



2023 CHINOPERL CONFERENCE PROGRAM (On-line Sessions)



DATE: March 4/5, 2023

Time: 7:00 PM to 11:50 PM on March 4 (Saturday), EST (American Eastern Standard Time)

8:00 AM to 12:50 PM on March 5 (Sunday), Beijing Time

Participants from other time zones need to find their corresponding time

Conference Chairs: Marjorie Chan, Cuncun Wu and Wenwei Du

For attendees, email chinoperl2023@163.com for ZOOM links as soon as possible

想参会的非报告者，请尽快电邮 chinoperl2023@163.com 索取 ZOOM 链接

ZOOM A chaired by Wenwei Du 都文伟, Vassar College;

ZOOM B chaired by Cuncun Wu 吴存存, The University of Hong Kong

ZOOM C chaired by Marjorie K.M. Chan 陈洁雯, The Ohio State University

Enter ZOOM A around 6:45 PM (EST, America) / 7:45 AM, Beijing Time

ZOOM A

US EST 7:00 PM – 7:25 PM

Beijing Time: 8:00 AM – 8:25 AM

Opening Remarks:

Each presenter introduces him/herself for half a minute.

研讨会开幕式:

每位报告者自我介绍半分钟。

ZOOM A US EST 7:30 PM – 8:30 PM Beijing Time: 8:30 AM –9:30 AM	ZOOM B US EST 7:30 PM – 8:30 PM Beijing Time: 8:30 AM –9:30 AM	ZOOM C US EST 7:30 PM – 8:30 PM Beijing Time: 8:30 AM –9:30 AM
<i>Session 1A. Theatre History</i> Chair: Fan Pen Chen 陈李凡平, State University of New York at Albany	<i>Session 1B. Ming-Qing Drama I</i> Chair: Shu-chu Wei 魏淑珠, Whitman College	<i>Session 1C. Youth Performances</i> Chair: Wang Dingyong 王定勇, Yangzhou University
“戏曲文物的发现与中国戏曲史建构,” 车文明, 山西师范大学	“明清时期《浣纱记》书籍形态及阅读探考,” 陈均, 北京大学	“清末学生演剧对中国现代戏剧学科的影响,” 周淑红, 浙江传媒学院
“唐代佛教寺院经济与近代式戏剧的初兴,” 白鹭, 四川大学	“明传奇中的神话元素及其内涵探析,” 丁聪睿, 华东师范大学	“Reconnecting the Disconnected: A Study of Online Theatre Practice by University Students during the Pandemic,” Yang Ming, Beijing Foreign Studies University
“山西平遥现存木偶皮影戏台调查研究,” 王潞伟, 山西师范大学	“结社、演剧与北曲传承—1609 年冶城大社与北曲《凌云记》演出述论,” 李颖瑜, 香港中文大学（深圳）	“《脱口秀大会》中的中国式新喜剧形态表现,” 毕磊菁, 南京师范大学
<p style="text-align: center;">Break 休息：10 minutes 10 分钟</p>		

