

Curriculum Vitae
Kehinde Ishangi
2022

General Information

University address: Dance
College of Fine Arts
Montgomery 0202
Florida State University
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Professional Preparation

- 2007 MFA, Florida State University, Tallahassee, FL. Major: Dance. Dance Science. Supervisor: Dr. Nancy Smith Fitchter, Dr. Tom Welsh, Dr. John O. Perpener, Dan Wagoner and Gerri Houlihan.
- 1993 BA, Brenau University, Gainesville, GA. Major: Dance Pedagogy. cum laude.
- 1989 High School, Robert M. Calloway and Academic and Performing Arts Complex. Major: Dance.

Nondegree Education and Training

- 2019 Bill Evans Teachers Institute.

This professional development training for somatic educators was used to explore The Evans Method and discover ways to integrate Evans' methodology into my FSU dance technique classes.
- 2018 Dunham Technique Seminar, Chicago, IL.

This professional development opportunity allowed me to further my research of the Dunham Technique, train with Master Teachers, and further my integration of somatic practices with the form.
- 2017 Gyrokinesis, Tallahassee, FL.

This training served as a certification update.
- 2016 Jacob's Pillow Improv Traditions, Becket, MA.

This workshop supported my desire to deepen my solo choreographic practice by integrating Blues and Jazz improvisational skills inside my studio practice.

2013 Workshop in GYROTONIC® Pathways of the Hip, Shoulder and Spine, West Palm Beach, FL.

Every two years, certified trainers must re-qualify for their instructor license. This workshop is a continued education course that allowed me to integrate functional anatomy into my Gyrotonic classes.

2005 Escola da Danca, Salvador, Bahia, Brazil.

This was a one-week workshop where I explored the hybrid dance form of Rosangela Silvestre.

2005 Ronald K. Brown/Evidence Dance Company, Internship, New York, NY.

A two-week workshop that also allowed me to intern/apprentice with Evidence Dance Company and studied the directing/coaching of Ronald K. Brown.

2005 West Virginia University, West African Dance, Drum and Culture Study Abroad Program, Ghana.

A month-long study abroad program that allowed me to deepen my study of African dance, history, culture, and song.

1997–1999 Tampa School of Ballet, Tampa, FL.

I continued intensive ballet technique coaching with Ballet Master Erikki Tann.

1991 Alvin Ailey American Dance School, Summer Program, New York, NY.

I trained as a summer scholarship recipient at the Ailey School studying Ballet, Dunham, Graham, Horton, and Simonson Techniques.

1987–1989 Ballet Mississippi School of Ballet and Junior Company, Jackson, MS.

As a high school student, I was a member of the Mississippi Ballet Youth Company and a student in its school.

Professional Credential(s)

2021–present Gyrotonic Archway Certification.

This course allows me to build the Dance Science Curriculum and expand my teaching.

2021–present Zena Rommett Floor-barre Certification.

This course allows me to build the Dance Science curriculum and expand my teaching.

2021–present Gyrotonic Jumping-Stretching Board Certification.

This course allows me to build the Dance Science curriculum and expand my teaching.

- 2014–present Franklin Method Educator.
- I have completed all three levels of this somatic practice. Level 1 dealt with understanding and embodying the bones. Level 2 deals with understanding and embodying the muscles, and Level 3 is dedicated to understanding and embodying the movement and function of the organs.
- 2012–present Certified in GYROKINESIS® Level 1.
- 2011–present Certified in GYROTONIC® Level 2.
- This certification course builds on Level 1 and incorporates more complex movement sequences.
- 2009–present Certified in GYROTONIC® Level 1.
- This certification allowed me to train in a somatic system that supports suppleness, flexibility, and expansive movement.
- 2005–present Certified in STOTT PILATES®.
- This certification course is a strength-based conditioning system inspired by the work of Joesph Pilates.
- 2021 Gyrotonic Archway Certification.
- The Gyrotonic Method utilizes specialized equipment, each requiring certification. In addition, the Archway certification course incorporates inverted exercises, unlike the other repertoire, allowing dancers to better train the upper body for inversions and integration of the back with the lower body.
- 2021 Zena Rommett Floor-Barre® Certification.
- This Floor-Barre certification supports my integration of functional anatomy within the Ballet Technique. Floor-Barre utilizes Ballet vocabulary on the floor to strengthen and reeducate alignment, core control, and muscular coordination.
- 2021 Gyrotonic Jumping-Stretching Board Certification.
- The Gyrotonic Jumping-Stretching Board certification course utilizes specialized equipment. In Jumping-Stretching Board, participants expound upon Gyrotonic vocabulary to increase movement range, build jumping capacities, and improve proprioception in turning.
- 2019 Franklin Method Level 3 Educator Training, New York, NY.
- This somatic method is the highest level of training in the Franklin Method education system. This certification process focused on the function and movement of the organs.
- 2019 Gyrotonic Leg Extension Unit, Tallahassee, FL.

The Gyrotonic Leg Extension certification course uses specialized equipment focused on the knee joint. The Leg Extension course provided additional education for building knee strength while integrating upper body coordination and control.

- 2017 Certification in CoreAlign®, Sarasota, FL.
- This certification expounded upon my Pilates training, designed by a physical therapist who utilizes Pilates movement vocabulary to increase gait and bilateral muscular efficiency.
- 2015 Certified in GYROTONIC® Application for Dancers Level 1, New York, NY.
- This certification course, designed for dance vocabulary, augmented my knowledge of the Gyrotonic Expansion System to train dancers as athletes more intensely.

Professional Experience

- 2017–present Assistant Professor, School of Dance, Florida State University.
- 2014–2015 Performer, Narcisse/Movement Project, New Orleans, LA, USA. Company member.
- 2014 Soloist, Dancing Grounds' Dance for Social Change, New Orleans, LA, USA. Performed the solo, "The Most Important Thing" choreographed by Marion Spencer.
- 2013 Guest Artist, Crescent City Choreographers, New Orleans, LA, USA. Performed in the Dance for Life Festival.
- 2013 Guest Artist, Soloist, Maya Taylor Dance Company, New Orleans, LA, USA. Performed "They Shoot Horses Don't They?" at Marigny Opera House's New Dance Festival.
- 2013 Performer, 2B Tribe, New Orleans, LA, USA. Dance company member.
- 2012 Soloist and Co-choreographer, SOULZ, a musical Paris, France.
- 2009–2011 Performer, Soloist, Compagnie Georges Momboye, Paris, France. Tour nationally and internationally with Sacre du printemps and Ciel et terre.
- 2009 Guest Artist, Compagnie Armstrong Jazz Ballet of Paris, France. Performed at Stage Internazionale Di Danza, Torre Dell'Orso – Lecce, Italy Dance.
- 2009 Performer, Fais danser la poussière (Film), Paris, France. Featured dancer in the ELOA Production aired on France TV2.

