**Annual Assessment Report for 2021-2022 AY**

Reports completed on assessment activities carried out during the 2021-2022 AY will be due September 30th 2022 and must be e-mailed to the Director of Assessment, Dr. Douglas Fraleigh (douglasf@csufresno.edu).

Provide detailed responses for each of the following questions within this word document. Please do NOT insert an index or add formatting. For purposes of this report, you should only report on two or three student learning outcomes (department’s choice) even if your external accreditor requires you to evaluate four or more outcomes each year. Also be sure to explain or omit specialized or discipline-specific terms.

Department/Program: Department of Theatre and Dance. Degree BA Dance

Assessment Coordinator: Kenneth Balint

1. Please list the learning outcomes you assessed this year.

Note: This annual assessment report follows an altered format due to COVID-19. There was not a completed annual assessment for the BA in Dance for the year 2020/2021. This annual assessment report actually follows the SOAP required Measure for 2020/2021.

1. Demonstrate extensive knowledge of the art of ballet through observation and evaluation of dance skills in class work and performance through self-evaluation, surveys and response.
2. Comprehend and apply advanced ballet movement within the classical ballet framework including the capacity to engage focus, discrimination, mind/body harmony, technical excellence and personal investment in all processes such as learning movements, responding to direction, working with colleagues, individual exploration and performance.
3. What assignment or survey did you use to assess the outcomes and what method (criteria or rubric) did you use to evaluate the assignment? Please describe the assignment and the criteria or rubric used to evaluate the assignment in detail and, if possible, include copies of the assignment and criteria/rubric at the end of this report.

Note: Outcome B is directly connected to question 2 below in that their experiential training within the classical ballet framework is needed to assess and draw conclusions from the performance of the dancers and the dancer’s effectiveness in relationship to the choreography or steps and phrases being performed.

The assignment was a written dance concert response. The guideline for the assignment was:

It is advisable to only write about one or two of the dance works from the program.

1. Describe the choreographic concept: What is the dance about?

2. Describe the effectiveness of the dancers in relation to the choreography.

3. Describe the effectiveness of the theatrical elements in their relation to the dance (costumes, lighting design, music, sets and props).

To receive full credit for this assignment your response must:

1. Clearly address the questions above in narrative form (first-person point of view).

2. Be at least 500 but no more than 600 words.

3. Be well written with correct spelling and grammar.

4. Include information on the date, theatre, title, choreographer, dancers, music of the dance works.

5. Utilize the elements of dance (A-F below) to help you describe what you saw.

A. The body: Actions of the whole body, actions of body parts, shapes that are made with the body.

B. Time: How does the dance relate to tempo (fast or slow) and Rhythm (even, uneven or accented).

C. Flow: Is the movement free and unrestrained or bound and controlled.

D. Space: Where does the movement take place? Is it low on the floor, high in the air or in the middle? What directions and pathways do you observe?

E. Force: Is the movement strong and powerful or light soft and delicate?

F. Relationships: Is the movement observed as an individual, with a partner, with a group or in a definable formation?

Your assignment needs to be well written with proper grammar and punctuation. It should total a word count of at least 500 but no more than 700 words. For full credit complete the written assignments by the date listed in the timeline although I will accept your assignment at half value at any point within the month it was assigned.

The assignment is available at the course Canvas site. Students need to email the completed assignment to kbalint@mail.fresnostate.edu with the subject line containing their last name, first initial and the assignment number. For example, SmithDassignmnt#1.

The scoring rubric for the assignment was:



The student’s response assignments can be found at the end of this report.

1. What did you learn from your analysis of the data? Please include sample size (how many students were evaluated) and indicate how many students (number or percentage instead of a median or mean) were designated as proficient. Also indicate your benchmark (e.g. 80% of students will be designated as proficient or higher) and indicate the number of students who met that benchmark.

In terms of the information contained in the response assignment I learned the following:

The students in the Dance 158D course love to see dance performances and to discuss the choreographic content.

The students in the Dance 158D course were not only excellent observers of choreographic movement but also excellent in using the elements of dance to describe and process that they had seen.

