One of the students from this class finally graduated in May 2020, and I find that as one of my biggest successes.
* 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.
* I continue to coach students, not necessarily in the theater program, on speeches and other public events. I coached all ten students that attended KCACTF from September 2019-January 2020, 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 nominated Willahna Burdick for a position in our regional student-government for the Kennedy Center American College Theater Festival, as a person of color who wants to advance her opportunities in theater.
* I met with Jaclyn Hatt every Wednesday in May-June 2020, to help her with her set design paperwork, after our class had completed and she was nominated for the regional festival with KCACTF.
* I had intervention meetings with Dr. Weber and Bradley Diuguid, in regards to advisee Allysia Watts.
* Created a study hall on Wednesday nights that included dinner, homework, line memorization, and fight choreography training.

1. **Continued Specialization in your Field**

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

* I worked at Bethel Woods as a stage hand for 6 concerts during the summer of 2019, including all of the shows for 50th anniversary of Woodstock.
* Performed in our World AIDS Day event at the Seelig Theatre that helped raise money for the World AIDS Day Foundation.
* I participated in all of the Faculty Development Days this year.
* I auditioned for Forestburgh Playhouse’s 2020 Season and was cast in RAGTIME, but I was unable to be in the show, due to Covid-19.
* I hosted and observed the Forestburgh Local Auditions in January 2020.
* I have maintained my relationship with the Kennedy Center American College Theater Festival. I adjudicated the first round of the Irene Ryan Scholarship Auditions at the Region 1 Festival at Cape Cod Community College. I participated in 5 workshops at the Region 1 festival, where I took professional development classes in playwrighting, community college teaching, teaching prison theater, lighting, and physical theater. I also taught a master class on Theater and Disability.
* Every performance at SUNY Sullivan was responded to this year, and I was privy to dinner and the feedback session of all of my colleagues in the region. For HEDWIG AND THE ANGRY INCH, we had theater educator Malissa Kano-White from Hartwick College; for ZOO STORY/THE DUTCHMAN we had Dr. Donald Gagnon from Western Connecticut State University; for THE COUNT PARTINUPLÉS we had Dr. Celia Braxton from Queensborough Community College, and for THANK YOU / I’M SORRY we had James Caldwell from Manhattan College/CUNY Borough of Manhattan Community College, who is also the National Playwrighting Program Regional director.
* At the KCACTF 2020 Region 1 Festival (January 28- February 2, 2020), I observed 2 rounds of the Design/Technology and Management, and 2 rounds of the Irene Ryans. The students and I also attended the final round of the Irene Ryans, the Maltby’s.
* I taught 3 classes at the New York State Theater Education Association for college theater programs at the Villa Roma January 2020. 3 classes were for any dialects the students wanted to learn. I (also) participated in the College Fair with 3 current and 1 alumni student to talk to potential students.
* I was an actor in our annual VDay events, performing February 2020. This year marked the 22nd Anniversary and the 9th time I have participated in this event since 1997. This was the 3rd year I also had my child, Zia López, on stage with the rest of the women.
* I was an actor in the violin and speaker piece “Ferdinand” at the Ellenville Public Library on February 22, 2020.
* I was the director/choreographer/vocal director for HEDWIG AND THE ANGRY INCH in Fall 2019. I was the director/designer/fight choreographer/classical movement specialist/production manager/lighting designer/video editor/projection designer/sound editor/streaming software operator/zoom software operator/dramaturg/supertitle designer for THE COUNT PARTINUPLÉS/El conde Partinuplés and THANK YOU / I’M SORRY in Spring 2020. I was the production manager/lighting designer/projection designer/sound engineer for ZOO STORY / THE DUTCHMAN
* Participated and produced the SUNY Sullivan Reading Series in May-June 2020.
* Organized the work from MARSHALL COUNTY LINE (SUNY Sullivan World Premiere work in 2017). The production is now available on YouTube, the script is virtual and ready to send to Shakespeare festivals, and the music is in the process of being transcribed into a score.
* Organized the work from my graduate thesis (an adaptation of the biographical story about the Polska Roma during WW2 - AND THE VIOLINS STOPPED PLAYING), and had that as our inaugural reading for our annual reading series. I have approval from the family of Alexander Ramati (the writer of the original book) to develop the piece and produce it.
* Organized a play I co-wrote with Susan Stroupe and Molly Kohl, which is a 1-hour radio hour play of Aeschylus’ ORESTEIA, set in WW2 – this is in rehearsals now via Zoom, and will premiere for SUNY Sullivan in December 2020.
* Helped Mi-Sun Choi with her translation of the Korean play YOUR EYES, by Jeongwhan Yoon; which will be published next year in English.
* Wrote and adapted a play with adjunct professor, Nick López, for our classical option this season, if we have to do everything on-line: SHAKESPEARE IN ISOLATION.