- 2008–2009 Principal Dancer and Rehearsal Assistant, Compagnie James Carlès, Toulouse, France. Performed at Hommage aux Chorégraphes Afro-Américains Festival Danses et Continents Noirs.
- 2004–2007 Graduate Teaching Assistant, School of Dance, Florida State University.
- 2006 Business Off Clerical Etc, School of Dance, Florida State University.
- 2005–2006 Athletic & Rec Assistant, CAMPUS REC FITNESS CENTER, Florida State University.
- 2005–2006 Health Profession Aide, APARTMENT HOUSING 1, Florida State University.
- 2006 Guest Artist, Terpsicorps Dance Theatre, Asheville, NC, USA. Performed "The Scarlet Letter," as Pearl.
- 2000–2004 Performer, Principal Dancer, Cleo Parker Robinson Dance Ensemble, Denver, CO, USA. Performed nationally and internationally.
- 2002 Guest Artist, Ishangi African Dancers, New York, NY, USA. Performed at Roots International Festival, Gambia, West Africa.
- 2000 Guest Artist, Dallas Black Dance Theater, Dallas, TX, USA. Performed in "Porgy and Bess".
- 1999 Guest Artist, Ballethnic Dance Company, Atlanta, GA, USA. "Urban Nutcracker," Waltz of the Flowers.
- 1998 Guest Artist, Florida Dance Theater, Lakeland, FL, USA. Performed "Nutcracker," Sugar Plum Fairy.
- 1993–1997 Performer, Soloist, Ballethnic Dance Company, Atlanta, GA, USA. Performed nationally.

Visiting Professorship(s)

- 2016–2017 Florida State University, College of Fine Arts, School of Dance.
Responsible for teaching Ballet in lieu of a professor's sabbatical year and supporting the needs of the department's conditioning studio.
- 2013–2014 Tulane University, Department of Theatre and Dance.
Responsible for integrating course in the Dance Sciences into the curriculum.

2007–2008 Florida State University, College of Fine Arts, School of Dance, Dance Science.

Honors, Awards, and Prizes

University Undergraduate Teaching Award Nominee, Florida State University (2020).
Coca-Cola Minority Scholar, Coca-Cola Scholars Foundation (1992).
Alvin Ailey American Dance Center Summer Scholar, The Ailey School (1991).

Fellowship(s)

Florida State University Fellow, Florida State University (2005–2006).

Current Membership in Professional Organizations

Florida Black Dance Artists Organization
International Association for Blacks in Dance
International Somatic Movement Education and Therapy Association

Teaching

Courses Taught

Ballet (DAA5218)
Ballet III (DAA4210)
Contemporary Dance II (DAA3109)
Dance Kinesiology (DAN3714)
Ballet II (DAA3209)
Contemporary Dance (DAA5118)
Contemporary Dance I (DAA3108)
Science of Dance Training (DAE5305)
Directed Individual Study (DAN4905)
Special Topics in Dance (DAN5930)
Directed Individual Study (DAN5905)
Special Topics in Dance (DAN4935)
Ballet I (DAA3208)
Franklin Method (DAN4935)
Franklin Method (DAN5930)
Dance Conditioning (DAN3744)
Dance Conditioning for Grads (DAN5905)
Research in Dance Sciences (DAN5930)
Apparatus Training (DAN4935)

Apparatus Training (DAN5930)
Cross Training for Injured Dan (DAN4935)
Reformer Coaching (DAN4935)
Reformer Coaching (DAN5930)
Introduction to the Dance Profession (DAN2101)
Mentored Studio Practice (DAN5905)
Beginning Ballet I-Nonmajors (DAA1200)

Curriculum Development

Created a course in Dance Science at Tulane University. This course was geared to creating greater body awareness and increased injury reduction (2015)

Master's Committee Chair

Douglas, A., graduate. (2021).
Vick, L., graduate. (2020). *Washing of Classical Ballet: A Choreographic Investigation of Disturbed Stillness and the Ocean's Control.*
Gray, D., student. *R3MX: An Embodied Structured Mixtape.*

Master's Committee Member

Bailey, L. F., graduate. (2021). *REVERENCE/RELEVANCE: CHOREOGRAPHING ENVIRONMENTAL SUSTAINABILITY IN BALLET.*
Amos, E., graduate. (2019). *Every Sunday Morning: An Investigation of Improvisatory Dance and Ritual Practices of the Black Church.*
Nielson, E., graduate. (2019). *Long Live The Team: Choreographic Exploration of My Grieving Body and The Carnival as Heal Expression.*
Persall, M., graduate. (2019). *Mi Protesta A Venezuela: A Study Of The Afro-Venezuelan Dance Form Tambor And Its Cultural Importance In Modern Day Venezuela.*
Ortiz, C., graduate. (2018). *Break and Build: A movement installation of Hip-Hop and Healing.*
Rivas, S. A., graduate. (2018). *Creating a Targeted Conditioning Program to Manage the Demands of a Choreographic Work.*
Copeland, C., student. *The Slow Regard of Silent Things: Building Mental and Emotional Resilience for Dancers.*

Bachelor's Committee Member

Molina, C., student. *Jump Training For Dancers.*

Supervision of Student Research Not Related to Thesis or Dissertation

Jones, S. (2019).

I served as Faculty Mentor for this MA Candidate preparing for the student adjudicated concert, Days of Dance.

Cauley, L. (2018–19).

I served as Faculty Mentor for this MFA Candidate preparing for the student adjudicated concert, Days of Dance.

Tucker, A. (2018–19).

I served as Faculty Mentor for this BFA Candidate preparing for the student adjudicated concert, Days of Dance.

Ward, M. (2018–19).