ZOOM A US EST 8:40 PM – 10:00 PM Beijing Time: 9:40 AM –11:10 AM	ZOOM B US EST 8:40 PM – 10:00 PM Beijing Time: 9:40 AM –11:00 AM	ZOOM C US EST 8:40 PM – 10:00 PM Beijing Time: 9:40 AM –11:00 AM
Session 2A. Oral Tradition Chair: Elena Suet-Ying Chiu 趙雪瑩, University of Massachusetts Amherst	Session 2B. Ming-Qing Drama II Chair: Jing Shen 沈靜, Eckerd College	Session 2C. Rendition, Translation and Stage Design Chair: Hai Zhen 海震, National Academy of Chinese Theatre Arts
“回到表演—金华道情口传文本分析与思考,” 蒋艺轩, 上海音乐学院	“《节节好音》与清宫月令承应戏的编演—兼及 节戏与大戏的关系,” 胡光明, 香港理工大学	“The <i>Huajianji</i> (花箋記): A Cantonese Opera Rendition of an Early Cantonese Love Ballad,” Marjorie K.M. Chan 陳潔雯, The Ohio State University
“中国吴地传统口传音乐文化在学校美育中的 特色化传承研究,” 李凌燕, 常州工学院师 范学院	“Portraits of the Loyal Officials in the <i>Zhongyi Xuantu</i> : The Reconstruction of the Relationship between Manchu Monarch and Han Officials during the Qianlong Period,” Giovanna Tsz Wing WU 胡梓 穎, The Education University of Hong Kong	“Translating Cantonese Opera for different Purposes: A Corpus-based Analysis,” Shuting Wang and Jackie Xiu Yan, City University of Hong Kong“,” Shuting Wang 王淑婷 and Jackie Xiu Yan 鄢秀, City University of Hong Kong
“民间宝卷语图关系论略,” 王定勇, 刘书 琴, 扬州大学	“階級•法制•折子戲: 從崑劇公堂戲看清代法文 化,” 洪逸柔, 世新大學	“A Mocking Eulogy from <i>Jin Ping Mei</i> : An Example of an Author’s Wit and Subtlety,” Ondřej Vicher, Palacký University in Olomouc, Czech Republic
“官方、综合与现代: 口头艺术走向戏剧艺术 的个案考察—北京曲剧,” 程姣姣, 上海戏剧 学院	“The Rational Light and Radical Approach of Shanghai Kunqu Troupe’s 2022 Version of <i>Peony Pavilion</i> ,” Xirui Huang, Shanghai Theatre Academy	“当代中国戏剧舞台设计新图景—以 PQ、WSD 中 国大陆设计师入围及获奖作品为例,” 刘春, 清华 大学
Break 休息: 10 minutes 10 分钟		

ZOOM A US EST 10:10 PM – 11:30 PM Beijing Time: 11:10 AM –12:30 PM	ZOOM B US EST 10:10 PM – 11:30 PM Beijing Time: 11:10 AM –12:30 PM	ZOOM C US EST 10:10PM – 11:30PM Beijing Time: 11:10 AM –12:30 PM
Session 3A. Shaoxing Opera and Reception of Theatrical Music in Japan Chair: Bell Yung, University of Pittsburgh	Session 3B. Jingju and Xiqu Chair: Kathryn Lowry	Session 3C. Comparative Drama & Theatre Chair: Marjorie Chan, The Ohio State University
“‘The Rebellion of the Yue Opera: Feminism, Performance, and Traditional Texts,’” Yawei Duan, The Chinese University of Hong Kong	“京剧“唐派”表演文学特色—依《二子乘舟》述论，” 王文照, 首都师范大学	“Modern Communication of <i>The Orphan of Zhao</i> ,” Dan Dong, National Academy of Chinese Theatre Arts
“弃色存情：从艳情戏的盛衰看越剧‘女性戏曲’的早期萌芽，” 赵晓亮, 中央新闻纪录电影制片厂中国传媒大学	“从 Chinese Opera 到 JingJu: 西方报刊中京剧英译的话语塑造路径，” 郝爽, 中国戏曲学院	“互文与共生：南戏《宦门子弟错立身》两种英译本研究，” 张勇凤, 山西师范大学
“Oral Aria Creation and Flexible Singing: Traditional Musical Skills of Yue Opera Actress,” Hai Zhen, National Academy of Chinese Traditional Theatre	“On Qi Rushan's Thought of Space Generation in <i>Xiqu</i> ,” Hu Fangpei 胡芳培, Chinese Media University 中國傳媒大學	“化身内外：现象学视阈下的台湾新编京剧《李尔在此》，” 苗昕伟, 北京师范大学
“再论江户明治期中国戏曲在日本的接受—以明清乐曲谱为中心，” 李莉薇, 暨南大学	“《诵芬室读曲丛刊》的价值重估与董康的新旧观念，” 石倩, 兰州大学	“Horizontal Borrowing and Transpacific Circulation: Adapting Eugene O’Neill’s <i>Desire Under the Elms</i> into Chinese Operatic Form,” Shuying Chen, University of South Carolina

