

Weiyu Li

Ph.D.

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EDUCATION

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| Ph.D. | University of Washington, Seattle, WA, US.
Theory, and Criticism
Dissertation: <i>Staging China as a Revolutionary Black Body: Performances of Racial Blackness on the Stage of Modern China</i>
Dissertation Advisor: Dr. Stefka Mihaylova
Dissertation Committee: Dr. Scott Magelssen, Dr. Catherine Cole, and Dr. John Christopher Hamm | 2022 |
| MA | Indiana University, Bloomington, IN, US.
Theater History and Criticism | 2016 |
| BA | Central Academy of Drama, Beijing, China.
Dramatic Literature and Criticism
Thesis: <i>China's 'Misinterpretation' and De-politicization of Bertolt Brecht after the Cultural Revolution</i>
Thesis Advisor: Dr. Yinan Li | 2012 |

AWARDS AND GRANTS

- Barry B. Witham Funds for Drama Research, University of Washington, 2021-2022.
- Henry Luce/ACLS Pre-dissertation Fellowship in Chinese Studies, 2019-2020.
- The Graduate School Fund for Excellence and Innovation, Conference Travel Grant, University of Washington, 2018.
- Michael Quinn Best Writing Award, University of Washington, 2018.
- National Excellent Undergraduate Students Award, Central Academy of Drama, 2010-2011.
- National Excellent Undergraduate Students Award, Central Academy of Drama, 2009-2010.

PUBLICATIONS

- “Silencing Race and Revolution in a Haunted Black Body: Staging *A Raisin in the Sun* in China during the Pandemic.” Under Review.
- “Staging the Nation in *Othello*: The Performance of *Othello* in early modern China.” Under Review

Book Review: *Establishment of "Drama" Orientation: Transition of the Research Paradigm of Chinese Dramas in the 1920s and 1930s* by Yifan Zhang, *Asian Theatre Journal*, Spring 2021.

"Life is a Farce-within-a-Farce: Reading the Play *Noises Off*." Production Program at Indiana University, 2016.

"Hans-Thies Lehmann and His Post-dramatic Theatre." Theater, Central Academy of Drama Press, 2010.

CONFERENCE PRESENTATIONS

"Revolution and Recovering: Decolonizing the Curriculum and Teaching Trauma," Mid-America Theater Conference (MATC), 2022.

"Staging China's Global Revolution." American Society for Theater Research (ASTR) 2020-2021.

"Silencing Race in a Haunted Body: Re-Staging Racial Blackness in the Post-Socialist China," Association for Asian Performance (AAP), 2021.

"Building Black Character and Blackness: China's Adaptation and Performance of *Uncle Tom's Cabin*," MATC, 2020.

"Inventing a Stage for the Third World," MATC, 2019.

"China is a New Heaven: W.E.B. Du Bois' Visits to China," ASTR, 2019.

"A Ghost within Modernity: Kazuo Ohno's Butoh Performance," ASTR, 2018.

"Performing Grotesque: Japanese Avant-Garde Theater after WWII," Association for Theater in Higher Education (ATHE), 2018.

"China's Misinterpretation of Bertolt Brecht during the Era of Reform," Comparative Drama Conference, 2017.

"Non-Dialectical Confrontation between Brechtian Theatre and Chinese Studies of Brecht in New Era," AAP, 2016.

"Re-Construction of Gender in Chinese Model Opera," Comparative Drama, 2016.

"Staging Masculinity: Chinese Women in the Socialist Realist Drama," MATC, 2016.

"Re-Construction of Racial Authenticity: David Henry Hwang and His Works." AAP, 2015.

INVITED TALKS

"The History and Legacy of Yellowface Performance." Post-Show Talk at Intiman Theater, Seattle, WA, May 1 and May 7, 2022.

"Staging Tragi-Comedy: Mikhail Bulgakov and *Heart of a Dog*." The Chinese Theater and Acting Club, University of Washington, February 2, 2022.

“Performing Race in Early Modern China.” *Dis-Orient* Autumn Talks at Simpson Center for the Humanities, University of Washington, November 18, 2021.

“Epic Theater and Alienation Effects: Bertolt Brecht and *The Good Person of Szechwan*.” The Chinese Theater and Acting Club, University of Washington, May 26, 2021.

“Theater as Social Power.” The Chinese Theater and Acting Club, University of Washington, April 25, 2019.

“The History of Chinese Avant-Garde Theater.” The Chinese Theater and Acting Club, University of Washington, March 22, 2019.

