



# 2014 CHINOPERL CONFERENCE PROGRAM



**Time: Thursday, 27 March 2014, 7:30 AM - 5:30 PM**

**Additional Events**

**Place: Philadelphia Downtown Marriott**  
Room 305 and Room 306  
1201 Market St, Philadelphia, PA 19107  
Tel: (215) 625-2900

- **Social Gathering: 6:30-9:00 PM**

Conference Chair: Wenwei Du, Vassar College, wedu@vassar.edu	
<b>7:30-8:00</b>	<b>Room 305</b> Warming up: Pastry, Coffee and Tea
<b>8:00-8:20</b>	<p><b>Room 305</b></p> <p>Opening Remarks: Wenwei Du, President of CHINOPERL Fan Pen Chen, Treasurer of CHINOPERL David Rolston, Editor of the Journal of CHINOPERL</p> <p>Commemoration of Rulan Chao Pian (1922-2013), a founder of CHINOPERL</p> <p>Brief self-introductions by participants/attendees</p>

<b>8:20-9:35 Room 305</b>	<b>8:20-9:35 Room 306</b>
<b>Session 1A. Beijing Opera</b> Chair: David Rolston, University of Michigan	<b>Session 1B. Ming-Qing Literati Texts and Performances</b> Chair: Jing Shen, Eckerd College
“What, Where, and When: The Making of the Genre of Peking Opera, 1911-1937,” Hsiao-Chun Wu, UCLA	“Things on Stage: Deng Zhimo’s Dramatic Scenario for <i>The Double Calyx</i> ,” Kathryn Lowry, The Hong Kong Polytechnic University
“Bringing Peking Opera to the Masses: How Mei Lanfang and Qi Rushan Modernized Peking Opera through Reproducibility,” Tingting Zhao, Stanford University	“由文人劇本到宮廷演出:《無瑕璧》的靖難‘演義,’” (From Scholars’ Script to Palace Performance: the ‘Interpretation’ of the Battle of Jingnan in <i>Wuxia bi</i> ), Chen Liangliang 陳亮亮, Chinese University of Hong Kong 香港中文大學
“ <i>Tears in Wild Mountains: A Woman’s Sorrow and Anti-War Plays in 1930s China</i> ,” Fang Xie, Stanford University	“戲曲文體作為表演藝術的多元功能——由清初文人宋琬及嵇永仁的入獄及其戲曲作品談起” (Multi-functions of the Opera Genre as a Performative Art: The Imprisonment of the Early Qing Literati Song Wan and Ji Yongren and Their Plays), Chang Chia-chen 張家禎, Chinese University of Hong Kong 香港中文大學
“A Cultural Translation Studies Approach to Mei Lanfang’s Reform of Peking Opera,” Kim Youngsuk, Ewha Womans University	“Genre, Audience, and the Staging of Talent: A Comparative Study of <i>Ping Shan Leng Yan</i> and Its Two Dramatic Adaptations,” Mengjun Li, The Ohio State University
<b>9:35-9:45 Break</b>	

<b>9:45-11:00 Room 305</b>	<b>9:45-11:00 Room 306</b>
<p><b>Session 2A. Rhythm, Structure and Theory in Performative Verse and Theatrical Music</b></p> <p>Chair: Chen Fang, Taiwan Normal University</p>	<p><b>Session 2B. Bannermen Tales, Drum Ballads, Regional Opera and Improvised Songs</b></p> <p>Chair: Wilt Idema, Harvard University</p>
<p>“The Sòng Dynasty Football Suite—Important Insights into the Evolution of Rhythmic Structure and Phrasing in Chinese Opera and Music,” Marnix Wells, Independent Scholar, London</p>	<p>“The Quotidian Life of Imperial Bodyguards in the Qing Dynasty: The Self-Reflexive Tendencies in Yigeng’s Bannermen Tales (<i>Zidi shu</i>),” Elena Suet-Ying Chiu, University of Massachusetts Amherst</p>
<p>“The Music of Hong Sheng’s ‘Hall of Lasting Life,’” Kevin C. Schoenberger, Jr., Harvard University</p>	<p>“Drum Ballads as Regional Literature,” Margaret Wan, University of Utah</p>
<p>“惟认定一‘真’字，万古不磨——《俞粟庐书信集》刍议” (The Everlasting Power of “Authenticity”: Some Remarks on The Collected Letters of Yu Sulu), Zhou Qin 周秦, Suzhou University 苏州大学</p>	<p>“Entertaining Deities and Humans: Performance of Pujū at Temple Fairs in Southern Shanxi,” Ziying You, The Ohio State University</p>
<p>“Behind Literature Hiding Linguistics: Character Frequency and Rhyme Occurrence Correlation in <i>Huajian Ji</i>,” Litong Chen, The Ohio State University</p>	<p>“Singing Three Cups: Banquets and the Use of Oral Formulae in Improvised Praise Songs,” Levi Gibbs, Dartmouth College</p>
<b>11:00-11:10 Break</b>	