There were 12 students in the DANCE 158D course. Eight completed this assignment. Three did not. One student withdrew from the course due to injury.

The benchmark for the assessment was that 80% or more of the students will score a grade of 75% or greater. All students who completed the assignment were deemed proficient and met the benchmark. Six of the students were highly proficient (90-100%).

1. What changes, if any, do you recommend based on the assessment data?

The students responded very well to this assignment in regards to the learning outcomes noted and no changes are requested.

1. If you recommended any changes in your response to Question 4 in your 2020-21 assessment report, what progress have you made in implementing these changes? If you did not recommend making any changes in last year’s report please write N/A as your answer to this question.

NA

1. What assessment activities will you be conducting during AY 2022-23?

Presentation Projects

Student Concert Response Assignments

Student 1 - Concert Response

For this paper I will be talking about two dances I got to see as part of the ACDA conference: “Lockdown Fantasy” and “Paper Dolls”. “Lockdown Fantasy” was choreographed by Micah Klassen and performed by Emiri Hhosoda, Mykaila Kelley, Micah Klassen, Anna Konstantinovsky, Grabriella Nnurhapy, Ashlyn Paulson, Mark Sasaki,Tika Yuille from Santa Monica College. The music used in this piece was Time Alone With You by Jacob Collier and ISIS by Joyner Lucas. “Paper Dolls” was choreographed by Amy A. Wright and performed by Samantha DeRosier, Justice Lajeuenesse Hernandez, Jennie Lozano,  Emilia Isabel Mandujano, India Whitlock from New Mexico State University. The music used in this piece was Various vintage advertisements and media recordings , Ach, Ich Darf Nicht Hin Zu Dir by Johann Strauss, Freudvoll und Leidvoll by Franz Liszt, Anyone who Knows what Love Isby Irma Thomas and Rivers of Blood by Hauschka.

Lockdown Fantasy had a very inserting dynamic of movement and rhythm. It was a hip hop piece in which the group of dancers had various moments of solos and ensemble sections. The dance seemed to explore different emotional reactions, like lust and trauma amongst others. All of their movements were big and very powerful. There were alot of sharp staccato and marcato movements which made it very pleasing to the eye. Their entire bodies were moving rather than having isolation of limbs or upper/lower halves which I actually thought fit this piece really well. They had really good transitions between fast and slow movements which was nice to see and made it seem more fluid. Their faster movements had a lot of energy behind them which to me was really satisfying to see. In the moments of unison I thought the dancers' individuality was still shown which is always nice to see and made the dance seem much more intimate. I thought the music choices made sense for what it seemed they were trying to portray. This piece felt like reflecting back to the craziness we have all been going through the last couple years which I thought was nice and I definitely felt my reactions tracking those being portrayed within each section.

Paper Dolls started off with a spoken word instructing someone (a woman) how to live. The dancers were standing in a clump and seemed to travel as a clump together throughout the entire piece. This dance was much slower than the one previously discussed so it was a nice opposition for me watching them one after the other. The dancers were wearing coat jackets which seemed to play an important role since they were manipulated and traded throughout the dance. There were alot of moments of just walking in a pedestrian way which I thought was interesting to see. They had a few moments of sustained shapes like an arabesque which they did in unison and that I found really powerful. They also had a lot of pleading gestures within the piece which made me wonder if it was in any way connected to the beginning spoken word. The second to last song in this piece brought a slightly quicker tempo into the piece that I thought was nice to see. Most of this last section consisted of floorwork and a lot of legs which looked really interesting when they would randomly freeze. I thought the very ending of the dancers walking off stage one by one was very thought provoking and made me wonder what the significance behind that was. Overall both of these pieces were very interesting and different but nonetheless really enjoyable to watch.