TEACHING EXPERIENCE

Visiting Assistant Professor (2022-2023):

THEA 1343/2207 SEC1000, *World Theatre: 1890-present*, University of Pittsburgh, 2022 Fall. This course is designed to investigate world theater history from a historiographical perspective. The class will discuss histories of theatre and performance (scripts, design, audiences, conventions, cultural functions, etc.) within contexts of social, artistic, economic, and political events, both local and global.

THEA 0505 SEC1200, *Enjoy Performances*, University of Pittsburgh, 2022 Fall. This course is an introduction to the field of performance studies. The class will study a broad range of performances including aesthetic performance (performance art, theater, music, dance, and visual culture) and everyday presentations of self. The class will also study the history of the field and its relation to other fields (anthropology, theatre studies, philosophy, dance studies, feminism, political science, critical race theory, legal studies, etc.) and ask questions about how the study of performance can help us to understand contemporary questions of aesthetics, politics, and social culture.

Graduate Instructor (2017-2022):

Drama 365, *Diverse Voices in Theatre and Performance: Asian & Asian American Theater*, University of Washington, 2022 Winter.

The class examines how theatre and performance celebrate, grapple with, and bear witness to the experiences and representation on stage of historically underrepresented or marginalized communities, such as Asian Americans. Small class format. 20 students.

Drama 101, *Introduction to Theater: From Classics to Post-Colonial Theater*, University of Washington, 2021 Spring.

Lecturers on theater history, dramatic literature, and performance traditions on a global scope. The course is designed to give students the skills to think critically about theater, as well as learn and appreciate variously different cultures and their histories. The course includes discussion, writing, and presentation. The lecturer oversees 3-4 teaching assistants. Lecture format. 150-200 students.

Drama 201, *Script Analysis*, University of Washington, 2019-2020.

Script analysis and interpretation for production and critical writing. While introducing theater genres and styles, such as tragedy, comedy, realism, epic theater, and postmodernism, the course topic was “decolonizing the canon,” so that students are required to read theoretical readings and plays written by Suzan-Lori Parks, Quiara Alegria Hudes, David Henry Hwang, Wole Soyinka, and others. Small class format. 25-30 students.

Drama 103, *Theater Appreciation*, University of Washington, 2018-2019.

An online class that examines the arts of theater and methods of production. Students read plays, watch lectures on a course website, and are introduced to playwrights such as August Wilson and Young Jean Lee via streaming video. Online format. 50-90 students.

Guest Lecturer:

Theatre 2220, *the History of Modern Chinese Drama*, Seattle Pacific University, 2022.

Drama 373, *Traditional Chinese Opera and Performance*, University of Washington, 2021.

Theatre 3600, *Yellowface Performance and Asian American Theater*, Seattle Pacific University, 2020.

Drama 101, *Blackface Minstrelsy and African American Theater*, University of Washington, 2020.

Drama 101, *The Theater of the Oppressed and Latin American theater*, University of Washington, 2019.

Drama 101, *Japanese Noh Theater*, University of Washington, 2018.

THTR-T 370, *Modern Chinese Theater*, Indiana University, 2016.

Teaching Assistant:

Drama 101 Teaching Assistant, School of Drama, University of Washington, 2017-2019.

Teaching Assistant, Department of Drama, Theater, and Contemporary Dance, Indiana University, 2014-2016.

OTHER PUBLIC APPEARANCE

Research Scholar: National Program on Theatre Research Project of China; Central Academy of Drama, Beijing, 2021-2025.

Dramaturg: *Two Miles Hollow*, Intiman Theater, Seattle, 2022.

Dramaturg: *Phoenix in Chinatown*, Seattle Pacific University, 2021-2022.

Co-Host: The virtual tour of the Cologne Theatre Museum, “Midnight at the Museum.” School of Drama, University of Washington, 2020.

Co-Host: The talk “Coffee and Concepts.” School of Drama, University of Washington, 2020. Host two virtual panels where the contributors to the book *Routledge Companion to Theatre and Performance Historiography* presented their works.

Conference Panel Organizer: “Practice and Change in Asia.” ATHE, 2018.

Dramaturg: *Noises-Off*, Indiana University, 2016.

Co-Curator: The exhibition “Still/Moving: Puppets and Indonesia.” Mathers Museum of World Cultures, Indiana University, 2014-2015.

Sound Designer: The production *The Moon in a Wish*, Beijing Fringe Festival, Beijing, 2011.

Co-Organizer: The workshop “Psychology and Theater”, Beijing, 2010.

PROFESSIONAL AFFILIATIONS

American Society for Theatre Research, Association for Theatre in Higher Education, Mid-America Theatre Association, Association for Asian Performance.