<b>11:10-12:10 Room 305</b>	<b>11:10-12:10 Room 306</b>
<p><b>Session 3A. Ballads and Operas: Crossing Cultural Borders</b></p> <p>Chair: Margaret Wan, University of Utah</p>	<p><b>Session 3B. Hong Xiannü and Cantonese Opera</b></p> <p>Chair: Kathryn Lowry, Hong Kong Polytechnic U.</p>
<p>“Going Abroad in Verse: Hakka and Minnanese Songs and Ballads about Overseas Migration (Guofange 過番歌) from Late-Imperial and Early Republican China,” Wilt Idema, Harvard University</p>	<p>“The Legacy of Cantonese Opera Performer Hong Xiannü 紅線女,” Marjorie K.M. Chan, The Ohio State University</p>
<p>“Dissemination and Performance of Chinese Shadow Plays by Western Women in the 1900s,” Jianyu Huo, University of Massachusetts Boston</p>	<p>“Hong Xiannü’s Performance of Li Xiangjun 李香君 in Comparison with Kunqu and Huangmei Operas,” Jennifer Jay, University of Alberta</p>
<p>“台灣豫劇本土化創作美學與方法考察——以《美人尖》與《梅山春》為例” (The Aesthetics and Creative Methods of the Localization of Taiwan Bangzi Opera), Liu Hui-fen 劉慧芬, Chinese Culture University 中國文化大學</p>	<p>“Humor in <i>The Phoenix Pavilion</i>: A Comparative Study of the Peking and Cantonese Operas,” Yutian Tan 譚雨田, The Ohio State University</p>
<b>12:10-1:10 Lunch</b>	

**1:10-2:05 Room 305**

**Session 4. Lecture/Demonstration on Xiqu Education**

*Chair: Wenwei Du, Vassar College*

**戏曲传承的灵魂—口传心授: 以赣剧、昆曲、京剧段子为例**

(Oral Tradition as the Soul of Xiqu Education)

**Tu Linghui 涂玲慧**

Chinese National Academy of Traditional Theatre 中国戏曲学院  
Binghamton University



<b>2:10-3:10 Room 305</b>	<b>2:10-3:10 Room 306</b>
<b>Session 5A. Intercultural Influences</b> Chair: Liu Hui-fen, Chinese Culture University	<b>Session 5B. Intercultural Adaptation</b> Chair: Marjorie Chan, The Ohio State University
“The Duality of Okinawan Theatre: Facing ‘China’ and ‘Japan’,” Masae Suzuki 鈴木雅惠, Kyoto Sangyo University	“论《赵氏孤儿》当代改编的文化语境” (On the Cultural Context of Contemporary Adaptations of <i>The Orphan of Zhao</i> ) Li Wei 李伟, Shanghai Academy of Theatre 上海戏剧学院/Vassar College
“Drawing the Borders of ‘Theatre’ History: Editing <i>A History of Japanese Theatre</i> ,” Jonah Salz, Ryukoku University	“身體思考, 思考身體: 臺灣跨文化戲曲演員的表演” (Bodily Thinking, Thinking About the Body: An Observation of Taiwan Xiqu Actors’ Cross-cultural Performances), Chen Fang 陳芳, Taiwan Normal University 臺灣師範大學
“Between Nandan and Onnagata: An Analysis of Bando Tamasaburo’s <i>Peony Pavilion</i> ” Peng Xu and Nicky Huan Li, Rutgers University	“Negotiating the Difference: A Review of <i>Hedda</i> Staged by Hangzhou Yue Opera Troupe,” Sun Dong 孙冬, Confucius Institute for Business at the State University of New York/Nanjing University of Finance and Economics 南京财经大学
<b>3:10-3:20 Break</b>	

<b>3:20-4:35 Room 305</b>	<b>3:20-4:35 Room 306</b>
<b>Session 6A. Spoken Drama and Cinema</b> Chair: Jennifer Jay, University of Alberta	<b>Session 6B. Transnationalism and Intertextuality in Chinese Dance</b> Chair: Fan Pen Chen, SUNY, Albany
“The Rigid Scientist: Fascist Virus and the Invention of a Social Group in Chinese Theater,” Qiong Yang, The Ohio State University	“Dancing across Borders: Wu Xiaobang’s (1906-1995) Modern Dance in 1930s Tokyo and Shanghai,” Nan Ma, University of Wisconsin-Madison
“The Virtue of Hospitality: Popular Nationalism in Tian Qinxin’s Little Theatre,” Donghui He, Whitman College	“Between Stage and Screen: <i>Baolian deng</i> (1959) and the relationship between Dance and Film in Early Socialist China,” Emily Wilcox, Univ. of Michigan
“Reenacting Sun Erniang in Hong Kong Cinema,” Jing Shen, Eckerd College	“Performing Sino-Soviet Relations: <i>Swan Lake</i> and <i>New Year’s Sacrifice</i> in the Repertory of the National Ballet of China,” Eva Shan Chou, CUNY Baruch
	“From Dunhuang Mogao Cave No. 3 to Contemporary Stage: The Thousand-Handed and Thousand-Eyed Avalokiteśvara and Its Modern Creation,” Lanlan Kuang, University of Central Florida

<b>4:35-5:15 Room 305. Business Meeting</b>
<p>Wenwei Du, President, CHINOPERL  Fan Pen Chen, Treasurer, CHINOPERL  David Rolston, Editor of <i>CHINOPERL</i>  Marjorie K.M. Chan, CHINOPERL Website Editor  Jennifer Jay, Secretary, CHINOPERL</p> <p><b>All conference participants welcomed!</b></p>

<b>6:30-9:00 Social Gathering</b>
<p><i>Fan Pen Chen, SUNY-Albany</i></p> <p><b>Tai Lake Restaurant</b>  <b>134 N. 10th Street, Philadelphia, PA 19107</b>  <b>(215) 922-0698</b></p> <p><i>We will have our traditional CHINOPERL banquet and frolic while enjoying performances that any of the conference participants would like to present.</i></p>