

**JIANG Hanyang 蔣漢陽**  
University of British Columbia  
The Department of Theatre and Film  
6353 Crescent Road, Vancouver, BC Canada V6T 1Z2  
Email: harryjia@mail.ubc.ca  
Tel: 1 (604) 728 8667

## EDUCATION

2017-2025

**Ph.D. in Theatre Studies**, University of British Columbia  
*A Huaju Actor Prepares: Stage Acting and Knowledge Making in Modern China*  
**Committee:** Siyuan Liu (supervisor), Sharon Carnicke, Kirsty Johnston

2015-2017

M. Phil. in Humanities, The Hong Kong University of Science and Technology  
*Contested Xieyi: Classical Chinese Theatricality in Modern Times*  
**Committee:** Jianmei Liu (supervisor), Shengqing Wu, Lisa Wong

2014-2015

M. A. in Humanities, The Hong Kong University of Science and Technology

2010-2014

B. A. in Teaching Chinese as a Second Language, Nanjing Normal University

## RESEARCH INTERESTS

History and theory of acting, theatre and performance historiography, dramatic literature and criticism, techniques of racial impersonation, history of the emotions, translation studies, voice studies, Sinophone theatre and literature.

## RESEARCH GRANT AND AWARDS

2024 Stuart Keate Award, UBC  
2023 Mr and Mrs G E Poole Award, UBC  
2023 Emerging Scholar Paper, AAP  
2022 IODE Fine Arts Foundation Scholarship, UBC  
2020 Errol Durbach Graduate Scholarship in Theatre, UBC  
2018-21 Four-Year Fellowships (4YF) For PhD Students, UBC  
2017 IODE Fine Arts Foundation Scholarship, UBC  
2015 Excellent Performance, granted in recognition of superior academic achievements in the M.A. in Humanities, HKUST

## PUBLICATIONS

### Articles and Book Chapters

- 2024 “A Babel of Nature: The English-Language Sources of Zheng Junli’s ‘Tan biaoan’ (On Acting, 1936).” *Asian Theatre Journal* 41, no. 3: 425-449.
- 2024 “Acoustic Decorum and the Materiality of Stage Speech: Voice Training at the Central Academy of Drama in Beijing, 1953-1961.” *CHINOPEARL: Journal of Chinese Oral and Performing Literature* 43, no. 1: 23-64.
- 2020 “By Means of Études: Boris Kulnev in an Advanced Actor Training Class in Beijing, 1955-1956.” *Stanislavski Studies* 8, Issue 1: 33-50.
- 2019 “Wusi yishi·Xiju chunqiu” 五四遺事·《戲劇春秋》 [Unrecorded Events of the May Fourth Movement: *Annals of the Theatre*], in *Wusi @ 100: Wenhua, sixiang, lishi* 五四@100: 文化, 思想, 歷史 [May Fourth@100: Culture, Thought, History], ed. David Der-wei Wang and Song Mingwei (Taipei: Linking Books): 307-314.
- 2018 “Chan Buddhist Scenography and Gao Xingjian’s Opera *Snow in August*,” in *Gao Xingjian and Transmedia Aesthetics*, ed. Mabel Lee and Liu Jianmei (Amherst, New York: Cambria Press): 169-178.

### Book Reviews

- 2025 Review of Xiaomei Chen, *Performing the Socialist State: Modern Chinese Theater and Film Culture* (2023). *Asian Studies Review* (Latest article accepted for publication in this journal but not yet published in a volume/issue).
- 2023 Review of Stan Lai, *Selected Plays of Stan Lai* (2022). *Asian Theatre Journal* 40, no. 2 (Fall 2023): 430-434.
- 2023 Review of Margaret B. Wan, *Regional Literature and the Transmission of Culture: Chinese Drum Ballads, 1800-1937* (2020). *CHINOPEARL: Journal of Chinese Oral and Performing Literature* 42, no. 1 (July 2023): 91-94.
- 2020 Review of Guojun Wang, *Staging Personhood: Costuming in Early Qing Drama* (2020). *Asian Theatre Journal* 39, no. 1 (Spring 2022): 217-220.
- 2020 Review of Sonia Massai, *Shakespeare’s Accents: Voicing Identity in Performance* (2020). *Theatre Research International* 46, Issue 2 (July 2021): 251-252.