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

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

* Had three work-study students in the Fall 2019 and Spring 2020 (until Covid-19 crisis) semester that all worked 8 hours/week.
* I am the advisor of the Performing Arts Club.
* We held 8 Karaoke/Improv/Open Mic Friday Nights (Fall 2020) Student Union (Spring 2020).
* Maintained the Performing Arts Club all year with ONE trip to NYC to see professional work on Broadway in December 2019, to see WAITRESS, and THE ROCKY HORROR PICTURE SHOW at Forestburgh Playhouse in October 2019.
* HEDWIG AND THE ANGRY INCH book and lyrics by John Cameron Mitchell, Music by Stephen Trask, in November 2019.
* ZOO STORY by Edward Albee and THE DUTCHMAN by Amiri Baraka/LeRoi Jones in March 2020.
* \*World Premiere of the English Translation of THE COUNT PARTINUPÉS/EL CONDE PARTINUPLÉS by Ana Caro Mallén in May 2020, in repertory with the world premiere of an original work by student Brianna Worden and her mom (alumni) Janna Walter of THANK YOU / I’M SORRY, the first play about neurofibromatosis.
* I am member of the Governance Committee and President’s Council, and the parliamentarian of Faculty Council.
* Organized and participated in the World AIDS Day Event on December 1, 2020, (postponed due to weather, but then rescheduled), open to students and the public. Many students performed music, dance, and theater at that event.
* Coached the 6 Irene Ryan Scholarship finalists, the two stage management finalists, the two costume designers for the KCACTF Festival from September 2018 and January 2019 (during Winter break), and chaperoned/organized the entire trip in January 29-February 4, 2019, so that the 10 students could compete and enjoy professional development workshops.
* Organized all of the Seelig Theatre activities and did most of the technical aspects because our technical assistant is still not full-time and trained on all of the aspects of the Seelig Theatre, as my duties don’t allow me the time to get him completely up to speed, I have to do the work myself. Also, as he is part-time (and now retrenched), his priority has been given to the Events Coordinator, Hillary Morse, and when his hours are done, he cannot help the Theater Program. Not having a technical assistant for Fall 2020, is going to be hard, as we have not cleaned up the theater since we were forced to leave during our strike of our March 2020 show, and, therefore, the theater is in disarray.
* Was an actor in our annual VDay events, performing February 2020.
* Began a working relationship with RTA (Rehabilitation Through the Arts), which is in residence at 9 prisons in the New York area. I have taught at Woodbourne Correctional Facility, and will continue that work in Summer 2020, albeit in a distance learning fashion. I sent a playwriting course through distance learning, but have yet to receive any of the work back from the students. They would like to start a relationship with SUNY Sullivan, and their theater instructors – Nick López, adjunct professor is not their supervisor of activities for Woodbourne Correctional Facilty. They are also interested in providing internship opportunities for our students.
* Taught 1 master class at Ithaca College in Voice/Diction, Stage Combat, and Acting Coaching, in December 2019.
* Attended all of the Faculty Check-ins/trainings during March – May 2020.
* Attended the June on-line teaching trainings with Shirley Sinacore June 1 and 3, 2020.
* Held a reading series in May-June 2020, open to the community to read potential plays for the SUNY Sullivan Theater Program Season via Zoom and streamed on Facebook. A survey monkey was sent out to the Sullivan Theater community that I’ve compiled (200+ members) and the SUNY Sullivan community (students/staff) to vote on the productions for our “World Wars” Season.
* Facilitated the editing of all the acting courses in Spring 2020 to show the community our capstone projects in a virtual fashion in Acting I and II; Voice and Diction I and Physical Theater I.
* Maintained our awards night ceremony for the end of the year, and the Delta Psi Omega (Theater Honor’s Society) Induction ceremony via Zoom in May 2020.
* Took a master class with Bard College on their making of Caryl Churchill’s MAD FOREST on Zoom, on June 16, 2020.
* Took a master class from Zoom Theatre in Portland, OR, about how to produce live theater on Zoom.
* Took a series of classes every week in June 2020 with ReTheater on integrating Equity, Diversity, and Inclusion, in theater programs (Race/Ethnicity one week, Open/Diverse Casting second week, LGBTQIA+ the next week, and Consent/Body Autonomy the last week).
* Took a Teaching Technical Theater in a Remote Fashion with ReTheater on June 23, 2020.
* Took a specialized training through Digital+Theater on June 25, 2020, for teaching movement/voice/acting in a remote fashion.
* Taught a master class in Remote Learning and the Prison with Justice Arts Coalition on June 30, 2020.
* Started a writing group with adjunct professors Bradley Diuguid (SUNY Sullivan and SUNY New Paltz) and Susan Stroupe (University of Baltimore County and Townson University) every Friday, to focus on publishing theater writing.