I served as Faculty Mentor for this BFA Candidate preparing for the student adjudicated concert, Days of Dance.

Cobblah, M. (2017–18).

Melissa Cobblah submitted work for the student adjudicated concert, Days of Dance. I served as her faculty mentor.

Additional Teaching Not Reported Elsewhere

Ishangi, K. (2022). *Zena Rommett Floor-Barre and Ballet Master Classes*. Florida A & M Mahogany Dance Company.

A series of Master Classes were taught using functional anatomy in the practices of Floor-Barre and Ballet technique.

Ishangi, K. (2020). *Dance in Paris Study Abroad Program Director*. Florida State University.

A month-long experience in Paris, France studying dance and history. Cancelled due to COVID.

Ishangi, K. (2019). *Gyrotonic Guest Lecturer, Moving from the Organs*. Florida State University, School of Dance.

This lecture focused on the movements of the heart and lungs.

Ishangi, K. (2014–2016). *DANC 4810-01, Conditioning for Dancers*. Tulane University, Department of Theatre and Dance.

Ishangi, K. (2013–2014). *DANC 3830, Intensive Modern Dance III, Undergraduate*. Tulane University, Department of Theatre and Dance.

Ishangi, K. (2013). *DANC 4810-01, Dance Movement Science, Undergraduate*. Tulane

University, Department of Theatre and Dance.

Ishangi, K. (2013–2014). *DANC 4830 Intensive Modern Dance IV, Undergraduate*. Tulane University, Department of Theatre and Dance.

Ishangi, K. (2013). *DANC 6910-02, Dance Movement Science, Graduate*. Tulane University, Department of Theatre and Dance.

Ishangi, K. (2013–2015). *DANC 2970, Modern Dance II, Undergraduate*. Tulane University, Department of Theatre and Dance.

Ishangi, K. (2013–2015). *DANC 4820, Ballet IV, Undergraduate*. Tulane University, Department of Theatre and Dance.

Ishangi, K. (2013–2015). *DANC 6910-01, Modern Dance II, Graduate*. Tulane University, Department of Theatre and Dance.

Ishangi, K. (2013–2016). *Adjunct Professor*. Tulane University.

Ishangi, K. (2012). *Movement Coaching*. The Ishangi Institute.

Ishangi, K. (2011). *Dance Conditioning*. Urban Bush Women's Summer Leadership Institute.

Ishangi, K. (2011–2012). *Gyrotonic*. Rituel Studio, Paris, France.

Ishangi, K. (2011–2013). *Pilates and Gyrotonic*. Romney Pilates Center.

Ishangi, K. (2011–2015). *Teacher of Ballet, Pilates, and Gyrokinesis*. Ashe Cultural Arts Center, Sisters Making a Change.

Ishangi, K. (2010–2012). *Ballet, Pointe, Modern, History, Choreography, and Dance Conditioning*. Académie Américaine de Danse de Paris, Paris, France.

Ishangi, K. (2010–2012). *Dance Faculty*. Académie Américaine de Danse de Paris.
Taught Ballet, Modern, Pointe, Dance Conditioning, History and Choreography.

Ishangi, K. (2010–2012). *Gyrotonic and Gyrokinesis*. Gyrotonic® Paris, Paris, France.

Ishangi, K. (2010). *Pilates, Gyrotonic, and Client Rehabilitation*. Body-N-Balance.

Ishangi, K. (2009–2011). *Pilates Mat and Reformer*. Equilibré Pilates, Paris France.

Ishangi, K. (2008–2009). *Ballet and Dance Conditioning*. Centre James Carlès, Toulouse, France.

- Ishangi, K. (2008–2009). *Dance Faculty*. Centre James Carlès, Toulouse, France.
- Ishangi, K. (2007). *Dance Conditioning*. Urban Bush Women's Summer Leadership Institute.
- Ishangi, K. (2007–2008). *Dance Conditioning Specialist*. Urban Bush Women and Jant-Bi, Senegal, West Africa.
- Ishangi, K. (2006). *Modern and Pilates Mat*. Valdosta State University, Governor Honor's Program.
- Ishangi, K. (2006–2007). *Pilates Mat*. Ballet Arts Conservatory of Tallahassee.
- Ishangi, K. (2006–2007). *Pilates Mat and Reformer*. Lifelong Fitness.
- Ishangi, K. (2005–2007). *Ballet Faculty*. Orchesis Contemporary Dance Theater, Florida A & M University.
- Ishangi, K. (2005). *Ballet Guest Artist*. Brenau University.
- Ishangi, K. (2004–2005). *Associate Artistic Director, Choreographer, and Ballet Faculty*. Florida A & M University, Orchesis Contemporary Dance Theater.
- # Ishangi, K. (2002–2003). *Ballet and Pointe*. Center of Dance of Arvada.
- # Ishangi, K. (2000–2004). *Ballet and Pointe*. Cleo Parker Robinson Dance School.
- # Ishangi, K. (2000–2004). *Ballet Faculty*. Cleo Parker Robinson Dance School.
- # Ishangi, K. (1999–2000). *Guest Ballet Faculty*. Academic and Performing Arts Complex.
- # Ishangi, K. (1997–1999). *Co-chair of Dance Department, Ballet and Pointe*. Blake Magnet High School.
- # Ishangi, K. (1994–1995). *Ballet and Jazz*. Booker T. Washington Community Center.
- # Ishangi, K. (1994–1997). *Company Ballet Class*. Ballethnic Dance Company.
- # Ishangi, K. (1993–1994). *Ballet and Tap*. College Park School of Dance.
- # Ishangi, K. (1993–1997). *Ballet, Pointe, and Modern*. Ballethnic Academy of Dance.

Ishangi, K. (1991–1993). *Ballet, Pointe, and Jazz*. Gainesville School of Ballet.

Research and Original Creative Work

Publications

Invited Book Chapters

Ishangi, K. (contract). *Dancing Across Historically Racists Borders*. Manuscript under contract for publication, Intellects, United Kingdom.

This book anthology allows me to insert my voice into mainstream conversation about adapting studio practices to meet the current demand for choreographic work. April 2021 is the official publishing date.