Student 2 - Concert Response

I chose three pieces to write about and reflect on. “We’ll Keep On” was choreographed by a guest artist. I had a lot of notes on this piece, I enjoyed the music. The choreography was accompanied by music from Queen- Somebody To Love. The music has a bit of a swing to it and the choreographer decided to follow the swing of the melody. The consuming was subtle, the use of earth tones matched well with the lighting and the message of the music. I admired the way the dancers moved in and out of the ground. As student of modern dance I see this and feel that this is something I need to work on. They way they did it was effortless, and the use of momentum, tucking the head allowed for a smooth transition up and down into the ground. There are a lot of controlled heavy swings being implemented, which makes me feel like there is struggle in the character development. The use of low transitioning to high work, arabesque and jumps gives me a sense that the dancers are yearning for something better. This piece made me reflect on my own life and think about how we all are just trying to keep ourselves moving through the monotony. The other piece I took an interest in was choreographed by Megan Mapuana, titled Dirty Laundry. The dancers are dressed in ragged tan colored clothes, this reflects used clothes. There’s a clothes bin in the middle of the stage, the feel like I get from this is dark. The music makes me feel as if the clothes bin is some ominous entity dragging these people into a cycle of doom. The style of dance is heavy and the dancers use the bin as crutch, wrapping their arms around the bin as clothes would piled on a bin in prison. I did not think to deep into this piece but it made me think of my laundry and what my clothes has to endure to be in my life. The last Piece I remember viewing was choreographed by another student, titled Sound Of Trees. It had a lightness to it which to me reflects upper body control in the dancers. Breath initiated much of the movement. The design of the stage was very different from the other performances. There was a projection highlighting images and videos of trees blowing in the winds. There was a plank down stage in which the dancers walked across. I felt my own memories of myself playing in the park, surrounded by wind and leaves. I think that was the purpose of this piece, to exaggerate a memory we all share. It is a small memory but for me it is a memory I enjoy looking back to, it is also one I enjoy feeling in the outside world. Sometimes a piece does not need to be story or a dynamic message, it just needs to be a simple message reminding us of the good things in life.

Student 3 - Concert Response

When watching the dances from our ACDA group, one piece that really stood out to me was “I Am Not Thinking of Death, but Death is Thinking of Me” from Snow College. I have never seen anything like this piece. From the costuming, props, choreography, and positioning of the dancers. When I first watched this performance the masks were the first thing that I noticed. I thought that the masks made the dance really interesting to look at and reminded me of artwork I had in my house as a child. Also, I really liked how the two leads were mirroring each other showing one person as dead and the other alive. I thought it was cool how one was laying on the floor with it’s front being the ceiling and the other was sitting up so it faced the audience. The two facings made it interesting for the audience to look at and provided us with a new point of view. The two dancers doing the same choreography also made the concept come to life. I liked how simple the choreography was. I feel like it was perfect since there was already so much going on with the other people in the back, the costumes, and the props.

The overall concept of the dance was very cool too, and I liked how the dancers had different roles and all came together to tell the story. For me the most intriguing character was the one in the back moving the person on the floor. It made me think about who he/she was supposed to be. I came to my own conclusion of the piece that they are death. For me the piece made me feel a sense of worry for the character sitting up in the chair. It made me ask myself some questions like, Is death coming after this person or are they already dead? Is death showing what may happen to the character sitting up in the chair? Overall after watching this piece it

makes the audience feel something that many other dances do not do. It also leaves the audience with questions. This was my favorite that I watched from the ACDA videos because it was so different and something that I had never seen before.

Student 4- Concert Response

I will be writing my concert report in response to the 2022 ACDA At-Large Virtual Adjudication Concert B.3. There are two dances that I will be talking about today one being “The Mundane” and the other being “Lockdown Fantasy.”

When I saw that there was a piece called “The Mundane” I got really excited because I formulated an idea of what I assumed the piece was going to be about. I imagined it was going to be a demonstration of mundane happenings through exciting movement. After watching the piece, I realized I got ahead of myself and that the dance was surprisingly not what I thought it was going to be. Not to say it wasn’t exciting, it just wasn’t what I expected. The music is what threw me off a bit. I imagined it was going to be an instrumental, I just didn’t think it would be an electronic upbeat instrumental. I also noticed that there was one moment of repetitive movement when she was standing to the side which left an impression, and it was also in ABA format.