ZOOM A US EST 11:30 PM-11:50 PM / Beijing Time: 12:30 PM –12:50 PM
<p>Closing Remarks:</p> <p>All Participants return to ZOOM A to conclude the online sessions. Each is encouraged to make suggestions for our future scholarly exchanges.</p> <p>每位参会者回到 ZOOM A 参加线上会议的总结讨论，请各位向本会提出增进学术交流的建议。</p>



2023 CHINOPERL CONFERENCE PROGRAM (In-Person Sessions)



DATE: March 16, 2023

8:00 AM - 5:00 PM (Panels)

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

PLACE: Gardner Meeting Room A and B, 3rd Floor, Sheraton Boston Hotel

39 Dalton Street, Boston MA 02199 ; (617) 236-2000

Conference Chairs: Fan Pen Chen, Elena Chiu and Wenwei Du (chinoperl2023@163.com or wedu@vassar.edu)

8:00-8:20	Gardner A: Warming up with coffee and pastry	
8:20-8:50	Gardner A: Opening Remarks: Wenwei Du, President of CHINOPERL Fan Pen Chen, Treasurer of CHINOPERL Jing Shen, Editor of <i>CHINOPERL</i> David Rolston, Consulting Editor of <i>CHINOPERL</i> Margaret Wan, Associate Editor of <i>CHINOPERL</i> Catherine Swatek, Associate Editor of <i>CHINOPERL</i> Vibeke Børdahl, Associate Editor of <i>CHINOPERL</i> Marjorie Chan, Website Editor of CHINOPERL Elena Chiu, Secretary, CHINOPERL Brief self-introductions by all participants/attendees	<div><p>Join us for banquet and frolic at 6:30-9:00 p.m!</p><p>Organizer: Elena Chiu, University of Massachusetts</p><p>Empire Garden Restaurant 帝苑大酒樓 690-698 Washington St, Boston, MA 02111 Tel.: 617-482-8898</p><p><i>Our traditional CHINOPERL banquet and frolic, with performances from all willing to share.</i></p></div>

9:00-10:10 Gardner A	9:00-10:10 Gardner B
Session 1A. Comparative Epic, Drama and Theatre Chair: Fan Pen Chen, State University of New York at Albany	Session 1B. Music Chair: Joseph Lam, University of Michigan
“ <i>Popol Vuh</i> and <i>Book of Origins</i> : Parallels, Inversions, Epic Futures,” Mark Bender, The Ohio State University	“Bleak Autumn or Flying Dance: Two Interpretations of Qin Piece <i>Parasol Leaves in Dance with the Autumn Wind</i> and its Aesthetic Changes,” Lee Heung Sing 李向昇, The University of Hong Kong
“Translational Theater: John Wong-Quincey's <i>She Stoops to Compromise</i> (<i>Wei qu qiu quan</i> 委曲求全),” Annelise Finegan, New York University	“From Private Qin Studio to Concert Stage: Literati Versus Conservatory Transmission,” Mingmei Yip 叶明媚, China Music Institute, Bard College
“From British Porcelain to Puppet Theatre: Cultural Appreciation and Performance,” Jianyu Huo, University of Oxford	“《茉莉花》與《武/文鮮花調》：從兩個英國圖書館收藏的晚清帶樂譜《鮮花調》說起，” Cuncun Wu 吳存存, The University of Hong Kong
10:10-10:20 Break	