### Program Notes

- 2021 Sophie Treadwell’s *Machinal* (Directed by UBC MFA Director Laura Di Cicco).

### Work in Progress

Research Article Submitted, “Paizhuo shang de renqing, boyi he changmian: Jiangong de mianzi xinlun” 牌桌上的人情、博弈和場面：《蔣公的面子》新論 [Gaming and the Stage Life of Mahjong: A New Take on *President’s Invitation*].

Under review with *Nanda xiju luncong* 南大戲劇論叢 (The Nanjing University Journal of Drama Studies).

Research Article in Progress, “The Psychology of Acting: Debating *Le Paradoxe sur le comédien* in Early 1960s China.” To be included in a collection of essays on theatre and performance theory in twentieth-century China.

Research Article in Progress, “*Yisui huosheng, Jiaomai zuqu, Chaguan*” 《一歲貨聲》 • 《叫賣組曲》 • 《茶館》 [*Hawkers’ Cries Through the Year, Peddlers’ Song Suite, and the Soundscapes of Beijing in Teahouse*].

Accepted, Entries on *Kaoyan* (Test) and *Jiliu yongjin* (Surging Ahead) for *The Brill Guide to Chinese Literature, 1900-2000*.

## CONFERENCE PAPERS & PUBLIC TALKS

**2024** “Seeing through the Kino-Eye: ‘Blind Vision’ and Optical Prosthesis in *Tuina* (Blind Massage, 2014),” The Sixth Northwest China Forum, Centre for Chinese Research, UBC with University of Washington and University of Oregon, Vancouver. October 20.

**2023** “A Babel of Nature: The English-Language Sources of Zheng Junli’s ‘Tan biaoyan’ (On Acting, 1936),” at the Association for Asian Performance Annual Conference, Austin. August 2.

**2022** “Voice Training at the Central Academy of Drama in Beijing, 1953-1961,” at the Association of Chinese and Comparative Literature Biennial Conference *Literature and the Sea*, Taipei. June 20.

**2022** “A Treasure-trove of Archives,” at Celebrating Learning with Asian Library: Spotlight on Collections and Innovations, Asian Library of UBC, Vancouver. May 12.

**2019** “By Means of Études: Boris Kulnev in an Advanced Actor Training Class in Beijing, 1955-1956,” at The S Word: Stanislavsky in Context co-hosted by the University of Malta (Valletta Campus) and the Stanislavsky Research Centre (The University of Leeds), Malta. April 7.

**2018** “From ‘Lachrymose’ to Persevering Wife: Overacting Reconsidered and Staging *Salesman* in Beijing,” at the Association for Asian Performance Annual Conference, Boston. July 31.

**2015** “In Search of Chineseness: Monkey King in the Trans/national Animations,” at the Association of Chinese and Comparative Literature Biennial Conference *Traveling Text/ Image/ Media* co-hosted by International Center for Studies of Chinese Civilization, Fudan University and School of Humanities and Social Science, Hong Kong University of Science and Technology, Shanghai. June 19

## TEACHING EXPERIENCE

As Sessional Instructor at UBC

**2024/5** THTR 120 Intro to Theatre: Anatomy of Theatre

This junior-level undergraduate course introduces the various elements of theatrical events, including land acknowledgment, casting, makeup, scripting, acting, spectating, costuming, theatrical space, blocking, and backstage labor. My course syllabus surveys thirteen plays, each addressing a specific element. Selected works range from Cliff Cardinal's *William Shakespeare's As You Like It, A Radical Retelling* to Anne Washburn's *10 out of 12*.