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

* I have maintained membership with KCACTF (the Kennedy Center American College Theater Festival): “Started in 1969 by Roger L. Stevens, the Kennedy Center’s founding chairman, the Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 20,000 students from colleges and universities nationwide annually. For 46 years, the organization has served as a catalyst in improving the quality of college theater in the United States. KCACTF has grown into a network of more than 700 academic institutions throughout the country. The goals of the Kennedy Center American College Theater Festival are: to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs; to provide opportunities for participants to develop their theater skills and insight; and achieve professionalism; to improve the quality of college and university theater in America; to encourage colleges and universities to give distinguished production of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works. Through state, regional, and national festivals, KCACTF student and faculty participants celebrate the creative process and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artist individual recognition through awards and scholarships in playwrighting, acting, dramatic criticism, directing, and design. The KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional administrations. With funding and administrative support from the Kennedy Center, the regional administrations coordinate all aspects of the production process on the local and regional level and supervise regional-level KCACTF award, scholarship, and residency programming. The playwrighting chair works with schools that have entered new and student-written plays by providing mentorship in the development of new scripts – assessment specifically designed for a developing play – and by providing information on the numerous playwrighting awards offered. In January and February of each year, regional festivals showcase the finest of each region’s entered productions and offer a wide range of activities, including workshops, symposia, and regional-level scholarship and award programs.”
* I am an active member of NYSTEA (New York State Theatre Education Association): “strong, statewide organization to advocate for Drama/Theatre Education in New York State, NYSTEA promotes and supports theatre education in grades K-12 for the betterment of youth and theatre itself. NYSTEA believes theatre is an essential part of a K-12 education for all students, developing abilities needed for the 21st century such as: Creativity & Innovation; Critical thinking & problem solving; Communication & collaboration; Flexibility & cultural skills; Social responsibility.
* I am an active member of LEAD (Leadership Exchange on Arts and Disability): “In August of 2000, a small group of cultural arts administrators – all of whom were responsible for accessibility at their respective cultural arts organization – gathered at the John F. Kennedy Center for the Performing Arts in Washington D.C. to discuss institutional cultural arts and disability issues. While the level of experience among participants ranged from more than 20 years in the field to less than six months on the job, everyone shared one common goal: the desire to create accessible cultural arts programs that are inclusive of people with disabilities and older adults. That initial group has now grown into a professional network focused on expanding the breadth and scope of accessibility services and programming across the country and around the world. The Leadership Exchange in Arts and Disability (LEAD) network: explores practical methods for implementing accessibility in cultural environments; communicates information about arts and accessibility, and; shares resources and knowledge among professionals in the field of accessibility. LEAD accomplishes its objectives through an annual conference, an active communications network, and resources generated by the LEAD network and maintained by the Kennedy Center.”
* I have also maintained an e-mail membership with The Society of American Fight Directors, UNIMA (Union Internationale de la Marionette), VASTA (Voice and Speech Trainers Association), NCA (National Communications Association, Backstage, TCG (Theater Communications Group), LMDA (Literary Managers and Dramaturgs of the Americas), and TDF (Theater Development Fund). Paying for all these memberships became cost-prohibitive this year, due to continued financial strain on my family from the loss of a house in February 2019, to the forced buying of a home October 2019, but I hope to re-up those memberships, when it’s possible. I have many colleagues in these organizations, so I’m kept apprised of their activities.