For the second piece, I decided to pick blindly so that I wasn’t picking a dance that I was drawn to. I chose at random, and it happened to be “Lockdown Fantasy.” This was a really fun piece to watch. The topics are not something you’d associate with fun (like the name for one) but also the first three chapters which were titled lust, trauma, and defeat. Aside from the names, the movement was something that I haven’t really had the opportunity to see at the university level, so it was quite refreshing. I thought that it was a really well thought out piece. The use of “chapters” was a clever way to tell the audience what each snippet was about without it feeling forced or spoon fed. The use of imagery (the short political clips) in these videos was where I did disconnect a little bit. It was one of those things where I couldn’t relate the videos to the movement, but it also helped me try to figure out what the choreographer’s intentions were. The use of lighting in this video was also nice. The different colors through the different themes definitely helped the viewer feel what the dancers were trying to evoke. The movement itself was, again, really fun. I enjoyed watching the sharp and quick moves as well as how well the dancers seemed to work together. It felt like a safe space in which each dancer provided an encouraging and inviting persona that is easier to connect with from an audience member’s perspective. This piece really showcased the importance of community, even if it was just a dream.

Student 5 – Concert Response

The first dance I will be writing about is called “I am not thinking of death, but death is thinking of me” and was choreographed by Dmitri Peskov. Right away, I was intrigued by the masks the dancers were wearing. This brought many questions to mind. Who are these masks representing? Are they going to be in masks the entire time? What do the masks mean? These questions arose before the dance even started, so I found it effective in drawing in the audience’s attention. In the beginning of the piece when one dancer started moving the limbs of the dancer on the floor, I noticed the dancer sitting down moving their limbs the same way. This brought on another question: how are these two dancers connected? I appreciated the other dancers that were behind the dancer manipulating the movement because I thought it added depth to the space. It was almost like a ripple effect as they were doing the same movement just slightly off the timing of the original movement. When the dancer on the floor finally joins the other in the chair, I realized the two dancers in the chairs seem to be reaching to get away from the group behind them. Are the dancers behind representing death? I ended up deciding they did represent death. As they pulled the two in the chairs down I noticed them take their masks off and the rest of the dancers retreated from them. Unfortunately this was how the dance ended, and I was left with some unanswered questions. However, I did appreciate that because I felt that it could be open to interpretation by different viewers. Overall I found the movement in this piece to be simple, yet effective. I do not think that it needed any more technical movement.

The next dance “[Dönüsüm](https://vimeo.com/showcase/9457359/video/699088305),” choreographed by Seda Aybay caught my attention right away with the very first movement and the way the light was hitting each individual dancer. I enjoyed when the first dancer broke out into a phrase with a quicker tempo because it contrasted the surrounding dancers with slower, more fluid movements. As the majority of the dancers exit the stage, I was surprised to see a duet emerge through the darkness of the stage as the lighting switches to a diagonal pathway of light. During this duet, I wondered about the dancer's intention. Are they connected, or just dancing next to each other at the same time? When they finally interacted with one another, I got excited because I was hoping they would do so. Although it was short lived, I found that to be a powerful moment. As the lights changed to a grid-like pattern, I noticed dancers traveling on the ground before breaking out into individualized movement. This made me question if each phrase was choreographed movement or if it was improvisation. Again, the majority of the dancers left the stage and a soloist stayed on. I found it really satisfying when the dancer would move to each beat of the music. As more dancers returned on stage, it was nice to see a unison phrase with different facings. As the dance came to an end, I noticed the dancers returning to the same line they started which I felt was a great way to finish this piece. Overall I found the lighting to be very beneficial to this piece. I appreciated the contrast of movement which was both percussive and fluid, and thoroughly enjoyed watching this dance.

Student 6 - Concert Response

Directions: One Breath at a time

The Contemporary Dance Ensemble

Artistic Director: Kenneth Balint

Choreography by: Kenneth Balint, Nicholas Castro, Jessica Lopez Morales, and Jose Ruiz

Fresno State University Theatre

We Work Alone Together

Choreographer: Kenneth Balint

Costume Coordinator: Kenneth Balint

Lighting Designer: Regina Harris

Dancers: Nicolas Castro, Khalil Curry, Megan Evans, Cory Faamausili, Fatima Flores, Alicia Longoria, Jessica Lopez Morales, Jose Ruiz, Siena Simas

Music: With Smoke Comes Fire by Robert Ruth composed by R. Ruth, Exile by Lo Mimieux composed by L. Mimieux, I Don’t Smoke by Mythical Score Society composed by Mythical Score Society, Three House Story by Mike Franklyn composed by M. Franklyn, Making A Mess by Joseph Falkenskold composed by J. Falkenskold, Black Gold by Yi Nantiro composed by Y. Nantiro.

