



2015 CHINOPERL CONFERENCE PROGRAM



Time: Thursday, 26 March 2015, 7:30 AM - 5:30 PM

Additional Events

Place: Rooms: Superior A & Superior B
Sheraton Chicago Hotel & Towers
301 East North Water Street
Chicago, Illinois 60611

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

Conference Chair: Wenwei Du, Vassar College, wedu@vassar.edu	
7:30-8:00	Room Superior A: Warming up: Pastry, Coffee, and Tea
8:00-8:20	<p>Room Superior A: Opening Remarks: Wenwei Du, President of CHINOPERL Fan Pen Chen, Treasurer of CHINOPERL David Rolston, Editor of CHINOPERL Jennifer Jay, Secretary, CHINOPERL</p> <p>Brief self-introductions by participants/attendees</p>

8:20-9:35 Superior A	8:20-9:35 Superior B
<p>Session 1A. Yuan and Ming Drama Chair: Judith Zeitlin, University of Chicago</p>	<p>Session 1B. Oral Tradition 1 Chair: David Rolston, University of Michigan</p>
<p>“中国戏剧成熟于元代的思考” (Thoughts on the idea that Chinese theatre matured in the Yuan dynasty), Cao Fei 曹飞, Shanxi Normal University 山西师范大学</p>	<p>“In Defense of Rumor: Feng Menglong’s Aural History of the Year 1644,” Paize Keulemans, Princeton University</p>
<p>“魏良辅的曲统辨与早期南北声腔的流变—从《南词引正》与《曲律》之异文说起” (Wei Lianfu on the <i>qu</i> system and the development of northern and southern styles of singing in the early period—Working from textual variants in his <i>Nanci yinzheng</i> and <i>Qülü</i>), Li Shunhua 李舜华, East China Normal Univeristy 华东师范大学 and University of Chicago</p>	<p>“The Making of a Legend: Judge Shi in Ballads and Opera,” Margaret Wan, University of Utah</p>
<p>“Performative Commentary, Poetic Picture: Reimagining <i>Xixiang ji</i> 西廂記 and <i>Pipa ji</i> 琵琶記 in Combined Editions,” Yinghui Wu, Leiden University</p>	<p>“From Recreation to Profession: <i>Chaqu</i> 岔曲 and the Changing Role of Bannermen in the Late Qing,” Bingyu Zheng, Princeton University</p>
<p>“Performing the Local: Wu Dialect Adaptations of <i>The Peony Pavilion</i> from Late Ming to Late Qing,” Han Zhang, University of Chicago</p>	<p>“論郭巨埋兒的大鼓書和古今爭議” (On controversies old and new on the drum song “Guo Ju Buries His Son”), H. L. Zhan 詹杭倫, The University of Hong Kong</p>
9:35-9:45 Break	

9:45-10:45 Superior A	9:45-10:45 Superior B
<p>Session 2A. Tunes and Melodies Chair: Joseph Lam, University of Michigan</p>	<p>Session 2B. Oral Tradition 2 Chair: Mark Bender, The Ohio State University</p>
<p>“Su Dongpo 蘇東坡 (Su Shi 蘇軾): Poet, Guqin 古琴 Scholar, and Drinking Immortal,” Mingmei Yip, Independent Scholar, New York City</p>	<p>“‘活死人’、‘呆木头’—论扬州评话塑造的诸葛亮” (“Living Corpse,” “Stupid Blockhead”—On the representation of Zhuge Liang in <i>Yangzhou pinghua</i>), Dong Guoyan 董国炎, Yangzhou University 扬州大学</p>
<p>“试建一个昆曲工尺谱的译谱公式” (On establishing a model for the transcription of <i>gongche</i> notation of <i>Kunqu</i>), Xu Lili 许莉莉, Nanjing University 南京大学 and University of Michigan</p>	<p>“论本土曲艺南京白局的发展与流变” (On the development and growth of the Nanking local <i>quyi</i> form <i>baiju</i>), Zhu Jie 朱洁, Nanjing Normal University 南京师范大学 and Vassar College</p>
<p>“Coding and Decoding Mei Lanfang’s 梅蘭芳 Singing Style: The Notation System of Bao Youdie’s Handwritten Score,” Rose Jang, The Evergreen State College</p>	<p>“Traditional Oral Culture in the Modern Media of China—The Case of Chinese Storytelling,” Liu Tingting 刘婷婷, Nanjing University of Finance and Economics 南京财经大学</p>
10:45-10:55 Break	

10:55-12:10 Superior A	10:55-12:10 Superior B
<p>Session 3A. Theatre Collections, Scripts, Acting Schools, and Reforms Chair: Marjorie Chan, The Ohio State University</p>	<p>Session 3B. Spoken Drama Chair: Jennifer Jay, University of Alberta</p>
<p>“Collecting Theatrical Materials in Early Republican Beijing,” Hsiao-Chun Wu, University of California, Los Angeles</p>	<p>“Eco-Theatre as a Community Bond,” Donghui He, Whitman College</p>
<p>“试论梅兰芳、杨小楼的艺术精神” (On the artistic spirit of Mei Lanfang and Yang Xiaolou), Zhao Shanlin 赵山林, East China Normal University 华东师范大学</p>	<p>“Social Critique in Beijing Comedy,” Jing Shen, Eckerd College</p>
<p>“The Voice of Reform: Theater Criticism at the Foundation of the PRC,” Anne Rebull, University of Chicago</p>	<p>“Multimedia Tradition and Digital Interventions in Contemporary Chinese Theatre, 2000-20XX,” Tarryn Li-Min Chun, Harvard University</p>
<p>“Historicizing Scripts of Tibetan Opera: Bibliographic Significance of the Biography of Nangsa Ohbum,” Kati Fitzgerald, The Ohio State University</p>	<p>“Globalization and Women Workers on Chinese Stage,” Sun Dong 孙冬, Nanjing University of Finance and Economics 南京财经大学</p>
12:10-1:10 Lunch	