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

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

* Participated in SUNY Sullivan Day on August 11, 2019.
* Maintained the Performing Arts Club all year with ONE trip to NYC to see professional work on Broadway in December 2019, to see WAITARESS, in addition to seeing THE ROCKY HORROR PICTURE SHOW at Forestburgh Playhouse on October 2019.
* Participated in Discover SUNY Sullivan Day on November 16, 2019.
* Attended the Theater Facility Meeting with Board of Trustees members, letting them know what the theater needs and the hopes of fulfilling curriculum and dreams for the program.
* Was a part of the hiring committee for the new Communications Director, and attended every interview.
* Participated in 5 recruitment tours in February 2020.
* Attended both Metamorphosis meetings in February and March 2020, to decide how to change it.
* Led a training on remote learning on March 17, 2020.
* Met with Susanne Spring every Thursday for her class March-May 2020, and on Fridays, to help her with her remote learning and on-line teaching.
* Led a training on more tips for remote learning on June 11, 2020.
* Moved my Music Appreciation class to a fully OER class.
* We had several professional development classes on Mondays from 12:15-1:15PM, throughout the school year; most notably we had 4 virtual professional developments during the crisis via Zoom with Tláloc López-Watermann (lighting/projections/set desiger); Danielle Ranno (Stage Manager specializing in opera stage management and currently writing the first textbook about that specialty); Tavia Gilbert (2017 Audie Award Winner and 2018 Audible Book Narrator of the Year); and Earl Alexander (actor, and most famous for his voice work on Louis on the game “Left 4 Dead”).
* I trained Tyler Young for the theater tech position throughout his time at SUNY Sullivan, but a lot of training still needs to happen to get him completely up to speed and for professional standards to be upheld. I have not had the time to do that with my other duties, and the program suffered this year because of that fact. He is a consummate professional, but his knowledge of all of the equipment is still at a beginner’s level.
* I helped develop the Theater Program Track and communicated with other SUNY Theater Programs to achieve articulation agreements with students who wish to transfer.
* Coordinated public relations images for the 2019 SUNY Sullivan Theater Season with one created via email (and I was never able to meet that designer in person – which is painful and not how it is done in the real world) and then was forced to create my own posters the rest of the season because our new PR person was settling into her position when the March 2020 shows needed PR, and Covid-19 took over the time for the other shows. Note: I have never made posters in my life, so I guess this could be considered professional development, as well, because I had to learn.
* Had work study students every semester that worked between 8-10 hours/week – until Covid-19 took their work away.
* Auditions that are open to the community 2 times during the school year.
* I ended up doing most of the design and production duties for THE COUNT PARTINUPLÉS and THANK YOU / I’M SORRY, due to Covid-19, and unclear job duties for our technical assistant. We did not run the Introduction to Production/Technology Class, which usually helps with the load of technical support. I also had to learn video editing, streaming software, creating a pay wall for donations, and the platforms for PR for Instagram, Snapchat, TikTok, and Twitter. I had to learn to use Zoom as a theater stage on the fly, and master the use of sound for that platform, which we were only able to do minimally, as the program did not have the right equipment.
* I was on WJFF, representing the show HEDWIG, LORCA EATS BULLETS, ZOO STORY/THE DUTCHMAN, and the post-mortem of THE COUNT PARTINUPLÉS, THANK YOU/I’M SORRY, and the capstone projects that the station director saw after the fact with 10+ students at every interview because they pre-recorded at the theater with the cast of all the productions and called when I was having a post-mortem with the last shows. I was also on WJFF to announce our August 2019 and January 2020 auditions.
* Organized and participated in the World AIDS Day Event on December 1, 2020 (post-poned due to weather and re-scheduled), open to students and the public.
* Was an actor in our annual VDay events, performing February/March 2019. I also coordinated all of the technical elements, due to our lack of hours allotted to the needs of the Theater Program. I also ensured that it was on the calendar in August 2018. Dr. Cindy Linden, who organizes the event, usually doesn’t request the theater until Spring Semester, so I made sure all of the dates were set aside in August 2018, but they had to be changed at the last minute, due to weather, and I helped coordinate that change.
* Coordinated and fulfilled all lighting, sound, sets, costumes, makeup, hair, and reservations, for all theater productions all year.
* Held a reading series from May-June 2020, open to the community to read potential plays for the SUNY Sullivan Theater Program Season, which was done on Zoom and streamed on Facebook. A survey monkey was sent out to the Sullivan Theater community that I’ve compiled (200+ members) and the SUNY Sullivan community (students/staff) to vote on the productions.
* In discussions with Hurleyville Art Centre/Erin Dudley, and our potential connections with them, as I have worked with many contemporary dance companies in the past, and their tech riders are easy for me to understand.
* I coordinated and implemented a repair of the theater lighting in September 2019, but Tyler Young had too much on his plate to finish the job. His position needs to be full-time, and it makes more sense to have someone supervise him that knows how to run a theater and knows theater equipment, otherwise the position can just be a babysitting job.
* I started the conversation with Tannis Kowalchuk to form a Steering/Advisory Committee for the Theater Program. An initial discussion with President Jay Quaintaince and VP of Academics, Dr. Keith Pomakoy occurred on January 11, 2018. An interest meeting was held on May 2018, and the committee was implemented by September 2018, and the organization of the committee was added to my job duties. I now hold bi-monthly meetings with the members in person, and virtually. We ceased meetings in March 2020, due to Covid-19, and one of our members was in the hospital with the virus.
* Started a BIPOC reading series on Zoom every Monday, July-August 2020, and had a Zoom check-in with students during the initial anger from all of the police shootings and protests.

