



2016 CHINOPERL CONFERENCE PROGRAM



DATE: Thursday, 31 March 2016

7:30 AM-5:00 PM (*Panels*)

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

**PLACE: Rooms: Medina, Leschi, and Issaquah B
Sheraton Seattle Hotel**

1400 6th Avenue, Seattle, WA 98101 (*Tel: 206-621-9000*)

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

7:30-8:00

Room Medina: Warming up with coffee

8:00-8:20

Room Medina:

Opening Remarks: Wenwei Du, President of CHINOPERL
David Rolston, Retiring Editor of CHINOPERL
Margaret Wan, New 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: Jennifer Jay and Wenwei Du

China Harbor Seattle

*2040 Westlake Avenue North
Seattle, WA 98109 (Tel: 206-286-1688)*

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

<i>8:30-9:30 Medina</i>	<i>8:30-9:30 Leschi</i>	<i>8:30-9:30 Issaquah B</i>
<p><i>Session 1A. Storytelling</i> Chair: Siyuan Liu, University of British Columbia</p>	<p><i>Session 1B. Drama in Yuan & Qing</i> Chair: Shu-chu Wei, Whitman College and Tunghua University</p>	<p><i>Session 1C. Sound, Gestures & Dance (I)</i> Chair and Discussant: David Rolston, University of Michigan</p>
<p>“六尺巷故事的生成与传播考论” (Textual Research on the Genesis and Spread of the ‘Six-Foot Alley’ Story), Fan Chunyi 范春义, Shanxi Normal University 山西师范大学</p>	<p>“Yang Zi 杨梓 and His Three Yuan Plays,” Hongchu Fu, Washington and Lee University</p>	<p>“Listening to Theater: The Arrival of Gramophone and Soundscapes of Theater in China, 1890s-1920s,” Peng Xu, Virginia Military Institute</p>
<p>“A Playful Reproduction of <i>Jin Ping Mei</i> 金瓶梅 (The Plum in the Golden Vase): Reading ‘Sheng-guan tu’ 陞官圖 (The Map of Promotion in Rank) in <i>Zidishu</i> 子弟書 (Bannermen Tale),” Elena Suet-Ying Chiu, University of Massachusetts</p>	<p>“Absent Presence: Family, State, and Clothing in ‘A Ten-thousand <i>Li</i> Reunion’ 萬里圓” Guojun Wang, Vanderbilt University</p>	<p>“梅兰芳 ‘天女散花’ 与洛伊·富勒的 ‘电光舞’” (Mei Lanfang’s ‘Sylph Scattering Flowers’ and Loie Fuller’s ‘Electric Salome’), Hirabayashi Norikazu 平林宣和, Waseda University</p>
<p>“Traditions and Mentality of Yangzhou People in the Eighteenth Century As Seen from ‘Knave Pi the Fifth’ 皮五辣子 in the Yangzhou Storytelling Repertoire of Yu Youchun 余又春,” Liu Liu 劉琉, University of Sidney</p>	<p>“畢沅幕府戲曲活動考論” (Textual Research on Opera Activities Among Bi Yuan’s Staff), Yang Fei 楊飛, Shanxi Normal University 山西师范大学</p>	<p>“Recasting Peking Opera: Modern Dance, Invented Tradition and the Visual Turn,” Catherine V. Yeh, Boston University</p>
<p>9:30-9:40 Break</p>		

<i>9:40-10:40 Medina</i>	<i>9:40-10:40 Leschi</i>	<i>9:40-10:40 Issaquah B</i>
<p><i>Session 2A. Between Genres</i> Chair: Shiao-ling Yu, Oregon State University</p>	<p><i>Session 2B. Forms of Xiqu</i> Chair: Jing Shen, Eckerd College</p>	<p><i>Session 2C. Sound, Gestures & Dance (II)</i> Chair and Discussant: David Rolston, University of Michigan</p>
<p>“<i>Our Red Army Girls as a Vehicle of Choice for Cultural Policy</i>,” Eva Shan Chou, Baruch College</p>	<p>“‘国剧画报’与‘宫廷戏曲’研究” (Research on ‘Palace Theatre’ in National Theatre Pictorial), Chen Jun 陈均, Peking University 北京大学</p>	<p>“The Mise-en-Scène of Embodied Art: Performance Practice in Fifteen Strings of Cash 十五貫,” Anne Rebull, University of Chicago</p>
<p>“Beijing Opera Blending with Other Operas: <i>Princess Wencheng</i> 文成公主, the Beijing Opera-Cantonese Opera Version of <i>Farewell My Concubine</i> 霸王别姬, and the Beijing Opera-Kun Opera <i>Confidants</i> 知己,” Jennifer W. Jay, University of Alberta</p>	<p>“从非遗的显隐二重性看新编昆剧‘大将军韩信’” (Explicit and Implicit Aspects of Intangible Cultural Heritage Policy in the Newly-Written Kun Opera ‘General Han Xin’), Zhao Die 赵蝶, Wuhan University 武汉大学</p>	<p>“Mining the Xiqu Body: <i>Jingju</i> 京剧 and <i>Kunju</i> 昆剧 in the Construction of Early PRC Dance Modernity,” Emily Wilcox, University of Michigan</p>
<p>“A Survey of <i>Xiqu</i> Films 戏曲电影 in Mainland China,” Wenwei Du, Vassar College</p>	<p>“Chinese Theatre Works, 1995-2015,” Kuang-yu Fong, Chinese Theatre Works, New York</p>	<p>Discussion of the five papers/presentations from both parts of this two-part panel.</p>
<p><i>10:40-10:50 Break</i></p>		

