



2020 CHINOPERL CONFERENCE PROGRAM



DATE: March 19, 2020

7:30 AM - 5:30 PM (Panels)

6:30 - 9:00 PM (Banquet and Frolic)

PLACE: Beacon D, E and F (Third Floor)

Sheraton Boston Hotel

(39 Dalton Street, Boston, MA 02199, USA, Tel: 1-617-236-2000 (<https://www.marriott.com/hotels/travel/bosbo-sheraton-boston-hotel/>))

Conference Chair: Wenwei Du, Vassar College, wedu@vassar.edu

7:30-8:00

Room Beacon D: Warming up with coffee and pastry

8:00-8:30

Room: Beacon D

Opening Remarks: Wenwei Du, President of CHINOPERL
Fan Pen Chen, Treasurer of CHINOPERL
Margaret Wan, Editor of *CHINOPERL*
David Rolston, Consulting Editor of *CHINOPERL*
Marjorie K.M. Chan, CHINOPERL Website Editor
Jennifer Jay, Secretary, CHINOPERL
Brief self-introductions by participants/attendees

Join us for banquet and frolic at 6:30-9:00 p.m!

Organizers: Fan Pen Chen, SUNY at Albany

Hei La Moon (喜临门)
88 Beach St, Boston, MA 02111
(617) 338-8813

Our traditional CHINOPERL banquet and frolic, with performances from all willing to share,

| 8:30-9:40 Beacon D | 8:30-9:40 Beacon E | 8:30-9:40 Beacon F |
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| <p>Session 1A. Oral Tradition I Chair: David Rolston 陆大伟, University of Michigan</p> | <p>Session 1B. Yuan Ming Qing Drama I Chair: Jing Shen, 沈静, Eckerd College</p> | <p>Session 1C. Actors, Performers & Spectators Chair: Marjorie K.M. Chan 陳潔雯, The Ohio State University</p> |
| <p>“Neglected Materials on <i>Shihua</i> as a Genre of Buddhist Narrative of the Song Dynasty,” Wilt Idema 伊维德, Harvard University</p> | <p>“Dramatic Impostures in Yuan Song Suites: Sui Jingchen’s 睢景臣 <i>Gaozu Returns to His Hometown</i> 高祖還鄉,” Karin Myhre 麦瑞怡, University of Georgia</p> | <p>“Unwitting Exorcists and Spectral Spectators: Ghosts and Performers in Ming-Qing <i>zhiguai</i>,” Rania Huntington 韓瑞亞, University of Wisconsin–Madison</p> |
| <p>“Her Feet Hurt: Rediscovering Female Body and Pain in <i>Zaishengyuan</i> 再生缘 (Destiny of Rebirth),” Wenting Ji, University of Wisconsin-Madison</p> | <p>“Making History: Theater and the Historical Process of <i>Taohua shan</i>,” Allison Bernard 柏惠心, Wesleyan University</p> | <p>“On the Byways of Translation: Transmission in <i>Kunqu</i> Actor Discourse,” Josh Stenberg, University of Sydney</p> |
| <p>“宋元讲唱的“文学共享场域”特质及意义” (The Characteristics and Significance of Shared Field between the Song-Yuan Literary and Storytelling Traditions), Yuan Pengfei 元鹏飞, Northwest University 西北大学</p> | <p>““盛世鸿图”之本事探源”(Tracing the Stories surrounding <i>Shengshi hongtu</i> to Their Sources), Zhang Qinghua 张清华, People’s University 中国人民大学</p> | <p>“The Features of Acting by Yang Mingkun in the Yangzhou Storytelling Performance of <i>Rogue Pi Wu</i>,” Liu Liu 刘琉, Nanjing University of Industry</p> |
| <p>9:40-9:50 Break</p> | | |