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

* I send Lorraine Janove-Lopez our Diversity, Equity, Inclusion, and Internationalism plan in our Theater Program every season so she can include our work in her work.
* Was the Parliamentarian for Faculty Council.
* Was a member of the President’s Council.
* Was a member of the Governance Committee.
* I sang the national anthem for the Veteran’s Day ceremony
* Was on the hiring committee for the new Communications Director
* Facilitated and implemented all Theater Program and Performing Arts Club Events in the Seelig Theatre because the hours for the Technical Assistant are not enough to help the Theater Program sustainably.
* Coached the singer, Billy Steeves (a graduate of the Theater Program) for Commencement and was present for the filming that was seen by the public in June 2020.

1. **Service to the Division**

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

* Participated in all Division Faculty Development Days.
* Was one of our representative for President’s Council.
* Attended all of the Division Meetings and all except one Faculty Council Meeting.
* I helped with the hiring of adjunct professors for speech and theater.

1. **Sustainability**

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

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

1. **Service to the Community.**

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

* I worked at Bethel Woods as a stage-hand for 6 concerts during the summer of 2019; including all of the 50th anniversary weekend shows of Ringo Starr, Santana, and John Fogerty.
* Taught a Story Theater class at Chi Hive Studio in Narrowsburg, NY, to students 7-14.
* Performed in our World AIDS Day event at the Seelig Theatre that helped raise money for the World AIDS Day Foundation.
* I joined the Sullivan County Cultural Cohorts Organization that was put together by the Delaware Valley Arts Alliance and the Hurleyville Arts Centre. The organizing meeting occurred on November 9, 2018; and I continue to stay apprised of their work. All the major visual, music, and performing arts organizations in the county were present.
* From September 2019-March 2020, I taught a Musical Theater Production class for our Community Classes Program, that culminated in two performances.
* I hosted and observed the Forestburgh Local Auditions in January 2020.
* I have maintained my relationship with the Kennedy Center American College Theater Festival. I adjudicated the first round of the Irene Ryan Scholarship Auditions at the Region 1 Festival at Cape Cod Community College. I participated in 5 workshops at the Region 1 festival, where I took professional development classes in playwrighting, community college teaching, teaching prison theater, lighting, and physical theater. I also taught a master class on Theater and Disability.
* I taught 3 classes at the New York State Theater Education Association for college theater programs at the Villa Roma January 2020. 3 classes were for any dialects the students wanted to learn. I (also) participated in the College Fair with 3 current and 1 alumni student to talk to potential students.
* Was an actor in our annual VDay events, performing February 2020. This year marked the 22nd Anniversary and the 9th time I have participated in this event since 1997. This is the third year I also had my child, Zia López, on stage with the rest of the women.
* I was the director/choreographer/vocal director for HEDWIG AND THE ANGRY INCH in Fall 2019. I was the director/designer/fight choreographer/classical movement specialist/production manager/lighting designer for THE COUNT PARTINUPLÉS in Spring 2020. I was the dramaturg, director, producer, projection designer, and sound designer for THANK YOU / I’M SORRY in Spring 2020. I was the production manager/lighting designer/projection designer/sound designer for ZOO STORY and THE DUTCHMAN.