Ishangi, K. (2021). *Dancing Across Historically Racists Borders*. In Adesola Akinleye (Ed.), *Re: Claiming Ballet*. Intellect, UK. Retrieved from <https://www.intellectbooks.com/re-claiming-ballet>

This book anthology allows me to insert my voice into mainstream conversation about adapting studio practices to meet the current demand for choreographic work.

Presentations

Invited Keynote and Plenary Presentations at Conferences

For invited keynote and plenary presentations at conferences, 100.0% were international in scope.

Ishangi, K. (presented 2016). *Female Leadership in Dance Medicine*. Plenary presentation at Women in Dance Leadership, Women in Dance Leadership, Baton Rouge, LA. (International)

This panel discussion centered around the needs of Dance and Movement Science.

Invited Keynote and Plenary Presentations at Symposia

For invited keynote and plenary presentations at symposia, 50.0% were international, 50.0% were national in scope.

Ishangi, K. (presented 2018, November). Exploring Functional Anatomy through Dunham Technique. Keynote presentation in Jean-Christophe Goddard and James Carlès (Chair), *Corpus Africana: Danser et penser L'Afrique et Ses Diasporas*. Symposium conducted at the meeting of Université Toulouse-Jean Jaurès and Compagnie James Carlès, Université Toulouse-Jean Jaurès, Toulouse, France. (International)

This conference allowed me to expound upon my summer research the FYAP grant supported.

Ishangi, K. (presented 2018, February). Self-care as Political Warfare. Keynote presentation in *Social Justice Symposium 2018*. Symposium conducted at the meeting of Florida State University, Tallahassee, FL. (National)

In this presentation, somatic concepts from the Franklin Method were instrumental in helping participants learn how to care for their body, mind, and spirit as they pursue the tiring task of creating social change.

Invited Presentations at Conferences

For invited presentations at conferences, 70.0% were international, 30.0% were national in scope.

Ishangi, K. (presented 2022, April). *Evolving, Developing, and Sustaining Somatic Practices in Higher Education Dance Programs*. Presentation at Professional Pathways in Somatic Movement: Building Knowledge, Skills & Practices, International Somatic Movement Education & Therapy Association, Virtual. (International) Retrieved from <https://ismeta.org>

Serving as a co-facilitator and panelist, panel members from various higher education institutions discussed strategies for integrating and growing practices and theoretical concepts within university dance programs.

Ishangi, K. (presented 2021, October). *The Power of Touch: Cueing for Dance Educators and Movement Specialists*. Presentation at Engaging Embodiment: Somatic Applications in Global Health, Education and Social Justice, International Somatic Movement Education and Therapy Association. (International)

The Power of Touch workshop utilizes somatic practices focused on functional anatomy integrated with tactile cueing.

Ishangi, K. (presented 2020, October). *The Power of Touch: Cueing for Dance Educators and Movement Specialists*. Presentation at Engaging Embodiment: Somatic Applications for Global Health, Education and Social Justice, International Somatic Movement Education & Therapy Association, Santa Barbara, CA. (International)

This presentation uses ideas based on functional anatomy to give supportive tactile feedback to participants. Postponed due to COVID.

Ishangi, K. (presented 2020, September). *A Pedagogical Gaze into Functional Anatomy and Tactile Cueing*. Presentation at Dance Science and Somatic Educators, Dance Science and Somatic Educators, St. Charles, Missouri. (National)

Canceled due to COVID.

Ishangi, K. (presented 2020, February). *(re:) claiming ballet: dancing back*. Presentation at Fluid Black Dance Back, Collegium for African Diaspora Dance, Durham, North Carolina. (National) Retrieved from <https://www.cadd-online.org/2020-conference.html>

As a contributor to the book project (re:) claiming ballet, I was a part of the conference theme "Dancing Back," which featured a panorama of ballet beyond the vantage point of the White mainstream.

Ishangi, K. (presented 2019, June). *A Pedagogical Gaze into Tactile Cueing*. Presentation at Emerging Pathways within Somatic Movement and Dance Education, National Dance Education Organization and International Somatic Movement Education & Therapy Association, New York, New York. (International)

This movement presentation involved examining effective practices in giving tactile feedback to students in dance studio practices.

Ishangi, K. (presented 2019). *The Anatomically and Medically-Wise Dancer: A 21st Century Approach to Sustaining Healthy Movement*. Presentation at Etched in Stone: Resilient through Time, International Association of Blacks in Dance. (International)

Ishangi, K. (presented 2018, July). *A Pedagogical Gaze into Functional Anatomy*. Presentation at Making Your Corner of the World a Better Place: Somatics, Science, Pedagogy, and Performance, Somatic Dance Conference, Hobart and William Smith Colleges, Geneva, NY. (International)

This conference was my first opportunity to present at a conference amongst my peers in dance and movement science. It offered a chance to discuss the necessary implementation of functional anatomy in studio practice.

Ishangi, K. (presented 2018, March). *Exploring the Pelvis through Functional Anatomy*. Presentation at the meeting of American College Dance Association Southeast. (National)

This presentation was explicitly for dance educators. I shared my research on the understanding of efficient placement and the role of the pelvis.

Ishangi, K. (presented 2017). *Arthrokinematic Rhythm of the Neck*. Presentation at Franklin Method Educators Continuing Education, Franklin Method Institute, New York, New York. (International)

This presentation allowed me to go deeper in my research surrounding the bone rhythms of the cervical spine.

Refereed Presentations at Conferences

For refereed presentations at conferences, 50.0% were international, 50.0% were state in scope.

Ishangi, K. (presented 2021, January). *Black Women in Our Lives*. Presentation at Looking Back and Thinking Ahead: Black Women in the Arts, Florida State University, Tallahassee, Florida. (State)

This presentation was a panel discussion.

Ishangi, K. (presented 2021, January). *Sensing the Centers: Enlivening Self-Awareness*. Presentation at Urban Enneagram, Sirius Encounters. (International)

This presentation integrates somatic practices with concepts of the Enneagram.

Invited Workshops

For invited workshops, 50.0% were international, 33.3% were national, 5.6% were regional, 5.6% were state, 5.6% were local in scope.

Ishangi, K. (2021, December). *The Somatic Enneagram*. Workshop delivered at Sirius Encounters. (International)

This workshop explored the intelligence centers of the head, heart, and body as described by the Enneagram through somatic practice and development.