This was the opening choreography of the concert. I immediately noticed a lot of arm expression and free movements in general. The lights were very bright and the costumes were very colorful and they stood out more thanks to the white lights. I did not notice any pattern in the colors of the costumes as they look like very casual clothes. Another thing that I saw very quickly was the separation between dancers by the squares drawn on the floor. I understand that we live in difficult situations caused by the world pandemic, and this choreography represents that reality. The dancers were wearing masks as well.

Their spatial usage in this choreography was very wide. They moved at all levels: floor level, medium level and slightly up level. Their movements did not seem to require extreme force and the flow was more on the lighter side. They were dancing almost all the time, sometimes together, sometimes independently from each other, and I think that is when the choreography fulfilled its relationship with the title We Work Alone Together.

I liked the Latin music that started to sound next. It gave more warmth and joy to the scene and it was accompanied with more hip movements. Soon the music changed to an acoustic guitar, and the mood changed almost drastically. In general, the musical choices made this choreography very contrasting. Nevertheless, it kept its free essence and because of this freedom, I felt like sometimes each dancer had its own inside rhythm that was not entirely immersed with the music character. At the end the music became happier, like kids music, I would say even comic and the dance transferred to the floor level.

June 24th

Choreographer: Jose Ruiz

Costume Coordinator: Jose Ruiz

Lighting Designer: Liz Crifasi

Dancers: Nicholas Castro, Khalil Curry, Megan Evans, Cory Faamausili, Fatima Flores, Alicia Longoria, Jessica Lopez Morales, Siena Simas

Music: Sway, Sway by Heinali composed by Heinali, Spring by Flume composed by Alexander Dennis and Harley Streten, Bad Things by Alison, Wonderland composed by Alexandra Sholler, Chet Porter, Ishaan Chaudhary, Trent Kniess, Valentino Khan and William Curry.

This was my favourite choreography. It started with the sound of a harp, very soft and slow. The dance began slow and delicate like dancing in the clouds. The beginning was almost at the floor level. A movement that called my attention in this initial part was the hand movements. It was like wanting to let go of something and throwing it away. The dancers were dancing more together. Other movements I saw included a lot of extensions by the legs and some elasticity demands. At the end of this section, the music stopped and they performed more round movements.

The second part started with electronic music and I liked this music. It had very interesting electronic effects. I kept observing leg extensions and the dancers performed lengthening of their whole bodies. Other outstanding figures I noticed were diagonal shapes. In general the dancers had good engagement with the music.

In the third part of this choreography, the music had some vocals and still was electronic. I liked this music too as it was modern and in a good way more pop commercial. The choreography was executed more in groups or sections. The movements were faster but soft and at a medium level (into space). They were also free movements: delicate but with significant precision. I liked that the lighting had close relation to the music. In terms of the music changes and the moods, the colors were violets and blues. The costumes were neutral and blended perfectly with the lights, and I would say with the music, too.

I think this was my favorite choreography because it had slow soft music which I enjoy very much. I enjoyed the delicate movements with plenty of precision and elasticity-- I would love it if my body had the same elasticity of these dancers. Their tempo accordingly with the music was magical because sometimes the music was slower, but they kept a faster flow without disengaging from the rhythm.

