

DAVID AFRIYIE DONKOR
Assistant Professor
Department of Performance Studies / Africana Studies Program
Texas A&M University

EDUCATION

Ph.D.	Performance Studies, Northwestern University, IL, 2008
Grad. Certificate	African Studies, Northwestern University, IL, 2000
M.Sc.	Multidisciplinary Studies, Minnesota State University, Mankato, 1998
M.F.A.	Directing, Minnesota State University, Mankato, 1995
Dip. Theatre Arts	Directing, School of Performing Arts, University of Ghana, 1991

EMPLOYMENT

Texas A&M University

2016-2017	Associate Professor and Director of Graduate Studies (Perf.) Department of Performance Studies and the Africana Studies Program
2008–2016	Assistant Professor, Department of Performance Studies and the Africana Studies Program
2007–2008	Visiting Assistant Professor, Department of Performance Studies and the Africana Studies Program

Missouri State University

2006–2007	Assistant Professor, Performance Studies and Youth Theatre, Department of Theatre and Dance
2005–2006	Visiting Assistant Professor, Performance Studies, Department of Theatre and Dance

PUBLICATIONS

Book

Spiders of the Market: Ghanaian Trickster Performance in a Web of Neoliberalism,
Bloomington: Indiana University Press, 2016.

Refereed Journal Articles

Donkor, David A. "Making Space for Performance: Theatrical-Architectural Nationalism in Post-Independence Ghana," *Theatre History Studies*, Vol. 36 (2017): 29-56

Donkor, David. "Selling the President: Stand-Up Comedy and the Politricks of Indirection in Ghana," *Theatre Survey* 54, no 2 (2013): 255-281.

Androver, Lauren, David Donkor, and Christina McMahon.¹ "The Ethics and Pragmatics of Making Heritage a Commodity: Ghana's Panafest 2009," *TDR: The Drama Review* 55, no. 2 (2010): 155-63.

Donkor, David. "Gyamfi's Golden Soap: Commodity Marketing, Reform Legitimation, and the Performance of Cultural Authenticity in Ghanaian Popular Theatre," *Ghana Studies* 12/13 (2009/10): 189-216.

Donkor, David. "Performance Ethnography and the Radical Intervention of Dwight Conquergood," *Cultural Studies* 21, no. 6 (2007): 821-25.

Book Chapter (Invited)

Donkor, David A. "Trickster's Doubleness: The Cultural Performance of Akan Storytelling," in *Cultural Performance: Ethnographic Approaches to Performance Studies*, Kevin Landis and Susan McCauley, New York, Palgrave MacMillan (2017), 19-29.

Donkor, David. "Kodzidan Mboguo: Supplanted Acts and Displaced Narratives in the House of Stories." In *The Legacy of Efiu Sutherland: Pan-African Cultural Activism*, edited by Anne V. Adams and Esi Sutherland-Addy, 38-46. Banbury, England: Ayebia, 2007.

¹ Authors' names are in alphabetical order, *not* in order of contribution/importance

OTHER PUBLICATIONS

Encyclopedia Entry

Donkor, David A. “Buabeng, Adelaine Ama,” “Johnson, Ishmael,” “Kusum Agoromma” and “The Jaguar Jokers.” In *Cambridge Encyclopedia of Stage Actors and Acting*, edited by Simon Williams, 88, 274, 284-5, 319. Cambridge: Cambridge University Press, 2015.

Book Review

“Hollywood’s Africa after 1994 by Mary Ellen Higgins. Ohio University Press,” *Journal of West African History*,” 1, no. 2 (2015)

Non-Refereed Journal Article

Donkor, David. “Once Upon a Spider: Reflection, Reinvention, and Resistance in Ananse Storytelling.” Stanford University Committee on Black Performing Arts: *Black Arts Quarterly* 4, no. 1 (1999): 1, 3.

WORKS IN PROGRESS

Books

Fete for a Kingdom Come: Staging African Independence in the Shadow of Cold War (Book prospectus submitted. Press requested full manuscript for “serious consideration.”)

Journal Articles Peer Reviewed and Under Revision

“The Spider Walk: Heritage Tourism and Trickster Performance at Ekumfi-Atwia, Ghana” *TDR*

Journal Articles Submitted and under Review

“Dance of the Savior King: Statecraft, Statecraft, and the Grand Durbar of Ghanaian Independence.” Under review with *Text and Performance Quarterly*.

