

Adesola Akinleye, PhD, FHEA, FRSA
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Academic qualifications:

- **PhD**
Canterbury Christ Church University, UK: Dec 2011
School of Sports and Exercise Science (Interdisciplinary study: sociology, dance, kinesiology & education)
Dissertation: *Body, Dance & Environment: an exploration of embodiment and identity*

- **MA (distinction), *Film***
Middlesex University, UK: Nov 2020
School of Arts and Creative Industries

- **MA (distinction), *Work Based Learning: Dance in Community and Education***
Middlesex University, UK: Feb 2008
Institute of Work Based Learning and Professional Practice (and on-line education)

Teaching Certificates:

- **Fellow of Higher Education Association, UK (FHEA)**
- **Post-graduate Certificate in Higher Education, UK (PGCHE)**

Dance Training:

- **Dance Theatre of Harlem Company (Professional engagement) – New York, USA**
- **Martha Graham School (student) – New York, USA**
- **Rambert Academy (student) – London UK**
- **Certified GYROTONIC® & GYROKINESIS® teacher**

Recent Practice-based Research:

Co-Artistic Director of DancingStrong Movement Lab.

- **Research Affiliate MIT (2020)–** Collaboration with MIT faculty, researchers, and students in Architecture, Urban Planning, ACT, and the Media Lab, as well as external collaborators from *Theatrum Mundi*, an organization that engages in research and teaching on the public lives of cities. Through lectures, performances, workshops, and class discussion, this project asks questions such as: Within our practices, how do we become attentive to a community's emotional, cultural and corporeal memory in order to move beyond the codified routes used to initially understand them? <https://arts.mit.edu/artists/adesola-akinleye/> , <http://act.mit.edu/academic-program/courses/fall-2020/4-314-advanced-workshop-in-artistic-practice-and-transdisciplinary-research/>

- *Choreographing the City: as/at the city limits* (2019) – Research and Development working with architects, engineers, dancers and musicians. Public sharing of process in UK at The Place, London; Royal Academy of Arts, London; and Re:generations 19, The Lowry, Salford. <https://vimeo.com/381010242>
- *Light Steps*, UK (2018) – re-work for children 3-4 and children’s centers inspired by children’s responses to the artwork of Spencer Finch. Premiered at the Turner Contemporary Museum, Margate. Toured work across UK in Spring/Autumn 2018
- *Found* (2017) – work for children 4-7 developed from the year-long Ila project working with three schools and their local museums in Bristol, London, UK and Flint, USA www.ilaproject.com
- *Baptism in three songs* (2017) – Flint water crisis. R&D creative workshops with grandparents and young people in the Flint area. Community performance from R&D performed by grandparents and children as part of International Water Day. Professional dance work premiered at The Place, UK and later performed in USA.
- *Remain* (2016) - created for Wayne State University, December ’16 concert – a work responding to the ‘Brexit’ Referendum UK and USA election. <https://vimeo.com/168401264>
- *Passing (2): The price of a ticket* (2016) – commissioned by Let’s Dance International Frontiers (LDIF)16 for Biography strand of programming. Developed from *Passing 1* exploring the female identities offered to ‘mixed-race’ and Black women.
- *Passing (1): I right my own story* (2015) created for Wayne State University, December ’15 concert – a work in memory/honor of two Trans young people I worked with at the Ruth Ellis Center. <https://vimeo.com/234114021>
- *Light Steps* (2014-16) - Created for children (3+) and family audiences. The piece takes inspiration from artist Spencer Finch’s Summer ’14 exhibition at The Turner Contemporary Museum, Margate 2014; *The skies can’t keep their secret*. Premiered at the Turner Contemporary Museum, Margate. Toured work across UK in Spring/Summer 2016 <http://www.lightstepsdance.com>
- *Untitled: Women’s Work*, USA (2014) – work based on the experiences of women in the Flint and Detroit areas. Live performance and accompanying documentary film. Toured Detroit, Flint & Ann Arbor in summer 2014. Premiered at the *University of Michigan Center for the Education of Women + (CEW+)* conference for economic development, Ann Arbor 2014 <http://vimeo.com/100578331>
- *Corsets, Grains and Greenways: Dancing Downtown Ann Arbor* (2012) - University of Michigan – based on the history of a downtown two-block area.