**2024/5 CHIN 485 Contemporary Chinese Fiction in Film**

This senior-level undergraduate course explores Chinese films produced since the early twenty-first century, focusing on their adaptation from contemporary literary works. The course is organized into six modules, each covering a Chinese fiction and its film adaptation. Each module also introduces a specific approach to film studies, including semiotics, realism, ideology, psychoanalysis, feminism, and disability studies.

**2023/4 THTR 420 Theatre History II: Global Metatheatres and Historical Acting Styles**

**2021/2 THTR 420 Theatre History II: Global Metatheatres and Historical Acting Styles**

A senior-level undergraduate course, for which I designed a syllabus that was a survey of six play-within-a-plays from the English Renaissance theatre to the African American theatre in the early 21st century, all meditations on the acting style of a given period: Shakespeare's *Hamlet*, Molière's *The Impromptu at Versailles*, Li Yu's *A Couple of Soles*, Chekhov's *The Seagull*, Pirandello's *Six Characters in Search of an Author*, and Suzan Lori-Parks's *Topdog/Underdog*.

**Invited Lectures at UBC**

**2021/22; 2022/23; 2023/24 THTR 210-001 Drama: Forms and Ideas I**

Two lectures on *One Man, Two Guvnors* (2011) by Richard Bean and the performance conventions of commedia dell'arte

**2022/23 THTR 211-001 Drama: Forms and Ideas II**

Two lectures on *The Seagull* (1896) by Anton Chekhov and the theatrical culture in fin-de-siècle Russia

**2019/20 THTR 210-001 Drama: Forms and Ideas I**

Two lectures on *Snow in Midsummer* (13th Century) by Guan Hanqing and the performance conventions of Yuan drama

**As Teaching Assistant at UBC**

**2018/9; 2019/20; 2021/2; 2022/3; 2023/4 THTR 210-001 Drama: Forms and Ideas I**

This is the first of a two-course series that examines dramatic forms and ideas ranging from Greek tragedy to Restoration comedy. The course also features modern adaptations of canonical play, such as Yvette Nolan's *The Birds* and Richard Bean's *One Man, Two Guvnors*. Every Friday I led a discussion that revolved around a given play, moderating the students' group presentations.

**2019/20; 2020/1; 2021/2 THTR 211-001 Drama: Forms and Ideas II**

This is the second of a two-course series that examines dramatic forms and ideas ranging from 19th-Century US melodrama to contemporary Indigenous theatre in Canada. The plays chosen are wide in their reach across cultures, such as George Aiken's *Uncle Tom's Cabin*, Strindberg's *Miss Julie*, Sophie Treadwell's *Machinal*, Brecht's *The Threepenny Opera*, Wole Soyinka's *Death and the King's Horseman*, and Daniel David Moses's *Almighty Voice and His Wife*. Every Friday I led a discussion that revolved around a given play, moderating the students' group presentations.

**2020/1 THTR 120-001 Intro to Theatre**

This course is an introduction to theatre and performance. Its aim is to develop a critical vocabulary for engaging with "performance" in the broadest sense. The course materials include the scholarly and artistic works regarding performance studies, gender studies, Indigenous dramaturgies, and critical race theories. The scholars and artists covered include Diana Taylor, Eric Lott, Lilian Mengesha, Ngũgĩ wa Thiong'o, Coco Fusco, Jackie Sibblies Drury, to name a few. Every Friday I led a discussion that revolved around a given piece. Every week I also provide feedback on the students' postings ("Written Duets") about the reading materials.

**As Teaching Assistant at HKUST**

The Gothic Imagination in Literature and Film (Taught in English)

Creative Writing in Chinese (Taught in Chinese)

Traditional Chinese Poetry: Early Chinese Poetry (Taught in Chinese)

Modern Chinese Fiction (1917-1949) (Taught in Chinese)

**OTHER RELEVANT WORK EXPERIENCE**

**2017/22** Editorial Assistant for *Asian Theatre Journal*