Essays in Edited Volume—Manuscript In Progress

“Orality in Performance: Ritual, Folklore, Storytelling, and Narratology,” Research essay invited by editor Paula Rabnowitz for the refreed *Oxford Research Encyclopedia of Literature*.

“Towards a New African Personality: the National Theatre Movement of Ghana from Nkrumah to Rawlings.” Invited by editors Harvey Young and Megan Geigner for the refereed edited collection *Theatre After Empire*.

Encyclopedic Entry/Essay—Manuscript in Progress

“Concert Party,” Invited by editors John Shepherd and David Horn for the refreed *Bloomsbury Encyclopedia of Popular Music of the World, Vol. 12*.

COURSES TAUGHT (Since 2012)**Fall 2017**

AFST 201 Intro to Africana Studies
THAR 489 Global Performance

Spring 2017

AFST 201 Intro to Africana Studies
PERF 600 Graduate Scholarship

Fall 2016

AFST 327 Popular Music in the African Diaspora—Cross-listed
MUSC 327 Popular Music in the African Diaspora—Cross-listed
PERF 327 Popular Music in the African Diaspora—Cross-listed
THAR 420 Directing

Spring 2016

AFST 327 Popular Music in the African Diaspora—Stacked and Cross-listed
MUSC 327 Popular Music in the African Diaspora—Stacked and Cross-listed
PERF 327 Popular Music in the African Diaspora—Stacked and Cross-listed
MUSC 200 Popular Music in the African Diaspora—Stacked and Cross-listed
THAR 102 Script Analysis

Fall 2015

AFST 201 Intro to Africana Studies
THAR 102 Script Analysis

Spring 2015

AFST 201 Intro to Africana Studies
PERF 605 Globalization and Performance

Fall 2014

AFST 327 Popular Music in the African Diaspora—Stacked and Cross-listed
MUSC 327 Popular Music in the African Diaspora—Stacked and Cross-listed
PERF 327 Popular Music in the African Diaspora—Stacked and Cross-listed
MUSC 200 Popular Music in the African Diaspora—Stacked and Cross-listed
PERF 600 Graduate Scholarship

Spring 2014

AFST 201 Intro to Africana Studies

AFST 689 Globalization and Performance—Cross-listed
 PERF 605 Globalization and Performance—Cross-listed

Fall 2013

AFST 327 Popular Music in the African Diaspora
 MUSC 327 Popular Music in the African Diaspora
 PERF 327 Popular Music in the African Diaspora
 THAR 420 Directing

Spring 2013

AFST 201 Intro to Africana Studies
 PERF 605 Globalization and Performance

Fall 2012

AFST 201 Intro to Africana Studies
 THAR 420 Directing

Spring 2012

INTS 491 Research
 PERF 691 Research

DISSERTATIONS/THESES/COMPS SUPERVISION & COMMITTEE MEMBERSHIP

Graduate Theses Supervised

In Progress	MA Performance Studies, Breigha Adeyemo.
May 2016	MA Performance Studies, Mayra Valle
May 2015	MA Performance Studies, Daniel Sather
May 2014	MA Performance Studies, Yunina Balbour-Payne.
May 2012	MA Performance Studies, Andreea Micu

Graduate Dissertation, Thesis, and Comprehensive Exams Committee Membership

Performance Studies

March 2016	Ashley Street, MA
March 2015	Betsy Hardy, MA
January 2015	Kristen Drake, MA
March 2013	Joshua Bernstein, MA
April 2013	Miguel Maymi, MA
April 2013	Amber Wicks, MA

Recreation, Parks, and Tourism Sciences

May 2016	Aishia, Brown Ph.D.
May 2015	Kayode Aleshinloye, PhD.