- *Shadowball Jazz Opera* (2010) - *Hackney Music Development Trust*, UK - Choreographer; Music by Julian Joseph, Libretto by Mike Phillips: telling the story of the end of segregation in professional baseball in USA. Working with three inner city primary schools.
- *Jingle Dress* (2010) – commissioned by *State of Emergency*, a 50 minute dance piece for under fives and their families. National tour of UK September to November 2010
- *Geography of the Body* (2009) – Performed as part of *Resolution 09!* Robin Howard Theatre, The Place, London UK : an exploration as physicalisation of Narrative Inquiry and Ethnography methodology.
- *IOcAte* (2008)– site-specific work for the Saïd Building, Oxford, commissioned by *Oxford Dance Festival*. UK – based on narratives of workers in the building
- *TRACE* (2007-2008)– performed in winter 07, toured spring 08 with educational workshops held in local schools June 08. This piece was commissioned through an Artist Bursary from *Dance in Hertfordshire (Dance Digital)*. UK – created from the narratives of local residents about a street in St. Albans.
- *Migrations* (2007) – site-specific work with local refugee groups of children and young people commissioned by *Manchester International Festival* and *Ludus Dance*. UK
- *Truth & Transparency* (2007)– Toured 07 commissioned by *Dance North West* with additional funding from Arts Council England. Research & Development was carried out as part of *Exploratorium, Dance North West 06*. UK – based on Ralph Ellison’s book ‘*The invisible man*’

Teaching Experience:

Fellow of Higher Education Association (FHEA)

Post-graduate Certificate in Higher Education, UK (PGCHE)

On-line: Wrote and saw course through two validation periods over 10 years, and Program Leader for on-line BA and MA in Professional Practice programs (BAPP & MAPP) at Middlesex University. These programs have led the field in on-line delivery of arts-based education for the past ten years.

Experience teaching: ballet technique, contemporary dance technique, composition/ choreography, Sociology of the Body, Arts in Education, research methods, dance theory, dance history, Dance & World Cultures, somatic studies & yoga, Human Movement Principles, certified GYROTONIC® & GYROKINESIS® teacher.

Recent Master classes given in 2019 /20: Boston Conservatory, USA, University of Michigan, USA, Irie! Dance Theatre, UK, University of North Carolina at Greensboro, USA, Dance Theatre of Harlem on-line, USA.

- **Central Saint Martins, UK (2020 to present) Associate Lecturer**, University of the Arts London M-ARCH: spatial practices.
- **MIT, USA (2020 to Present), Research Affiliate and Guest Artist**, co-teaching with Prof. Gediminas Urbonas, ACT course 4.314/4.315 supported by CAST - The MIT Center for Art, Science & Technology.
- **Middlesex University, UK (09 - present) Senior Lecturer**, Faculty of Arts and Creative Industries.
- **Wayne State University, USA (2013 – 2019) Adjunct Lecturer**, teaching ballet technique, contemporary technique, dance history, community dance.
- **Trinity Laban, UK (2015 – 2018) External Examiner** for Dance in Community, post-graduate diploma course.
- **Dance Theatre of Harlem, USA Summer School (2011 & 2012) Faculty**, Summer School Detroit.
- **University of Michigan, USA (2012) Guest teacher and choreographer**, Dance Department winter and spring semester.
- **South East Dance, UK (2011) Artist facilitator**, Professional Development Residency for creating dance performance for young people: sharing my choreographic process with other choreographers.
- **London Metropolitan University, UK (2009) visiting choreographer** for a term working with 3rd year BA students – work presented at The Bernie Grant Centre, London 2009
- **Canterbury Christ Church University, UK (2009-2010) lecturer** in contemporary dance for Dance BA course.
- **Creative Partnerships, UK (2002 - 2005) Artist & Creative Agent**, consultant for arts across the core curriculum [Nursery thru 12] (London, Luton, Kent).
- **Enfield Local Educational Authority, UK (2005-2008) Specialist Link Teacher** part of School Sports Co-Ordinator (SSCO) team, I led professional development for teachers: developing teaching dance [Nursery thru 12].
- **Green Candle Dance Company, UK (2005 -2007) Community Dance Artist**, working in schools, hospitals, with an emphasis on the Deaf community, UK
- **Learning Through the Arts, Canada (2003-2005) Artist** in schools
- **Manitoba Artists in School Program, Canada (2003-2005) Artist**, a national artist in residency in schools' program across Canada.
- **University of Manitoba, Canada (2003-0205) Adjunct Lecturer**, *The Faculty of Kinesiology and Recreation Management*; teaching and assessing *Human Movement Principle* (1st year BA course) and *Human Movement & the Expressive Arts* (3rd year BA course)
- **School of Contemporary Dancers, Canada (2000–2002) General School Coordinator and teacher** in the general and professional programs
- **State University of New York, Stony Brook, USA (1997-1999) Adjunct Lecturer**, *Theatre Faculty*; teaching and assessing BA courses *Dance Appreciation*, *Dance & World Culture*, *Choreography and technique classes*

- **Saltare Foundation for the Arts, (1994-2000) Founder and Director** of community dance program in London, UK and later Long Island, USA and professional dance company touring UK and east coast USA.
- **White Cloud Studio, New York, USA (1990's) GYROTONIC® teacher** at Julio Horvath's