10:20-11:10 Gardner A	10:20-11:10 Gardner B
Session 2A. Qing Drama Chair: Claire Conceison, MIT	Session 2B. Oral Tradition and Regional Opera Chair: Mark Bender, The Ohio State University
“The Formation of a Latent Tradition of Chinese Drama: A Sociocultural Analysis on the <i>Kunqu</i> Performers’ Discourse and Practice in the Qing Period,” Liangliang Chen, The University of Hong Kong	“瞽唱與女性領域：明清婦女的家庭俗樂消費，” Xu Ning 徐寧, The University of Hong Kong 香港大學
“Rectangular and Moon-Shaped Illustrations of a Qing Dynasty Drama,” Jing Shen, Eckerd College	“Celebrities and the Rise and Fall of China’s Northern Folk Theatre <i>Pingju</i> (Ping Opera) in Shanghai in the 1930s,” Siyuan Liu, University of British Columbia
11:10-11:20 Break	

<i>11:20-12:10 Gardner A</i>	<i>11:20-12:10 Gardner B</i>
Session 3A. Jingju Chair: David Rolston, University of Michigan	Session 3B. Kunqu and Regional Opera Chair: Cuncun Wu, The University of Hong Kong
“Gendering the Training of <i>Jingju Dan</i> Actors,” Yan Ma, Washington University in St. Louis	Revisiting the <i>Huaya</i> Battle: Merchant Engagement and Literati Crisis in Modern Chinese Theater,” Eason Lu, Columbia University
“Lyric Settings and Rhythm in Peking Opera,” Marnix Wells, Independent Scholar, London	"Manchu Kunqu-Opera Singers at the Interstices of Archive and Repertoire: The Case of My Grandmaster, Ye Yangxi (1902-1983)," Peng Xu, University of Hawaii
<i>12:10-1:25 Lunch</i>	

<i>1:25-2:30 Gardner A</i>
Session 4A. Assembly Session Chair: Joseph Lam, University of Michigan
<p>Featuring <i>Que Shing Chinese Music & Opera Group</i> (established since 1939, a non-profit organization)</p> <p>Lead Musician: Dai Chiu CHAN; Dulcimer: Hung CHIU; Base: Chui Hung NG; Musicians: Lau WONG, Deck SZETO; Percussion: John WAN; Singers: Irene WAN, Winnie LEUNG, Judy WONG, Wai Kin WONG; Sound Man: Wingkay LEUNG, Hung POON</p> <p>Cantonese Opera Arias and Music</p> <p>Followed by questions and answers</p>

<i>2:30-2:40 Break</i>

<i>2:40-4:10 Gardner A</i>	<i>2:40-4:10 Gardner B</i>
Session 5A. Lyrics About Performance Chair: Marnix Wells, Independent Scholar, London	Session 5B. New Approaches to Early PRC Performance Chair: Weihong Bao, UC Berkeley
“Persona, Performance, and Play in Language: Du Renjie’s ‘Relating Feelings,’” Karin Myhre, University of Georgia	“Performing Corporeal Technology: Hydraulic Engineering and Labor in Tian Han’s Great Leap Forward Drama,” Yuan (Kevin) Gao, Washington University in St. Louis
“Resisting Ephemerality: Zou Diguang’s Poems on Theater and the Rhetoric of Memory,” Erxin Wang 王尔馨, The Ohio State University	“From Homegrown Turntables to Ersatz Neon: Technology, Fantasy, and Ideology on the PRC Stage (1958-1964),” Tarryn Li-Min Chun, University of Notre Dame
	“Performing Marriage Reform: the Female Body On and Off Stage in Rural Southeast Shanxi in the 1950s,” Yi Ren, University of Pennsylvania
	“Friendship and Folk Dance: Performance Ensembles from Latin America in 1950s China,” Emily Wilcox, William & Mary
4:10-4:20 Break	

<i>4:20-5:00 Gardner A, Business Meeting</i>
Chair: Wenwei Du, Vassar College
All conference participants
~~~ Reminder: 6:30-9:00 p.m. ~~~Banquet and Frolic at Empire Garden Restaurant 帝苑大酒樓
<b>Performances by any of us who is willing to perform</b>