* Had three work-study students in the Fall 2019 and Spring 2020 semester that all worked 8 hours/week. This training allows students to receive work outside of the college.
* We held 6+ Karaoke/Improv/Open Mic Friday Nights (Fall 2019) Student Union (Spring 2020) – all open to the public.
* I was a member of the President’ Cabinet.
* Organized all of the Seelig Theatre activities and did most of the technical aspects because our technical assistant is still not trained on all of the aspects of the Seelig Theatre, as my duties don’t allow me the time to get him completely up to speed. Also, as he is part-time, his priority has been given to the Events Coordinator, Hillary Morse, and when her hours are done, he cannot always help the Theater Program (though he volunteers a lot of his time). The Technical Assistant has been retrenched due to Covid-19, but I hope his position will be renewed and conversations will begin to move this position full-time and under the supervision of the Theater Program Director, or, at least, someone who knows theater tech and theater producing.
* Began a working relationship with RTA (Rehabilitation Through the Arts), which is in residence at 9 prisons in the New York area. I have taught at Woodbourne Correctional Facility, and will continue that work in Summer 2019. They would like to start a relationship with SUNY Sullivan, and their theater instructors – which has started, as Nick López is now their Woodbourne Correctional Facility Manager. They are also interested in providing internship opportunities for our students.
* Held a reading series in May-June 2020, via Zoom and streamed on Facebook, open to the community to read potential plays for the SUNY Sullivan Theater Program Season. A survey monkey was sent out to the Sullivan Theater community that I’ve compiled (200+ members) and the SUNY Sullivan community (students/staff) to vote on the productions for our “World Wars” Season.
* Facilitated the editing of the capstone projects in all Acting practicum classes in May 2020, and sent those out to the community, due to Covid-19, and virtual performances being the new normal.

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

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

*Fall 2019 - SEEQ Averages*

SUNY Sullivan Average / Division Average / Jessica Barkl

Overall Teaching Effectiveness: 4.43 / 4.48  / 4.72

     Overall Quality of Course: 4.33 / 4.34 / 4.76

*Fall 2019 - Grade Distribution*

      College Average / Division Average / Jessica Barkl

      Student Success Rates:  not available / 63.9 % / %

      Withdrawal Rates:  not available  /   7.5 % /   %

*Spring 2020 - Grade Distribution*

      College Average / Division Average / Jessica Barkl

      Student Success Rates:  not available / 63.9 % / 80.2%

      Withdrawal Rates:  not available  /   7.5 % /  6.9 %

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

This is no longer required, as I have achieved tenure, but I am always welcome to observation, and, in fact, have had my children’s classes observed by the Methods of Elementary Theater Education Class.

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

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

My personal goals that were decided from the last reporting period were unavailable on the S:Drive. I don’t know if it was deleted, or what happened (as the LPP program went through and deleted a lot of files), but I am unable to find those.

Division-Wide Goals for 2019-2020

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

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

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

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

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

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

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

I was not asked to do any reviews and analysis.

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

I have not received them as of July 19, 2020.