Examples of University teaching responsibilities:

- Middlesex University, UK, Faculty of Arts and Creative Industries, Professional Practice Distance learning (on-line based) program for professional artists working in the field. Module One ACI3611 (BA level Reflective Practices), Module Two ACI3622 (BA level Research Methods), Module Three ACI3633 (BA level Research Inquiry); Module One DAN4510 (MA level Reflective Practices and Ethics), Module Two DAN4630 (MA Advanced Practitioner Inquiry: meaning making in action), Module Three DAN4760 (MA Independent Professional Practice Project: Cultivating questions through inquiry) [Description of responsibilities: wrote course, Course Leader, curriculum development, wrote course handbooks, mentored students, preparation and delivery of lectures, grading students, developed on-line support network for students, in 2017 I successfully revised both BA and MA programs for validation.]
- Organized and ran Symposiums with colleague Helen Kindred as part of a continuation of Professional Practice program, giving artists an opportunity to share practices. Wright-ing the Somatic (2016) <https://www.youtube.com/watch?v=BQaq3YadpW0> Narrating the Somatic (2018) <https://www.youtube.com/watch?v=d25kksFHGws> Queering the Somatic (2019) <https://vimeo.com/383369828> [Description of responsibilities: worked collaboratively to organize the event, budget & funding, curated event, hosted event, organized documentation of event and subsequent guest editor for *Journal of Dance and Somatic Practices 11:1* 2019, based on first symposium]
- Wayne State University: wrote and taught on-line courses in dance history, wrote and taught in-person course community dance and dance history (as well as teaching technique classes and devising choreography with students for performance). [Description of responsibilities: developed existing syllabus, graded students, prepared and delivered lectures.]
- University of Michigan: USA, School of Music, Dance & Theatre, yoga lab 128-428 winter 2012, Ann Arbor Dance Works spring 2012. [Description of responsibilities: developed existing syllabus, graded students, prepared and delivered lectures, led a group of students in research project, choreographed for student site-specific performance, supported in performance management.]
- University of Manitoba, Canada, Faculty of Kinesiology and Recreation Management: Principles of Human Movement Education 57.142, Movement Principles and the Expressive Arts 57.341; Fall 2003, Winter 2004, Fall 2004, Winter 2005.

[Description of responsibilities: developed existing syllabus, compiled required reading handbooks, devised and graded exams, prepared and delivered lectures, student mentoring.]

- State University of New York, Stony Brook, USA, Center for Dance, Movement and Somatic Learning: World Dance & World Culture THR 168, Dance Appreciation THR 102, Performance Ensemble THR 400, Modern Dance Technique and History 1 THR 165; Fall 1997, Winter 1998, Fall 1998, Winter 1999.
[Description of responsibilities: developed existing syllabi, devised and graded exams, prepared and delivered lectures, student mentoring.]

Arts in Education programs:

- Creative Partnerships, UK: a government's flagship creative learning program, established in 2002 to develop young people's creativity across England. I worked as an artist-in-schools and also as a school advisor/*Creative Agent*. (2005-2011)
- ArtSmarts, CA: Canadian national initiative bringing together artists, educators and communities in arts activities linked to educational outcomes. I created a program and ran it in two school districts (2004-5)
- Learning through the Arts (LTTA): Toronto Royal Conservatory of Music, CA: An educational partnership designed to transform the teaching and learning processes in public school systems, using the arts as tools for delivering general curriculum. I worked as Artist across two school systems. (2002-5)
- Human Movement and the Expressive Arts: course designed to teach physical education trainee teachers how to incorporate the arts (particularly dance) across the PE curriculum - Adjunct Lecturer [University of Manitoba, CA] (2002-5)

Funded Research:

- **Arts Council England:** *Light Steps* and *Ila* project. Research with and for young people and their engagement with dance and museums. Focus of children who are first- or second-generation immigrants in UK and identify as African American in USA.
- **The Center for the Education of Women+:** Jean Campbell Research Fund. Supporting grant for workshops in community with senior women, for the Flint area – Share Art Flint, Greater Flint Arts Council, community Arts Mini Grant: *Untitled: Women's Work* was dance-based research looking at the lived experience of women living and working in the Flint and Detroit areas. It was an attempt to take the body seriously when we talk about women's work/what makes a 'good' job. *Untitled: Women's Work* is both scholarly art and artistic research using narrative inquiry, dance and film as research methodologies. (2013/2014) <http://www.cew.umich.edu/news-story/women-and-economic-security-conference-may-14-16-2014/>
- **Canterbury Christ Church University:** The inter-relationship between, body, identity and environment, PhD (2008 – 2011)
- **British Council, Comenius Regio Funding:** The effects of introducing dance (& music) into the school curriculum on child confidence & parental engagement with children's services in urban areas in England & Spain (2009 –2011)