Ishangi, K. (2021, October). *Zena Rommett Floor-barre*. Workshop delivered at Academic and Performing Arts Complex, Dance, Jackson, MS. (Local)

Students participated in a 90-minutes class exploring pelvic alignment.

Ishangi, K. (2021, May). *Transforming Energy with Somatic Practice*. Workshop delivered at Sirius Encounters, Beyond the Doors. (International)

This presentation explored ways in which somatic practice aids self-awareness and emotional intelligence.

Ishangi, K. (2021, March). *Courage*. Workshop delivered at Artist Seeking Transcendence. (National)

In this presentation, I shared the process of making Not My Enemy, both film and dance concert versions.

Ishangi, K. (2021, February). *Dance Kinesiology and Conditioning*. Workshop delivered at The Links, Incorporated, Rising Stars & Young Achievers. (State)

This presentation discussed aspects of the field of Dance Science.

Ishangi, K. (2020, September). *Exploring the Core through Gyrokinesis*. Workshop delivered at Virginia Commonwealth University, Dance Department. (National)

The workshop explored the anatomical function of the abdominals, pelvic floor, and back through the system of Gyrokinesis.

Ishangi, K. (2020, July). *Developing Somatic Awareness with the Enneagram*. Workshop delivered at The Urban Enneagram, New Orleans, LA. (International)

This workshop supported participants in embodying the three triads of the Enneagram.

Ishangi, K. (2020, July). *Inspired by Dunham*. Workshop delivered at Bates Dance

Festival, Lewiston, Maine. (International)

I taught a series of workshops using functional anatomy and Dunham Technique. The conference length and format changed due to COVID.

Ishangi, K. (2020, February). *Applying Functional Anatomy to Dance Technique*. Workshop delivered at American College Dance Association West, Scottsdale, AZ. (National) Retrieved from https://www.acda.dance/?page_id=655

Ishangi, K. (2019, July). *Orgokinematics of the Heart and Lungs: Expansion through Movement*. Workshop delivered at Urban Bush Women's Summer Leadership Institute, New York, NY. (International)

This workshop allowed participants to better embody the movement of the heart and lungs.

Ishangi, K. (2019). *Pilates for Dancers: An Approach through Functional Anatomy*. Workshop delivered at International Association of Blacks in Dance, Dayton, OH. (International)

Ishangi, K. (2018, July). *Pathways of the Foot, Knee and Hip*. Workshop delivered at Urban Bush Women's Summer Leadership Institute, Arizona State University, Tempe, AZ. (International)

This workshop allowed me to help participants become aware of their whole body-- by integrating their mind-body connection with the pathways of the lower leg.

Ishangi, K. (2018, March). *Dance Conditioning: Flexible and Strong Shoulders*. Workshop delivered at American College Dance Association, Coker College, Hartsville, SC. (Regional)

This workshop shared with participants the need for conditioning the shoulders considering the current trends in studio practice.

Ishangi, K. (2017, July). *Conditioning: Establishing an Embodied Practice*. Workshop delivered at Urban Bush Women's Summer Leadership Institute, NYU Tish School of the Arts, New York, NY. (International)

This workshop allowed me to support participants in being connected through their whole body, not just physically but mentally and emotionally.

Ishangi, K. (2017). *Ballet Technique*. Workshop delivered at Florida State University School of Dance Summer Intensive, Florida State University, Tallahassee, FL. (National)

Ishangi, K. (2017). *Dance Conditioning*. Workshop delivered at Florida State University School of Dance Summer Intensive, Florida State University, Tallahassee, FL. (National)

Ishangi, K. (2017). *Dunham Technique*. Workshop delivered at Florida State University School of Dance Summer Intensive, Florida State University, Tallahassee, FL. (National)

Ishangi, K. (2015). *Dance Conditioning*. Workshop delivered at International Association of Blacks in Dance. (International)

Invited Lectures and Readings of Original Work

For invited lectures and readings of original work, 8.3% were national, 8.3% were state, 83.3% were local in scope.

Ishangi, K. (2022, April). *Dancing Abroad*. Delivered at Florida State University School of Dance, Tallahassee, FL. (Local)

This panel discussion shared with students possible avenues toward creating a career path abroad.

Ishangi, K. (2021, November). *Gyrotonic: Exploring the Archway*. Delivered at Florida State University School of Dance. (Local)

This presentation offered students to expand their knowledge, understanding, and use of the Gyrotonic Expansion System.

Ishangi, K. (2021, November). *The Practice of Somatics*. Delivered at Brenau University Dance Department. (Local)

This presentation explored the history and development of somatic practices.

Ishangi, K. (2021, August). *The Power of Touching: Cueing for Dance Educators and Movement Specialists*. Delivered at Dance Science and Somatic Educators. (National). (Cancelled due to COVID-19)

Ishangi, K. (2021, March). *A Discussion on Dance Lineage and Pedagogical Practice*. Delivered at Florida State University School of Dance. (Local)

In this lecture, I shared my teaching philosophy based on my dance lineage.

Ishangi, K. (2021, March). *Not My Enemy: Faculty Work-in-Progress Discussion*. Delivered at Florida State University College of Fine Art. (State)

Ishangi, K. (2020, October). *A Career in Dance*. Delivered at Florida State University. (Local)

I was a Guest Lecturer in Intro to the Dance Profession. The lecture navigated a career in Education and Dance Science.

Ishangi, K. (2020, April). *Developing a Personal Practice in Dance*. Delivered at Florida State University, School of Dance. (Local)

Forum Panel.

Ishangi, K. (2019, October). *Alumni Panel*. Delivered at Florida State University, School of Dance. (Local)

Forum panel.

Ishangi, K. (2018, November). *A Journey into the Dance Sciences*. Delivered at Florida State University, School of Dance, Introduction to the Dance Profession, Tallahassee, FL. (Local)

Ishangi, K. (2017, November). *Embodied Movement: The Art of Tactile Cueing*. Delivered at Florida State University, School of Dance, Theory and Practice of Dance Technique, Tallahassee, FL. (Local)

Ishangi, K. (2017, October). *Living and Working Abroad*. Delivered at Florida State University, School of Dance Introduction to the Dance Profession, Tallahassee, FL. (Local)

I delivered a lecture for the Introduction to the Dance Profession course.