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

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

* To make sure the theater program stays viable during the Covid-19 crisis.
* Continue to produce work that follows DEII (Diversity, Equity, Inclusiveness, and Internationalism) principles.
* Have all productions adjudicated by the Kennedy Center American College Theater Festival (KCACTF).
* Attend the KCACTF Conference in January-February 2021, in its virtual format.
* Recruit, at least, 8 students for the theater program.

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

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

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

*SUMMARY:*

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

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

*MINIMUM QUALIFICATIONS:*

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

*DUTIES AND RESPONSIBILITIES:*

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

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

*Compensation:*

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

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

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

Charge:

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

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

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

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

**Faculty Member**

Additional Comments: (optional)

Signature Date:

*Submit to Division Dean by August 1.*

*Attachments:*

❑ Summary Student Evaluations

❑ Other supporting documents (if applicable)

\_\_Recruitment Plan (attached)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

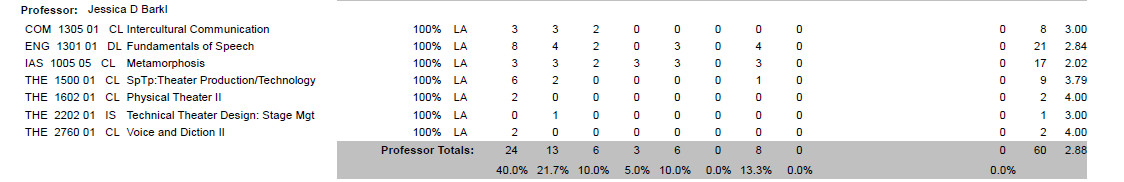
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**Division Dean (Rose Hanofee’s comments from 2018-2019 school year)**

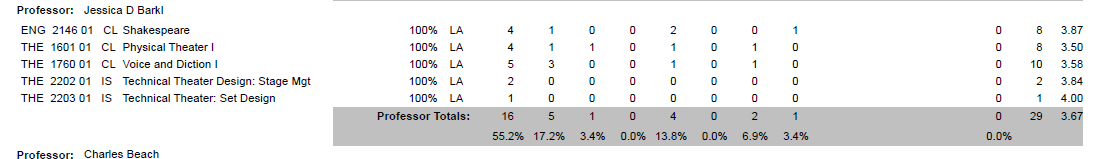
Fall 2019 Grade Dist.





Spring 2020





Jessica has worked hard recruiting for the degree program as well as for the productions she oversees every year. I feel she was one of the most resilient when COVID hit and we had to close campus, imagine moving seated theater classes and productions to online without a lot of time to plan! She could not have been more professional and supportive of her students! I also appreciate the support she gives to adjuncts Nicholas Lopez and Bradley Diuguid, and she provided me with helpful feedback about providing more support to our PT faculty. This is something I’m glad was brought to my attention, I scheduled a meeting inviting all of the college’s part timers and it was well received. I’ll continue this every semester.

Jessica spent a lot of time on this evaluation sharing her accomplishments. I look forward to when campus reopens and we can get back to pursuing recruitment initiatives to build enrollment in Theater, Digital Story Telling, and Computer Graphics where there’s great collaboration taking place!

Comments: (optional)

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

Signature Date:

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

**Vice President for Academic and Student Affairs**

Comments: (optional)

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

Signature: Date:

Theater Arts Program

Recruiting Plan 2020

# Summary

Managing Enrollment is a balancing act that must take advantage of its blend of feature programs, residential housing, access to higher education and the Catskill Region.

# Overview

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Project | Task | Due | Who | notes |
| **Pathways** | Add Acting I to targeted high schools that already have some of our pathways of Speech, Math, Composition, and Science | Spring 2020 | **Rose Hanofee, Dr.Keith Pomakoy, Jessica López-Barkl** |  |
| **Have 15 minutes allotted for tours** | * **Jessica teaching Improv or Stage Combat with current Theater Majors** | Spring 2020 | **Jessica López-Barkl and Theater Majors that are Work Study students** |  |
| **Sullivan and Contiguous County Theater Festival Competition** | * Work with the Theater Program Advisory Committee and Local High Schools to create a Theater Festival Competition | Fall 2020 (December 2020) | **Jessica López-Barkl and Theater Program Advisory Committee** |  |

# Conclusions/ Recommendations

Target 10 new students per year and 25 graduates in five years.