- **Department for Culture, Media and Sport and the Department for Children, Schools and Families**, UK: The effects of visiting artists and creative curriculum on school culture and learning outcomes in schools in UK & USA (2007 – 2008)

Publications & Presentations [ORCID iD 0000-0001-7342-8292]:

Forthcoming publications:

- *(re:)claiming ballet* / Intellect books, March 2021
- *Dance in Dialogue series: Dance, Architecture and Engineering* / Bloomsbury Publishers, April 2021.
- Akinleye, A. (2020, September 15). *Contacting Improvising: recognising institutional racism in our dance classrooms*. ID: Independent Dance.
<https://www.independentdance.co.uk/wp-content/uploads/2020/09/Essay-by-Dr-Adesola-Akinleye-contacting-improvising-WITH-CITATION.pdf>
- Akinleye, Adesola (2019) *Play: 'ideas are statements not of what is or what has been but of acts to be performed'*. chapter in Bacon, J., Hilton, R., Kramer, P., and Midgelow, V. ed., *Researching (in/as) Motion: A Resource Collection, Artistic Doctorates in Europe*, Series: Nivel - Artistic Research in the Performing Arts. London: Theatre Academy, University of the Arts Helsinki.
- Akinleye, Adesola and Helen Kindred (2018) Guest Editor *Journal of Dance and Somatic Practices*. Iss:11.1 <https://www.intellectbooks.com/journal-of-dance-somatic-practices-111-is-now-available>
- Akinleye, Adesola (2019) '*...wind in my hair, I feel a part of everywhere...*': Creating dance for young audiences narrates emplacement. *Journal of Dance and Somatic Practices*, Iss:11.1 pp. 39-47(9) https://doi.org/10.1386/jdsp.11.1.39_1
- Akinleye, Adesola (2018) Move Meant, Stuart Hall Foundation *Skin Deep*, Iss: 8, pp.31–38 <https://skindeepmag.com/products/magazine-issue-8-movements/>
- Akinleye, Adesola (2018) *Border Identities*, Animated, Spring 2018, pp.9 –11 <https://www.communitydance.org.uk/DB/animated-library/border-identities?ed=43340>
- Akinleye, A. ed., (2018). *Narratives in Black British Dance: Embodied Practices*. London: Springer. <https://www.palgrave.com/gb/book/9783319703138>
- Akinleye, Adesola & Rose Payne (2016) Transactional Space: Feedback, critical thinking, and learning dance technique, *Journal of Dance Education*, Vol.16 Iss: 4, pp.144-148, <http://www.tandfonline.com/doi/full/10.1080/15290824.2016.1165821>
DOI: 10.1080/15290824.2016.1165821

- Akinleye, Adesola (2016) *Narrating Spaces* chapter in Brookes ed., *Black Women in Dance: Stepping out of the barriers*, Serendipity Artists Movement Ltd, pp. 74-83
- Akinleye, Adesola (2015) *Her life in Movement: Reflections on embodiment as a methodology* chapter in Wellard, Ian, ed. *Researching Embodied Sport: Exploring movement cultures*, Routledge, pp.178-196 <https://www.routledge.com/Researching-Embodied-Sport-Exploring-movement-cultures/Wellard/p/book/9781138793446>
- Akinleye, Adesola. (2012). Orientation for Communication: embodiment, and the language of dance. *Empedocles: the European Journal for the Philosophy of Communication*, 4(2), pp.101-112. <http://www.intellectbooks.co.uk/journals/view-Article,id=17548/>
- Nottingham, Paula and Adesola Akinleye. (2014) Professional artefacts: embodying ideas in work-based learning, *Higher Education, Skills and Work-based Learning*, Vol. 4 Iss: 1, pp.98–108 <http://www.emeraldinsight.com/doi/abs/10.1108/HESWBL-09-2012-0036>
- Bryant, Peter, Adesola Akinleye, and Alan Durrant, (2013) Educating the early career arts professional using a hybrid model of work-based learning, *Higher Education, Skills and Work-based Learning*, Vol. 3 Iss: 1, pp.17 – 29 <http://www.emeraldinsight.com/journals.htm?articleid=17078211&ini=aob&>

Awards, Accolades and Fellowships:

- MIT Research Affiliate 2020
- Theatrum Mundi Fellowship 2019 & 2020
- Dance Writing Impact Award 2018, One Dance UK (shortlisted)
- Fellow of Royal Society for the encouragement of the Arts, Manufactures and Commerce (FRSA)
- One Dance UK, Champion Trailblazer Fellowship 2016 to 2017
- Bonnie Bird New Choreography Award 2006, UK
- ADAD Trailblazers Fellowship 2006, UK
- First Video Fund 2004 to 2005, Canada
- Woman of the Year for Dance in the Community 1999 – Town of Islip, New York, USA