| 9:50-11:00 Beacon D | 9:50-11:00 Beacon E | 9:50-11:00 Beacon F |
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| <p>Session 2A. Oral Tradition II Chair: Fan Pen Chen 陈李凡平, State University of New York at Albany</p> | <p>Session 2B. Yuan Ming Qing Drama II Chair: Margaret Wan 包美歌, University of Utah</p> | <p>Session 2C. Pop Singing & Spoken Drama Chair: Liana Chen, George Washington University</p> |
| <p>“民族精神的总结与强化——先秦时期谚语的形态、内容及功能,” (The Embodiment of the National Spirit: The Form, Content and Function of the Proverbs in the Pre-Qin Period), An Deming 安德明, Chinese Academy of Social Science 中国社会科学院 & Harvard University</p> | <p>“The <i>Bimuyu</i> Illustrations of Two Kangxi Editions,” Jing Shen 沈静, Eckerd College</p> | <p>“Intimacy in Performance Practice: Seeking the Intimate Moment in Chinese Idols,” Ya-Hui Cheng, University of Southern Florida</p> |
| <p>“神原文库藏清末四川唱本整理研究——以兴顺堂刻本为中心” (A Study of the Sichuan Storytelling Scripts of the Qing Dynasty Collected in the Kambara Archive—focusing on the Xingshun Tang edition), Kazuko Iwata 岩田和子, Hosei University</p> | <p>“The Dramatic and Theatrical in the Novel <i>Xiyoubu</i> (<i>Further Adventures on the Journey to the West</i>),” Qiancheng Li, Louisiana State University</p> | <p>“Guo Shixing’s <i>Birdman</i> in 2019: Rekindling the Conversation with Zen and Psychoanalysis,” Donghui He 何东辉, Whitman College</p> |
| <p>“The Place of Men in Late Qing Lower-class Women’s Popular Songs, Cuncun Wu 吴存存, University of Hong Kong</p> | <p>“Study of the Performance of Li Yu’s Family Troupe,” Yufeng Wu 吴宇峰, Shanghai University</p> | <p>“铃木忠志演员训练法在中国的运用” (The Reception of Suzuki Tadashi’s Actor Training Method in China), Xuyuan Jing 景徐媛, Shanxi Normal University 山西师范大学</p> |
| <p>11:00-11:10 Break</p> | | |

| 11:10-12:00 Beacon D | 11:10-12:00 Beacon E | 11:10-12:00 Beacon F |
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| <p>Session 3A. Oral Tradition III Chair: Marnix Wells 韦满易, Independent Scholar, London</p> | <p>Session 3B. Yuan Ming Qing Drama III Chair: Wilt Idema 伊维德, Harvard University</p> | <p>Session 3C. Gender in Drama & Theatre Chair: Rania Huntington, University of Wisconsin–Madison</p> |
| <p>“Meige: Epic Creation, Epic Representation,” Mark Bender, The Ohio State University</p> | <p>“Performing Auspice, Mocking Self: Metatheatre in Two Court Ceremonial Dramas of the Nanfu Era,” Liana Chen, George Washington University</p> | <p>“Reading the Female Corpse 8n Traditional Chinese Drama,” Guojun Wang, Vanderbilt University</p> |
| <p>“Identity and <i>Nüshu</i> Performance in the Era of Intangible Cultural Heritage,” HE Yan, Sun Yat-sen University & The Ohio State University</p> | <p>“From Paragons of Chastity to Chivalrous Women: Changes of Female Images Depicted by Dramatists in Late Qing Dynasty,” Qiaochu Du 杜翹楚, Remin University of China 人民大学 & UCLA</p> | <p>“Fashioning the Foot for Men Who Play Women: <i>Qiao</i> (false feet) as Material Culture on Stage and as Object of Discourse (1774-1952),” Chunmin Yao 姚春敏, Shanxi Normal University & John Hopkins University</p> |
| <p>12:00-1:00 Lunch</p> | | |

1:05-2:15 Beacon D

Session 4: A Lecture/Demonstration by Professor/Actor Suosen Lyu 吕锁森, National Academy of Chinese Theatre Arts 中国戏曲学院
with Xiaoling Tong 童小苓, Tong Xiao Ling Chinese Opera Ensemble, New York

京剧中的“武” (The Martial in Beijing Opera)