Student 7- Dance concert Response

On Tuesday February 17th at seven thirty I watched the Contemporary Dance Ensemble. The theatre where the dance concert took place is called The John Wright Theatre. The dance concept of the first dance number called we work together alone. The dance showed the effectiveness of powerful shapes. During the dance piece one of the dancers poses had a strong powerful pose while the other dancers were moving around in their square. The movements take place in a middle floor on the right down stage. The movements are well controlled. When the music changes the tempo so does the color background on the stage changes too. It's a very interesting move because when the song has a slow tempo the music goes to dark blue. When the music changes to a high tempo color changes to a bright light. Throughout the dance piece the forces of the dance movements were strong and powerful. That’s strong and powerful force that each dancer had when they were in the formation was well organized. The separation of the six feet apart made it very strong for the concept of the dance. I was able to focus on each individual due to the clear formation. While it looks like they are working alone it seems that they are working together in sync. So, it looks like they are working together throughout the whole song.

The next dance piece i saw was called June 24th. the choreographer was by Jose Ruiz. The dance concept remind me of a rave theme. The reason why I said that for that dance piece was it took me to a music journey when I went to raves. I definitely was dancing while I was watching this piece because of the sound of music. The sound of the music had a slow tempo beat with a drop in each song it played. What i mean by drop was the music change in tempo. from slow to fast. There was three songs played in this dance piece. The movement was a slow dance that matched well from the music. There was a part when two of the dancers, Alicia and Siena, were moving there legs and while their hands were behind their back. That's when I thought to myself that this is slow tempo movement. The effectiveness of the lights changed while the music changed as well. The flow was a free unrestrained movements. The force was a delicate movement due to the flow of the dance and music. Majority space of the dance movement was low and the pathways of the dancers were going diagonal. The other pathways I observed in the dance were left and right when they jumped in their squares. That part did got my eyes wide opened because I didn’t expected that because of the tone of the music. This one was a slow peaceful dance piece that remind of a rave party. I did enjoy the movements that were applied in that dance piece

Student 8 – Concert Response

Both pieces I will be responding to are works from the ACDA concert. The first piece I will discuss is titled “Body and Soul,” danced by Zachary Segovia and choreographed by Jimmy Hao. The music the piece uses is titled “Aad Guray” by Deva Premal and was premiered in 2020. In this piece, a soloist is on stage covered in a long sheet of fabric. Throughout the dance, I get the idea that the dancer is trying to convey some type of struggle and the sharing of vulnerability. I think that the fabric helps convey this message, as the dancer is constantly wrapping themselves up in the fabric in different ways. The lack of costuming, or being nude, made me get the sense of the dancer being vulnerable whilst going through this struggle. I notice the struggle through the dancers’ reach outside of the fabric, only to be consumed by it once more while retreating back inside themselves and into the fabric. I noticed a lot of shapes made by the body throughout this piece, as well as a pretty constant low level. I feel that the majority of the movement was slow and sustained. It was also more bound due to the fabric the dancer was constrained in. I felt that the blue lighting added to the vulnerability feel of this piece, but also giving it a sense of calmness. The lighting makes me come to the conclusion that whatever the dancer is struggling with, they have come to an acceptance and are allowing themselves to feel through whatever that struggle may be.

The second piece I will discuss from the ACDA concert is titled “Inside the Exterior.” This piece was choreographed by Marley Aiu and danced by Marley Aiu and Frances Camuso. The music used for this piece is titled “Kaili Hamada” by Sylvan Esso and was premiered in 2020. In the beginning of the piece, I notice a lamp and some lightbulbs placed in a pile on the ground. This is a duet that raised a lot of questions for me. I am still not certain what this dance was about, but for me I found it to be about discovery; as if doing certain things for the first time. Some moments in this piece that led me to this observation included the dancers dressing and undressing, meticulously moving the light bulbs around, to finally interacting with one another by touch. I feel that the dancers effectively convey this when they interact with one another with cannons and supporting each other’s weight with partner work. The lighting was effective in giving this piece a mysterious feel with the added blackout in the middle of the piece and the use of the lamp. The movement was dynamic, as it had both sustained movement as well as sharp, quick gestures. It was also dynamic in the fact that the dancers’ movement was both low on the floor and middle in space. The tempo of the movement was not consistent, adding another layer into the piece. I also noticed a lot of repetitive gestures and phrasing which was similar to the lyrics that kept appearing in different areas of this piece. When this dance comes to an end, I am left wondering about the lightbulbs they seem to be organizing. Why are they there? And what, if anything, do they symbolize?