

Individual Paper 30 mins (20 minutes presentation, 10 minutes Question & Answer session)

Pecah Ruyung Paper 20 mins (10 minutes presentation, 10 minutes Question and Answer session)

Performance of Creative Work 30 mins (20 minutes presentation, 10 minutes Question & Answer session)

**PARALLEL SESSION 5
15 DECEMBER 2022
(THURSDAY)
02:00p.m. – 03:30p.m.**

**Theme:
“Creative” Sustainability of
Traditional Performing Arts**

Session Chair – I Wayan Rai

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“Creative” Sustainability of Traditional Performing Arts

Room: Smart Classroom

Chair: I Wayan Rai

02.00p.m. – 02.30p.m.

Exploring Cosmopolitanism in Malaysian Bangsawan Theater

*Lena Farida Hussain Chin*¹, *Nadhilah Suhaimi*²

¹*Universiti Pendidikan Sultan Idris, Malaysia.* ²*Kementerian Pendidikan Malaysia, Malaysia*

Presentation Format

1. Individual

Abstract

In Malaysia, Bangsawan theater is classified as a Malay Modern Opera. Existing studies by Salleh, A.S. (1996) and Bujang, R. (1975) show Bangsawan has traditional characteristics and elements. According to Bujang, R. (1975) the origins of Bangsawan are said to have started with a group of Persian theatre troupes who came to Penang in the 1870s. However, when exploring the history of its development, the Bangsawan theater can be said to be a cosmopolitan theater. Cosmopolitan is defined as a variety of elements from around the world that are universal and not limited to local elements. This is due to the results of previous studies showing that the repertoire of Bangsawan theater consists of various adaptation of international stories and various elements of performance that refer to the cosmopolitanism when it emerged. Therefore, this study aims to explore the cosmopolitan elements of the historical Bangsawan theater in Malaysia. This exploration covers aspects of history, repertoire, performers, and performance elements. This is a qualitative study and focuses on document analysis centered on the historical approach. The findings demonstrate the cosmopolitan elements found in the Bangsawan in its heyday. This reinforces the concept of Bangsawan as a unique and multicultural performing art.

Biography

Lena Farida Hussain Chin, Research and Innovation in Faculty of Music and Performing Arts, Universiti Pendidikan Sultan Idris (UPSI). She has served UPSI since 2006. She received a Bachelor with Honours in Creative Writing from ASWARA in 2000, and a Bachelor in Performing Arts with Honours from UiTM in 2003, Master in Arts (Theatre and Drama) from the University of Malaya in 2008, PG Cert in Teaching and Learning in HE from the Roehampton University of London in 2009. She received her Ph.D. in Theatre and Drama from the University of Science Malaysia in 2021. Her research and performance interests span various Malaysian traditional, educational, modern, and postmodern theatres. Much of her work has been on research and performance networked mainly through conceptual and practice and has published numerous journals, proceedings, and articles.

Nadhilah Suhaimi is an Assistant Director in the Student Talent Development Unit, Penang State Education Department at the Ministry of Education, Malaysia. She received her Bachelor of Education (Arts) and Minor in Theatre in Education with Honours from Universiti Pendidikan Sultan Idris in 2009. She is currently in the last semester of her master's degree in Theatre in Education. In the networking arena of theatre and drama, she has worked on

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numerous theatre research and performance in Asia since 2006. She has explored the presence of various theatre genres, including traditional, modern, and postmodern performances.

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“Creative” Sustainability of Traditional Performing Arts

Room: Smart Classroom

Chair: I Wayan Rai

02.30p.m. – 03.00p.m.

Exploring the Changes and Connotation of the Shou Juan as a Prop in the Chinese Traditional Northeast Yangko Dance Since the 1980s

Li Yidan

Universiti Pendidikan Sultan Idris, Malaysia

Presentation Format

1. Individual

Abstract

Northeast Yangko dance is a Chinese attractive traditional folk dance for the Han nationality in the northeast of China, which has been usually interpreted in the period of the spring festive or other ceremonies. Dancers prefer to dress in colorful costumes and props to perform the roles and to enhance the performing atmosphere (Li, 1980). Shou Juan is a familiar dance prop in the northeast yangko dance holed by hand which was derived from a handkerchief originally. The movement performed by Shou Juan is named Shou Jin Hua, which is the feature of yangko and difficulted to perform. Moreover, yangko dance has witnessed changes in Chinese folk dance for the past 40 years. A variety of choreographic inspiration has been interpreted for yangko dance. The research will investigate the changes and application of Shou Juan in the northeast Yangko dance since the 1980s. Two specific research questions have been explored by reviewing materials and interviewing experienced dancers. 1. Which factors have influenced choreographing a yangko dance. 2. What are the connotations in the Shou Jin Hua movements for the two classic yangko dances Playing Flowers and Looking at the Drama? The research will contribute dancers to a better understanding of the meaning of the unique prop. In addition, reviewing changes will help scholars who research future development. The history and the symbol of the prop, Shou Juan, will inspire choreographers to create more interesting compositions inspired by Chinese traditional dance elements.

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“Creative” Sustainability of Traditional Performing Arts

Room: Smart Classroom

Chair: I Wayan Rai

03.00p.m. – 03.20p.m.

Recreating Jiangnan Sizhu in Hangzhou for Tourism, Commercialization, and the National Cultural Policy

Yun Ke Li¹, Clare Suet Ching Chan²

¹*Universiti Pendidikan Sultan Idris, Malaysia*

²*Universiti Putra Malaysia, Malaysia*

Presentation Format

4. Pecah Ruyung

Abstract

Jiangnan sizhu (si: silk; zhu: bamboo) is a Chinese musical ensemble that comprises traditional musical instruments such as the pipa, yangqin, erhu, and dizi. It is usually performed for self-entertainment, accompanying rites of passage and ceremonial events. In 2006, it was listed as one of the People's Republic of China's Intangible Cultural Heritage (ICH). In Hangzhou, there are three factors driving the demand for Jiangnan sizhu performances: tourism, commercialization, and national cultural policy. In the last few decades, the dynamic tourism industry in China has created a demand for cultural tourism. In Hangzhou, Jiangnan sizhu is perceived as a “creative” musical form that can be reconstructed to satisfy the global tourist's gaze and represent Hangzhou's musical heritage. However, the tension between the protection and innovation of musical heritage as an issue constantly exacerbates in the field of heritage tourism, these reconstructions might be viewed as diluting and destroying the “authenticity” of Jiangnan sizhu. Through ethnographic fieldwork, interviews, and participant observations, this paper examines (1) the musical reconstruction of Jiangnan sizhu in response to the tourist gaze, (2) the performative elements in Jiangnan sizhu in response to commercialism, and (3) Jiangnan sizhu's musical performance in response to the national cultural policy.

Biography

Yun Ke Li is currently a Ph.D. (Ethnomusicology) student at the Faculty of Music and Performing Arts, Universiti Pendidikan Sultan Idris. Master of Arts (Chinese Instrumental Music Performance) in 2021 from Xi'an Conservatory of Music, China, Xi'an. Bachelor of Arts (Pipa Performance) in 2018 at Huaibei Normal University, China, Huaibei. She has gained the second prize for Singapore Raffles Culture and Arts Festival(2020)- national musical instrument competition-Pipa (Western division of professional youth section) and the 3rd Anhui Province “Yellow Mountain Cup” Erhu & Pipa Competition (2017). She has given three individual concerts in Xi'an (2021 and 2019), Huaibei (2018). She is good at playing Pipa, Daruan, Zhongruan as a member of the Fuyao muzu chamber ensemble.