Master Classes

For master classes, 18.2% were international, 18.2% were national, 36.4% were regional, 27.3% were local in scope.

Ishangi, K. (2022, March). *A Somatic Approach to Dunham Technique*. Master class delivered at University of Maryland, College Park, College Park, Maryland. (Local)

This masterclass engaged somatic approaches within Dunham Technique.

Ishangi, K. (2021, November). *Dunham Technique Master Class*. Master class delivered at Washington & Lee University. (Local)

This class explored functional anatomy while building somatic awareness within the Dunham Technique.

Ishangi, K. (2021). *Exploring the Core with GYROKINESIS®*. Master class delivered at Virginia Commonwealth University Dance Program, Richmond, VA. (Local)

This Masterclass explored the use of the core, including the pelvic floor, gluteal muscles, and abdominals, through the movement vocabulary of Gyrokinesis.

Ishangi, K. (2019, December). *Dunham Master Class*. Master class delivered at Jackson Public Schools, Academic and Performing Arts Complex, Belhaven University, Jackson, MS. (National)

This class offered an opportunity to continue to share my research on functional anatomy and Dunham Technique.

Ishangi, K. (2012). *Dance Conditioning*. Master class delivered at Florida State University, Dance In Paris Study Abroad. (International)

Ishangi, K. (2000). *Ballet*. Master class delivered at Cutno Dance Center for

Education. (Regional)

- # Ishangi, K. (1999). *Ballet and Jazz*. Master class delivered at Dalton School of Ballet. (Regional)
- # Ishangi, K. (1996). *Ballet Master Class*. Master class delivered at Brenau University. (International)
- # Ishangi, K. (1995). *Ballet Master Class*. Master class delivered at University of Georgia. (National)
- # Ishangi, K. (1995). *Guest Ballet Teacher*. Master class delivered at Gainesville Ballet Company. (Regional)
- # Ishangi, K. (1994). *Ballet Master Class*. Master class delivered at Academic and Performing Arts Complex, Jackson, MS. (Regional)

Original Creative Works

Original Choreography

Ishangi, K. (2020). *Not My Enemy* [Dance film]. Film Presentation.

This 77-minute-long film expands the concepts and ideas from the dance concert version and includes issues in social justice.

Ishangi, K. (2017). *Not My Enemy* [Modern]. New Orleans Contemporary Arts Center.

This dance concert work supports the four pillars of my research agenda: bridging functional movement and conditioning with an artistic process supporting social justice.

Ishangi, K. (2015). *Witnessing* [Contemporary ballet]. Bethune-Cookman University.

This choreographic work offered a conditioning program with a somatic emphasis to help dancers connect to the theme of standing in their best selves.

Ishangi, K. (2014). *Carried by Grace* [Contemporary]. Tulane University.

This work was used as a catharsis for the choreographer and the student performers to consider how to move forward after the passing of a loved one.

Ishangi, K. (2013). *Permettez-vous asseoir* [Contemporary ballet]. Tulane University.

This work was created with the seed of learning how to step back from life and simply be. Student performers engaged in many discussions about learning to accept present states.

Ishangi, K. (2008). *Inner Reflections* [Modern]. Hillsborough Community College.

Created as a requirement for the MFA degree and began with a study from choreography class surrounding weight and speed.

Ishangi, K. (2005). *Recovered Time* [Contemporary]. Pearce Auditorium, Brenau University.

Work that looks at the need to create social change surrounding childhood trauma.

Ishangi, K. (2005). *Beyond Shadows* [Contemporary]. Florida A & M University.

A work created for students at FAMU; addresses the need to see and embrace our hidden selves.

Ishangi, K. (1993). *Coming Together* [Modern]. Brenau University.

Created in partial fulfillment of my B. A. at Brenau University.

Performances

Invited Performances

Ishangi, K. (Performer). (2021, November). *Short Ride in a Fast Machine* [Modern dance concert]. [Origination of the work by Dan Wagoner]. [Artistic direction by Rachel Hunter]. Tallahassee, FL: FSU School of Dance.

Ishangi, K. (Dance Artist). (2020, January). *Ancestors* [Pointe and Afro-Contemporary Concert Dance]. [Origination of the work by Kehinde Ishangi and Irène Tassebedo]. [Artistic direction by Irène Tassebedo]. Ouagadougou, Burkina Faso: Festival International de Danse Ouagadougou.

In preparing for this choreographic work, I used concepts gained through my study of the Dunham Technique, i.e., functional anatomy (somatics) and a personalized conditioning program.

Ishangi, K. (Dance artist). (2020–2022). *Threshold* [360-degree Short Dance Film]. [Origination of the work by Ilana Goldman]. [Artistic direction by Malia Bruker and Ilana Goldman]. Sans Souci Festival of Dance Cinema: Boulder, CO: FSU Center for the Advancement of Human Rights.

This film explores the trauma and resilience of women while using art as a medium for healing. Additional Screenings: ZED Festival Internazionale Video Danza: Bologna, Italy; Agropoli Dance Festival: Agropoli, Italy; Thessaloniki Cinedance International: Thessaloniki, Greece; Virtual Reality Experience Festival: Rome, Italy; Red Dirt Film Festival: Stillwater, OK; North Dakota Human Rights Arts Festival, The Plains Art Museum: Fargo, North Dakota; Through Women's Eyes Film Festival: Sarasota, FL.

Ishangi, K. (Dance Artist). (2019, December). *Boschimanne: Living Curiosities* [Modern concert dance]. [Artistic direction by Kesha McKey]. Contemporary Arts Center: National Performers Network.

This performance was an invitation to the annual National Performers Network conference.

Ishangi, K. (Soloist). (2018, November). *Hommage à Katherine Dunham* [Dance concert]. [Origination of the work by Dance choreography]. [Artistic direction by Kehinde Ishangi]. Centre culturel Henri Desbals, Toulouse, France: Université Toulouse-Jean Jaurès and Compagnie James Carlès.

I created this work to support my lecture presentation during this conference and honor the dance legacy of Katherine Dunham, utilizing the somatic lens I bring to her work.

Ishangi, K. (Choreographer). (2018, November). *Not My Enemy* [Dance concert]. [Origination of the work by KM Dance Project]. [Artistic direction by Kehinde Ishangi]. Nancy Smith Fichter Dance Theatre, Tallahassee, FL: FSU School of Dance.