Chair: Wenwei Du 都文伟, Vassar College

Participants: All conference attendees

| 2:20-3:30 Beacon D | 2:20-3:30 Beacon E | 2:20-3:30 Beacon F |
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| <p>Session 5A. Teaching Drama & Poetry Chair: Donghui He 何东辉, Whitman College</p> | <p>Session 5B. Puppetry Chair: Mingmei Yip, Independent Scholar, New York</p> | <p>Session 5C. Regional Theatre I Chair: Kazuko Iwata 岩田和子, Hosei University</p> |
| <p>“Teaching a University Course on Chinese Opera in the U.S.,” Marjorie K.M. Chan 陳潔雯, Ohio State University</p> | <p>“Transmuting Tradition: The Transformation of Taiwanese Glove Puppetry in Pili Productions,” Jasmine Yu-Hsing Chen 陳幼馨, Utah State Univ.</p> | <p>“Worship of the Wind God in Hanyuan, Sichuan” Fan Pen Chen 陈李凡平, SUNY-Albany</p> |
| <p>“Teaching the History of Premodern Chinese Drama in Canada,” Jennifer W. Jay 谢慧贤, University of Alberta</p> | <p>“Guanyin Puppet Plays: String Puppet Theater, Stick Puppet Theater, and Shadow Puppet Theater,” Jianyu Huo 霍建瑜, Wheaton College</p> | <p>“Incense Is Kept Burning”: The Role of Folk Literati in Continuing and Representing Local Traditions in Hongtong, Shanxi,” Ziying You 游自荧, College of Wooster</p> |
| <p>“四川方言吟诵在研学实践教育中的传承研究” (The Educational Practice of Studying Chinese Poetry through Recitative Chanting in Sichuan Dialects), Luo Yiping 罗义蘋, Chengdu Normal University 成都师范学院</p> | | <p>“Singsong Sounds: <i>Dishuǐ nányīn</i> and /ɿ/ of Early Cantonese,” Ricky Yiu Ho Sham, University of Hong Kong</p> |

3:30-3:40 Break

| 3:40-4:50 Beacon D | 3:40-4:50 Beacon E | 3:40-4:50 Beacon F |
|---|--|--|
| <p>Session 6A. Sanxian, Pipa & Qin Chair: Jennifer W. Jay 谢慧贤, University of Alberta</p> | <p>Session 6B. Comparative Studies Chair: Cuncun Wu, University of Hong Kong</p> | <p>Session 6C. Regional Theatre II Chair: Mark Bender, The Ohio State University</p> |
| <p>“Sanxian in Music Literature – Charting the Gap between Experiential and Written Knowledge,” Mai Li (“Martina”) 李励, Sam Houston State University</p> | <p>“西戏中演：京剧舞台上的‘乱世佳人’” (Performing “Gone with the Wind” on the Beijing Opera Stage), Xiaoling Tong 童小苓 Tong Xiao Ling Chinese Opera Ensemble, New York</p> | <p>“Beyond the “Red Voice”: Hong Xian’nü’s Singing Styles and Political Legacy in Post-1950 Hong Kong,” Priscilla Tse, Hong Kong Academy for Performing Arts</p> |
| <p>“The Concept of Time in Qin Music,” Mingmei Yip 叶明媚, Independent Scholar, New York</p> | <p>“Faith vs. Desire: The Transnational and Transcultural Adaption of <i>Si fan</i> in Chinese and Japanese New Dance Movements,” Nan Ma 马楠, Dickinson College</p> | <p>“The Xiang Opera Reform and the Elusiveness of Actresses’ Identity,” Jiacheng Liu 刘嘉乘, University of Northern Colorado</p> |
| <p>“One Title, Two Tunes: ‘Dancing Horse Lyrics’ and ‘Uptuned Cup Music’,” Marnix Wells 韦满易, Independent Scholar, London</p> | <p>“Chalk Circle Comes Full Circle: Chinese Elements in Charles Mee’s ‘Full Circle’,” Wenwei Du 都文伟, Vassar College</p> | <p>“<i>Cuotaiji</i>: Re-Incarnations of a Yi Creation Drama from Guizhou,” Bi Qingqing, Xinan Minzu Daxue & the Ohio State University</p> |

4:50-5:30 Beacon D Business Meeting

Wenwei Du, President, CHINOPERL

Fan Pen Chen, Treasurer of CHINOPERL

Margaret Wan, Editor of *CHINOPERL*

David Rolston, Consulting Editor of *CHINOPERL*

Marjorie K.M. Chan, CHINOPERL Website Editor

Jennifer W. Jay, Secretary, CHINOPERL

And all conference participants!

~ ~ ~ Reminder: 6:30-9:00 p.m. ~ ~ ~

Banquet and Frolic at

Hei La Moon (喜临门)

88 Beach St, Boston, MA 02111

(617) 338-8813

and any of us who is willing to perform