Literary, Cultural,
& Communication
Studies

Fall 2017 Iezora Edwards, PhD

Anthropology
Spring 2017

Myeshia Babers, MA/PhD

English

October 2017 Umar Mohammed, PhD

May 2009 Elise Marie, MA

SELECT REFEREED CONFERENCE PRESENTATIONS

International

- July 2017 “Performing Soft Power: Bill Clinton’s Presidential Visit to Ghana and the Theatricality of Diplomacy,” International Federation of Theatre Research (IFTR) Conference, Sao Paulo, Brazil
- June 2016 “All for You, Satch’: The Performance of Transatlantic Blackness in Louis Armstrong’s 1956 Musical Tour of Ghana.” IFTR Conference, Stockholm, Sweden
- July 2015 “Nkrumah and the Batakari: Populism and the Sartorial Politics of Legitimation at Ghana’s Independence Celebration,” IFTR Conference, Hyderabad, India.
- July 2014 “What is in a Handshake: Embodied Politics and the Performance of American “Soft Power” at Ghana’s Independence Celebrations,” IFTR Conference, Warwick, England, July 2014.
- July 2014 “Waiting for the Doctor Before We Die: Diagnostic Dramaturgy and Ideological Iconoclasm in Bill Marshall’s *The Queue*,” African Theatre Association (AfTA) Annual Conference, Legon, Ghana.
- July 2013 “Dance of the Savior King: Stagecraft, Statecraft and the Grand Durbar of Ghanaian Independence, IFTR, Barcelona, Spain.
- July 2012 “An Actor Must Look Bright”: The Body Politics of Skin Bleaching in Ghanaian Popular Theatre,” IFTR, Santiago, Chile.
- July 2009 “Gyamfi’s Golden Soap: Commodity Marketing and the Performance of Cultural Authenticity in Ghana’s Popular Theatre,” Revisiting Modernization (African Studies Multi-Campus Research Focus Group, University of California and University of Ghana) Legon, Ghana.

July 2008 “Theatre Housing in Ghana: Architecture, Performance, and the African Post-colonial, IFTR, Seoul, South Korea.

National

Nov 2017 “Market Fundamentalism ‘Gone Native’: Popular Theater and the Legitimation of the Neoliberal State in Ghana,” African Studies Association (ASA), Chicago.

Nov. 2016 “‘All for You, Satch’: The Performance of Transatlantic Blackness in Louis Armstrong’s 1956 Musical Tour of Ghana.” ASA, Washington DC

Nov. 2016 “Black and Blue: Performing Blackness in the Global South--Louis Armstrong's 1956 Jazz Tour of Ghana,” ASTR, Minneapolis, MN—refereed.

Nov 2015 “Nkrumah and the Batakari: Populism and the Sartorial Politics of Legitimation at Ghana’s Independence Celebration.” African Studies Association, San Diego, CA

Nov 2013 “Let Me Play My Play”: Popular Performance, Corporate Sponsorship and Artistic Labor in Neoliberal Ghana,” Performance Studies in/from the Global South Working Group, American Soc. for Theatre Research (ASTR), Dallas, TX.

Nov. 2013 “Dance of the Savior King: Stagecraft, Statecraft and the Grand Durbar of Ghanaian Independence,” African Studies Association, Baltimore, MD.

Nov. 2012 “Alternative Fantasies: The Cultural Politics of Popular Theatre and Corporate Sponsorship in Ghana,” African Studies Association, Philadelphia, PA.

May 2009 “Poli-tricks of Legitimation: Popular Theatre and Public Enterprise Divestiture in Ghana,” Pedagogy of the Oppressed and Theatre of the Oppressed Conference, Minneapolis, MN.

Nov 2008 “Mediated Performance: Popular Theatre, Cultural Nationalism, and Commodity Marketing in Ghana,” African Studies Association, Chicago, IL.

SELECT INVITED PRESENTATIONS

Keynote Lecture

April 2016 “Speaking in Doubles: Politics of Performance in the Contemporary African World.” Arts in the African World Symposium, California State University at Northridge.

Other Lectures

- Sept 2015 "A King Must Walk Slowly: Dance and Political Legitimation at Ghana's Independence," Faculty Colloquium, Glascock Center for Humanities Research, Texas A&M University.
- Mar 2013 "Dance of the Savior King: Statecraft, Stagecraft and the Grand Durbar of Ghanaian Independence, Alumni Lecture Series, Department of Performance Studies, Northwestern University, IL.
- Feb 2012 "Once Upon a Spider: Political Legitimation and Trickster Performance in the House of Stories," Africana Faculty Colloquium Series, Texas A&M University.
- Sept 2011 "Let Me Play My Play: Creative Autonomy, Corporate Citizenship and the Myth of the Progressive State in Ghanaian Popular Theatre," Faculty Colloquium, Glascock Center for Humanities Research, Texas A&M University.
- Feb 2011 "Politricks of Endorsement: Trickster Performance and Political Legitimation in Post-Military Ghana," Race and Ethnic Studies Institute, Texas A&M University.
- Mar 2008 "Little Ananse/Big Ananse: Performing the Trickster Ethos in a Circum-Atlantic Cultural Economy," Faculty Colloquium Series, Glasscock Center for Humanities Research, Texas A&M University.