This work supports the four pillars of my research agenda: bridging functional movement and conditioning with an artistic process supporting social justice.

Ishangi, K. (Soloist). (2018, November). *What lies beneath* [Dance concert]. [Origination of the work by Kehinde Ishangi]. [Artistic direction by Kehinde Ishangi]. Centre culturel Henri Desbals, Toulouse, France: Université Toulouse-Jean Jaurès and Compagnie James Carlès.

I created this solo during my tenure as an MFA candidate. The work addresses the healing of childhood trauma.

Ishangi, K. (Ensemble). (2018, July). *You, Me, We: Understanding Internalized Racial Oppression & How It Manifests in Our Artistic Community* [Dance Concert]. [Origination of the work by Dance choreography]. [Artistic direction by Vincent Thomas and Jawole Zollar]. Galvin Playhouse, Tempe, AZ: Arizona State University.

This is a collaborative performance directed by Jawole Zollar and Vincent Thomas showcasing the conference's theme through movement, text, and song.

Ishangi, K. (Soloist). (2017, August). *Moving Through* [Dance Concert]. [Origination of the work by Dance Choreography]. [Artistic direction by Kesha McKey]. Contemporary Arts Center, New Orleans, LA: Contemporary Arts Center.

This work was commissioned by KM Dance Project to support the theme of moving through obstacles.

Ishangi, K. (Soloist). (2017). *The Power of the Black Feminine* [Dance Concert]. [Origination of the work by Kesha McKey]. [Artistic direction by Stephanie McKee]. Contemporary Arts Center, New Orleans, LA: Junebug Productions.

Ishangi, K. (Ensemble). (2017). *Walking with Pearl Southern Diaries* [Dance Concert]. [Origination of the work by Dance choreography]. [Artistic direction by Jawole Wila Jo Zollar]. Nancy Smith Fichter Theater, Tallahassee, FL: Florida State University School of Dance.

Ishangi, K. (Rehearsal Director, Conditioning Coach). (2017). *Walking with 'Trane*

[Dance Concert]. [Origination of the work by Dance choreography]. [Artistic direction by Jawole Wilá Jo Zollar]. Nancy Smith Fichter Theater, Florida State University, Tallahassee, FL: Florida State University, School of Dance.

Ishangi, K. (Dancer, soloist). (2015). *Boschimanne: Living Curiosities* [Dance concert]. [Origination of the work by Dance choreography]. [Artistic direction by Kesha McKey]. Contemporary Arts Center, New Orleans, LA: KM Dance Project.

Ishangi, K. (Soloist). (2015). *Evangeline* [Dance Concert]. [Origination of the work by Dance choreography]. [Artistic direction by Maritza Mercado-Narcisse]. Dancing Grounds, New Orleans, LA: Dancing Grounds.

Ishangi, K. (Soloist). (2015–2016). *Origins of Life* [Dance concert]. [Origination of the work by Dance choreography]. [Artistic direction by Carol BeBelle and Kesha McKey]. Loyola University, New Orleans, LA: Ashe Cultural Arts Center and KM Dance Project.

Ishangi, K. (Dancer, main character). (2015–2016). *Sea of Common Catastrophe* [Dance theater production]. [Artistic direction by Jeff Becker]. Catapult: Arts Spot Productions.

Ishangi, K. (Dance ensemble). (2015). *The Agency* [The Agency]. [Origination of the work by Dance choreography]. [Artistic direction by Maritza Mercado-Narcisse]. Dancing Grounds, New Orleans, LA: Dancing Grounds.

Ishangi, K. (Dancer). (2015–2016). *The Many* [Dance Concert]. [Origination of the work by Dance choreography]. [Artistic direction by Maritza Mercado-Narcisse]. Dancing Grounds, New Orleans, LA: Dancing Grounds.

Ishangi, K. (Dancer, soloist). (2015). *Vessels* [Dance concert]. [Origination of the work by Dance choreography]. [Artistic direction by Kesha McKey]. Contemporary Arts Center, New Orleans, LA: KM Dance Project.

Ishangi, K. (Soloist). (2014). *The Most Important Thing* [Dance site specific]. [Origination of the work by Dance choreography]. [Artistic direction by Marion Spencer]. Dancing Grounds, New Orleans, LA: Dancing Grounds.

Ishangi, K. (Soloist). (2012). *SOULZ* [musical]. [Artistic direction by Dawn Chevrotin]. Paris, France: American Church, Paris France.

Ishangi, K. (Soloist). (2011). *Ciel et Terre* [dance concert]. [Origination of the work by dance choreography]. [Artistic direction by Georges Momboye]. Paris, France: Compagnie Georges Momboye.

Ishangi, K. (Dancer, extra). (2009). *Fais danser la poussière* [Dance film]. [Origination of the work by Dance choreography]. [Artistic direction by ELOA Production]. Paris, France: ELOA Production.

- Ishangi, K. (Ensemble). (2009–2011). *Sacre du printemps* [dance concert]. [Artistic direction by Georges Momboye]. Paris, France: Compagnie Georges Momboye.
- Ishangi, K. (Dance ensemble). (2009). *Stage Internazionale Di Danza* [Dance concert]. [Origination of the work by Dance choreography]. [Artistic direction by Geraldine Armstrong]. Torre Dello' Orso Lecce, Italy: Compagnie Armstrong Jazz Ballet.
- Ishangi, K. (Dance soloist). (2008–2009). *Danses et Continents Noirs* [Dance concert]. [Origination of the work by Dance choreography]. [Artistic direction by James Carlès]. Centre National de Danse, Paris, France: Centre National de Danse.
- Ishangi, K. (Ensemble). (2006). *POND* [dance concert]. [Origination of the work by dance choreography]. [Artistic direction by Alwin Nikolais, Choreographer]. Florida State University.
- Ishangi, K. (Soloist). (2006). *Steps in the Street*. [Artistic direction by Martha Graham, restaged by Kim Jones]. Florida State University.
- Ishangi, K. (Pearl, soloist). (2006). *The Scarlet Letter* [dance concert]. [Artistic direction by Heather Maloy]. Terpsicorps Dance Theatre, Asheville, NC.
- Ishangi, K. (Shelter, ensemble). (2005). *An Evening of Dance* [dance concert]. [Origination of the work by dance choreography]. [Artistic direction by Jawole Zollar]. Florida State University.
- Ishangi, K. (Shadeless.. peopled, Soloist). (2004). *An Evening of Dance* [dance concert]. [Origination of the work by dance choreography]. [Artistic direction by Anthony Morgan]. Florida State University, Dance Department.
- # Ishangi, K. (Ensemble). (2002). *Roots International Festival* [dance concert]. [Origination of the work by dance choreography]. [Artistic direction by Kwame Ishangi]. Gambia, West Africa: Ishangi African Dancers.
- # Ishangi, K. (Soloist). (2000). *Porgy and Bess* [dance concert]. [Origination of the work by Dance choreography]. [Artistic direction by Ann Williams]. Dallas Black Dance Theater.
- # Ishangi, K. (Soloist, Waltz of the Flowers). (1999). *Urban Nutcracker* [dance concert]. [Origination of the work by dance choreography]. [Artistic direction by Waverly Lucas]. Ballethnic Dance Company.
- # Ishangi, K. (Sugar Plum Fairy). (1998). *Nutcracker* [dance concert]. [Origination of the