1:10-2:05 Superior A

Session 4 : Theatrical Demonstration/Performance

Chair: Rose Jang, The Evergreen State College

Presenters:

“论诸宫调与乐律的关系” (“All Keys and Modes” and musical prosody), Zhu Jiyun 朱继云,
Jiangsu Kunju Opera Troupe 江苏昆剧院

“花鼓戏唱腔特点” (The special characteristics of *Huagu xi* arias), Wang Chan 王婵, Chinese
National Academy of Traditional Theatre 中国戏曲学院 and Binghamton University

2:10-3:25 Superior A	2:10-3:25 Superior B
<p>Session 5A. Comparing Different Genres Chair: Fan Pen Chen, SUNY, Albany</p>	<p>Session 5B. Aspects of Theatre Culture Chair: Margaret Wan, University of Utah</p>
<p>“Resolving Chaos in <i>The Chaos Box (Hunyuan he 混元盒)</i>: Shadow Theater and Peking Opera,” Mary Hirsch, Independent Scholar</p>	<p>“中国会馆剧场及其演剧概说” (An overview of native place association theaters and performances on them), Che Wenming 车文明, Shanxi Normal University 山西师范大学</p>
<p>“Female Masculinities in Popular Media in the 1950s and 1960s: A Case Study of Yam Kim-Fai 任劍輝 in Cantonese Opera and Cantonese Cinema,” Priscilla Tse, University of Illinois, Urbana-Champaign</p>	<p>“Death of a Boy Actor: Traveling Court Troupes in the Early Years of the Qianlong Reign,” Liana Chen, George Washington University</p>
<p>“Sorrow in <i>Farewell My Concubine</i>: A Comparative Study of the Peking and Cantonese Operas,” Litong Chen and Yutian Tan, The Ohio State University</p>	<p>“从《顺天时报》看“相公”的评价、地位及出师” (Using <i>Shuntian shibao</i> to look at the evaluation, status and graduation from apprenticeship of <i>xianggong</i> [male actor-courtesans]), Sun Junshi 孙俊士, Shanxi Normal University 山西师范大学</p>
<p>“Shadow Theater in Cinema: Transformation, Symbolization, and Attraction,” Jianyu Huo, University of Massachusetts Boston</p>	<p>“Eunuchs Are Not All <i>Chou</i> 丑: The Historical Zheng He 鄭和 and the Fictional Chen Lin 陳琳 in Two Newly Edited Beijing Operas,” Jennifer Jay, University of Alberta</p>
<p>3:25-3:35 Break</p>	

3:35-4:35 Superior A	3:35-4:35 Superior B
Session 6A. Linguistic Aspects of Performance Chair: Emily Wilcox, University of Michigan	Session 6B. Modern Media and Traditional Theatre Chair: Levi Gibbs, Dartmouth College
“Hong Kong Cantonese Hip-hop Songs and Cantopop in the 21st Century: A Linguistic Study,” Tsz-Him Tsui and Marjorie K.M. Chan, The Ohio State University	“唱片、电台与粤曲的近代转型” (Gramophone records and radio stations and the modern transformation of Cantonese opera aria songs), Li Jing 李静, South China Normal University 华南师范大学 and University of South Carolina
“赵本山小品幽默的语言机制研究” (On linguistic aspects of the humor in Zhao Benshan’s skits), Li Yining 李怡宁, Dalian University of Technology 大连理工大学 and Vassar College	“中国戏曲的海外新媒体传播” (The transmission abroad of Chinese indigenous theatre through modern media), Dai Wenhong 戴文红, Nanjing University of Finance and Economics 南京财经大学
“The Presence of <i>Jian yin</i> 尖音 in <i>Xiqu</i> Performance and Its Cultural Significance,” Wenwei Du, Vassar College	“Documenting Intangible Cultural Heritage : The Challenges of Young Chinese Opera Practitioners,” Cheuk Cheung, Independent Filmmaker and Zuni Icosahedron, Hong Kong

4:35-5:20 Superior A. Business Meeting

Wenwei Du, President, CHINOPERL
David Rolston, Editor of *CHINOPERL*
Fan Pen Chen, Treasurer, CHINOPERL
Marjorie K.M. Chan, CHINOPERL Website Editor
Jennifer Jay, Secretary, CHINOPERL

And all conference participants!

6:30-9:00 Social Gathering

Arranged by Fan Pen Chen, SUNY-Albany, and Jennifer Jay, University of Alberta

Lao Sichuan 老四川
520 N. Michigan Ave., Chicago
(Walking distance from the conference site)
(Tel: 312-595-0888)

*Our traditional CHINOPERL banquet and frolic,
complete with performances from all who are brave enough to share.*