Discussant/Respondent

- June 2017 "Review of Books on West African Performance and Popular Culture" A sponsored panel of the executive committee of the African Literature Association (ALA). ALA conference, Yale University
- April 2015 "Between the Page and the Stage: Ananse Storytelling and Post-Independence Ghanaian Writing," Texas Tech Comparative Literature Symposium, Texas Tech.
- Mar 2015 "How Sweet It Is: Conjuring the Caribbean" (Workshop) School of Music Theatre and Dance, University of Michigan.
- April 2013 "Black Gold": Black Performance Theory Workshop, Univ. of Texas.

Performances/Installations

- April 2017 "Santrofi—A Traveler's Tale," Celebration of Africana Art and Performance, Brazos Valley African American Museum, Bryan TX

- Dec 2015 “How Sweet It Is: Conjuring the Caribbean,” Visiting Artist/Scholar: Performance, Installation and Symposium, University of Michigan, Ann Arbor.
- April 2013 “Caribbean Sugar,” Performance and Installation, Black Performance Theory Workshop, University of Texas, Austin.
- April 2011 “Kro-hi-kro-hi-kro-kro-kro,” Performance, NEH exhibit, “Wrapped in Pride: Ghanaian Kente and African American Identity,” Brazos Museum of Natural History, Bryan TX.
- June 2010 “You Set My Ancient Songs Ablaze: Musings About a Mentor,” Video-Poem, Performance and the Public Sphere: A Festschrift in Honor of Prof. Sandra L. Richards,” Doreen B. Townsend Center for the Humanities, University of California, Berkeley CA.
- Mar 2009 “Traveler’s Tale,” Performance, Conference on Dress, Popular Culture and Social Action in Africa, Program of African Studies, Northwestern University.

FELLOWSHIPS/AWARDS/GRANTS

- 2015 Faculty Research Fellow, Glasscock Center for Humanities Research, Texas A&M University.
- 2011 Stipendiary Fellow, International Studies (INTS) and Glasscock Center
- 2010 Cross Disciplinary Conference Travel Grant, Glasscock Center
- 2009 Faculty Fellow, Race and Ethnic Studies Institute (RESI), Texas A&M Univ.
- 2009 Stipendiary Fellow, RESI and Glasscock Center.
- 2009 An alternate, Ford Foundation Diversity Postdoctoral Fellowship Application.

SERVICE

Service to the Profession

Peer Reviewer/Reader

- 2017 Michigan State University Press
- 2017 *Theatre History Studies*
- 2015-16 *Theater Research International*
- 2015-16 *Children’s Literature Association Quarterly*

2009 *Anthropological Quarterly*

Leadership in Academic Associations

- 2016-present Co-convener, Global South Working Group, American Society for Theatre Research (ASTR)
- 2014-present Co-convener, African and Afro Caribbean Theatre/Performance Working Group, International Federation of Theatre Research.
- 2014-15 President, Mid-America Alliance for African Studies
- 2013-14 Vice President, Mid-America Alliance for African Studies

University Service

- 2017-18 Reviewer, Diversity Fellowship, Texas A&M University
- 2015 Interviewer, Fulbright Grant Applications, National Fellowships and University Scholars, Texas A&M University
- 2009-10 Provost's Task Force for Campus Arts Programs, Texas A&M University.

College Service

- 2017-present Member, Graduate Instruction Committee, College of Liberal Arts, Texas A&M University.
- 2015-present Member, Climate and Inclusion Committee, College of Liberal Arts, Texas A&M University.
- 2009-10 International Studies Advisory Board, College of Liberal Arts, Texas A&M University.
- 2008-10 Joint Appointment Oversight Committee, College of Liberal Arts, Texas A&M University.

Department Service

- 2017-present Chair, Graduate Committee, Department of Performance Studies, Texas A&M.
- 2017-present Member, Promotion and Tenure Committee, Dept. of Perf. Studies, Texas A&M
- 2017-present Member, Faculty Development/Mentoring Committee, Perf. Studies, Texas A&M

- 2015-present Chair, Diversity Committee, Department of Performance Studies, Texas A&M.
- 2015-16 Member, Performance and Technology Search Committee
- 2014-present Member, Student Recruitment Committee, Africana Studies Program, Texas A&M University.
- 2013-14 Member, Community Theatre/Performance Faculty Search Committee, Department of Performance Studies, Texas A&M University.
- 2010-present Member, Graduate Program Committee, Department of Performance Studies, Texas A&M University.
- 2009-2010 Member, Study Abroad Organizing Committee, Africana Studies Program, Texas A&M University.
- 2007-2009 Member, International Popular Music Faculty Search Committee, Department of Performance Studies, Texas A&M University.