<i>10:50-11:50 Medina</i>	<i>10:50-11:50 Leschi</i>	<i>10:50-11:50 Issaquah B</i>
<p>Session 3A. Masks and Puppetry Chair: Catherine V. Yeh, Boston University</p>	<p>Session 3B. Performance and Religion Chair: Hai Zhen, National Academy of Traditional Theatre Arts</p>	<p>Session 3C. Regional Theatre Chair: Jennifer Jay, University of Alberta</p>
<p>“唐宋时期面具的类型和功用” (Types and Functions of Masks in the Tang and Song Dynasties), Kang Baocheng 康保成, Sun Yatsen University 中山大学</p>	<p>“中国‘剧场’概念流变考述” (A Preliminary Study of Temple Theatre), Che Wenming 车文明, Shanxi Normal University 山西师范大学</p>	<p>“Peach Blossom Fan’: A Cantonese Language Love Song of Regret and Heartache,” Bell Yung, University of Pittsburgh</p>
<p>“Saved by the Festival?: An Investigation into Hakka Marionettes in Borneo,” Josh Stenberg, University of British Columbia</p>	<p>“Erotic Drama in the Temple of the Child-bestowing Goddess: Conflict or Harmony?” Jianyu Huo, University of Massachusetts Boston</p>	<p>“The Opera is Larger Than the Sky’: Henan Opera Star Chang Xiangyu 常香玉 and Her Opera Troupe in the 1950s,” Meng Ren, University of Pittsburgh</p>
<p>“The Characterizations of the Noxious Demons in the Shadow Play and Peking Opera ‘The Chaos Box,’” Mary Hirsch, Independent Scholar, Portland, Oregon</p>	<p>“A Preliminary Study of Mabi 马禪 Dancers in Shamanistic Rituals,” Yao Chunmin, Shanxi Normal University 山西师范大学</p>	<p>“Modern Faces of Taiwanese Gezaixi 歌仔戲 Opera: Two Plays by Sunhope Taiwanese Opera Troupe,” Shu-chu Wei, Whitman College and Tunghua University</p>
<p>11:50-12:50 Lunch</p>		

<p>12:50-1:40 Medina</p>
<p>Session 4 : Roundtable : Learning and Performing Xiqu and Quyi in North America Chair: David Rolston, University of Michigan</p> <p>Participants: All conference attendees</p>