work by dance choreography]. [Artistic direction by Florida Dance Theater]. Lakeland, FL: Florida Dance Theater.

Juried Performances

Ishangi, K. (Soloist). (2018, March). *ACDA Faculty Concert* [Dance concert]. [Origination of the work by Dance choreography]. [Artistic direction by Kehinde Ishangi]. Coker College, Hartsville, SC: Coker College.

Ishangi, K. (Soloist). (2018). *Boschimanne: Living Curiosities* [Dance concert]. [Origination of the work by KM Dance Project, Dance choreography]. [Artistic direction by Kesha McKey]. Danspace, New York, NY: Women in Dance Leadership Conference.

Ishangi, K. (ensemble). (2013). *Southern Voices Dance Festival* [dance concert]. [Origination of the work by dance choreography]. [Artistic direction by Barry Stoneking]. Contemporary Arts Center.

Ishangi, K. (Soloist). (2008). *Open Flowers* [dance concert]. [Origination of the work by dance choreography]. [Artistic direction by Andy Noble]. American College Dance Association.

Contracts and Grants

Contracts and Grants Funded

Ishangi, K. (Dec 2018–Dec 2019). *Ancestors*. Funded by FSU CRC. Total award \$13,000.

This is a Planning Grant.

Ishangi, Kehinde (PI). (May 2018–Aug 2018). *FYAP: Exploring Biomechanics and Functional Anatomy through Dunham Technique*. Funded by FSU CRC. Total award \$20,000.

Additional Research or Original Creative Work Not Reported Elsewhere

Ishangi, K. (2021). *Self-Care as Generational and Community Healing*. Urban Bush Women.

Ishangi, K. (2021). *Composed Writing Retreat*. Inkwell.

A scholarly writing retreat to strengthen my ability to publish.

Ishangi, K. (2021). *Teaching Functional Anatomy with the Franklin Method*. Florida

State University School of Dance Young Dancer's Workshop.

Franklin Method enables dancers to visualize, understand better, and embody anatomical function. Each class will focus on an improved sense of alignment and body awareness, leading to better neuromuscular connections and greater efficacy.

Service

Florida State University

FSU College Service

Member, Faculty Senate (2021–present).

Member, College of Fine Art Associate Dean Search Committee (2019–2020).

Member, College of Fine Arts Dean's Travel Grant (2018).

FSU Department Service

Instructor, Young Dancers Workshop (2017–present).

Member, Dancer Wellness Committee (2016–present).

I work two hours a week to support dancers' physical well-being and attend weekly staff meetings and dancer consultations.

Instructor, Company Warm-up (2016–present).

Each concert within the School of Dance has a company warm-up to prepare the cast for the evening's concert. In addition, I offer a ballet warm-up for Evening of Dance and Days of Dance.

Chair, Student Support Committee (2018–2022).

The committee acts as an intermediary between the students and the faculty. In addition, I organize student conferences twice each semester and, as needed, support the success of each SoD student.

Member, Promotion and Tenure (2018).

Member, ACDA Adjudicating Panel (2018).

I was invited by the chair of the School of Dance and other colleagues to be a part of the selection committee for the American College Dance Association (ACDA), in selecting three works to represent our school in this year's conference.

Member, Assessment Committee (2016–2018).

Member, Ballet Search Committee (2018).

I supported the international search for a new Tenure-tracked Ballet Faculty Member.

Taught Ballet portion of the audition, Audition (2016–2017).

I was not officially on this committee; I assisted with the committee's needs.

FSU Program Service

Program Director, Dance In Paris Study Abroad Program (2019–present).

As Program Director, I organize, plan, and teach a month-long educational experience in Paris, France.

The Profession

Service to Professional Associations

Education Mentor, Prepare, support, and assist international training program participants in completing the course work at their appropriate level of training, Franklin Method International (2022–present).

Board of Directors, International Somatic Movement Educators and Therapists (2021–present).

Service to Other Universities

External Evaluator, *Virginia Common Wealth University* (2021–present).

Scott Puttman invited me to review and evaluate Associate Professor Elgie Gaynell Sherrod.

Dance Department Board Member, *Wallace State Community College* (2018–present).

Adjudicator for DA 420 and DA 319, Dance Composition, *Brenau University* (2020).

Professor Madia Cooper invites colleagues to offer feedback to dance majors enrolled in Dance Composition. Adjudicators review the students' final presentation.

Adjudicator, *American College Dance Association West* (2020).

Adjudicator, *American College Dance Association East-Central* (2019).

Adjudicator, *Brenau University* (2018).

Brenau hosts an annual festival and invites artists in the field to adjudicate this juried event.

The Community

Director, Provide free one-to-one classes to elders to improve mobility and strength, The Ishangi Institute (2011–present).

Choreographer, Created choreography for the dance ministry, Leap in Faith Dance Ministry, New Orleans, LA (2016).

Guest Speaker, Movement for Elders, a class, designed to help elders increase their physical capacity, Common Ground Health Clinic, New Orleans, LA (2013).

Professional activities that occurred prior to my employment at FSU.