<i>1:50-3:10 Medina</i>	<i>1:50-3:10 Leschi</i>	<i>1:50-3:10 Issaquah B</i>
<p>Session 5A. Spoken Drama Chair: Hongchu Fu, Washington and Lee University</p>	<p>Session 5B. Music and Song Chair: Bell Yung, University of Pittsburgh</p>	<p>Session 5C. Quyi Chair: Margaret Wan, University of Utah</p>
<p>“From Adaptation to Liberation: Hong Shen’s 洪深 Left-Wing Political Theater in the 1930s,” Tingting Zhao, Stanford University</p>	<p>“Music of the Hands—Finger Configuration and its Philosophical Symbolism in Qin Music” (手语— 古琴的指法美与象征意义), Mingmei Yip, Independent Scholar, New York</p>	<p>“满文岔曲文本的隐喻性特征” (Metaphorical Aspects of the Texts of Manchu Chaqu), Yu Runqi 于润琪, Institute of Modern Literature 现代文学馆</p>
<p>“The Disappearing Wilderness: Spoken Drama Experiments of the 1930s and 1980s,” Annelise Finegan Wasmoen, Washington University in St. Louis</p>	<p>“Re-examination of the Origin, Formation and Reformation of Beijing Opera Music,” Hai Zhen 海震, National Academy of Chinese Theatre Arts 中国戏曲学院</p>	<p>“二十世纪三四十年代高德明相声事迹考 (An Investigation of Gao Deming’s Achievements in Crosstalk in the 1930s and 1940s), Yu Jia 于嘉, Higher Education Press 高等教育出版社</p>
<p>“Zen and Psychoanalysis: Guo Shixing’s 过士行 Theatre,” Donghui He, Whitman College</p>	<p>“Changing Places, Changing Voices: Jay Chou’s Singing Style in His Regular and Chinese-Style Ballads,” Yuhua Lin and Marjorie K.M. Chan, The Ohio State University</p>	<p>“Talk Shows as An Evolved Form of Quyi 曲艺,” Liu Tingting 刘婷婷, Confucius Institute for Business at SUNY and Nanjing University of Finance and Economics 南京财经大学</p>
<p>“Politics and Theater: A Recent Play Celebrating the Founding of the CCP,” Shiao-ling Yu, Oregon State University</p>	<p>“Tones, Tonemes, and Finding the Perfect Flow: Language Aesthetics in Sinophone Hip-Hop from Taiwan,” Meredith Schweig, Emory University</p>	<p>“浅析‘梧桐雨’，‘惊鸿记’和‘长生殿’戏曲文本的异同” (A Preliminary Textual Comparison among Three Plays), Xia Tian 夏天, Capital Normal University 首都师范大学</p>
<p>3:10-3:20 Break</p>		

<i>3:20-4:20 Medina</i>	<i>3:20-4:20 Leschi</i>	<i>3:20-4:20 Issaquah B</i>
<p><i>Session 6A. Theatre & Performance History</i> Chair: Eva Shan Chou, Baruch College</p>	<p><i>Session 6B. Writing on Theatre in the 1920s</i> Chair: Perry Link, Princeton University and University of California, Riverside</p>	<p><i>Session 6C. Fusion in Theatre</i> Chair: Elena Suet-Ying Chiu, University of Massachusetts</p>
<p>“表演理论与中国古代戏剧史研究” (Acting Theory and the History of Pre-modern Chinese Theatre), Qi Shijun 戚世隽, Sun Yat-sen University 中山大学</p>	<p>“Writing on Star Actresses: Politics, Morality and Literati Fandom in Early Republican Beijing,” Jiacheng Liu, Carnegie Mellon University</p>	<p>“The Many Roles of Little Green: Gender and Role Type in Versions of Baishe zhuan 白蛇传,” Aaron Balivet, University of Wisconsin-Madison</p>
<p>“1920年代日本‘京剧通’的京剧译介及其文化史意义” (The Cultural Significance of Japanese Connoisseurs’ Translation and Dissemination of Beijing Opera in the 1920s), Li Liwei 李莉薇, South China Normal University, 华南师范大学</p>	<p>“Xun Huisheng 荀慧生 and the Image of <i>Huadan</i> 花旦 Actors in the Early Twentieth Century,” Fang Xie, Stanford University and Washington and Lee University</p>	<p>“When Multi-culture Meets Multi-media: A Critical Review of Chinese Theater Works’ ‘Holding Up Half the Sky,’” Sun Dong 孙冬, Confucius Institute for Business at SUNY and Nanjing University of Finance and Economics 南京财经大学</p>
<p>“The Politics of Theatrical Genres in China’s Post-1949 Dramatic Reform,” Siyuan Liu, University of British Columbia</p>	<p>“Qi Rushan 齐如山, the Confucian Classics, and the Writing of the History of Chinese Drama,” Hsiao-chun Wu, UCLA</p>	<p>“<i>Shuihu</i> 水浒 and <i>Honglou</i> 红楼 Adaptations on the Modern Stage,” Jing Shen, Eckerd College</p>

4:20-5:00 Medina. Business Meeting

Wenwei Du, President, CHINOPERL
David Rolston, Retiring Editor of *CHINOPERL*
Margaret Wan, New Editor of *CHINOPERL*
Marjorie K.M. Chan, CHINOPERL Website Editor
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And all conference participants!

~ ~ Reminder: 6:30-9:00 p.m. Banquet and Frolic at China Harbor Seattle (2040 Westlake Ave. N., Seattle, WA) ~ ~