

JESSICA WAI-YEE YEUNG 楊慧儀

Academic Qualifications

- 2002 Ph.D., Middlesex University (School of Fine Arts and Performing Arts Studies), London
Thesis title: “*Xiqu* and Modernisation: The Transformations of the Chinese Traditional Theatre in the Process of Social Formation of Modern China”
This thesis studies the relationship between traditional Chinese theatre and China’s modernisation in the 19th and early 20th centuries.
- 1997 M.Phil., The University of Hong Kong (Department of Comparative Literature)
Thesis title: From China to Nowhere: Gao Xingjian’s Writings from the Late 1970s to the Early 1990s
This thesis studies Gao Xingjian’s fictional and dramatic works written in China before he took up residence in Europe
- 1990 B.A.(Hons), Major in Translation (Faculty of Arts), The University of Hong Kong

Academic Work Experience

- Sept. 2002 – present **Hong Kong Baptist University**
Assistant Professor and Associate Professor,
Translation Programme,
Department of English Language and Literature;
Associate Director, Centre for Translation (June 2006 – May 2009) ;
Director of M.A. Programme in Translation and Bilingual Communication (September 2008 – August 2009)
- Sept. 2000 – Aug 2002 **Translation Department, Lingnan University**
Assistant Teaching Fellow (Sept 2001 – Aug 2002);
Part-time Lecturer (Sept. 2000 – May 2001)

Courses Taught

1. Ph.D. Supervision

“The Role of Bilingual Writing/Translation in Mei Lanfang’s 1930s Overseas Performance Tour and Pai Hsien-yung’s 2010s Overseas *Kunqu* Project”
(on-going)

“Artists’ Statements as Intersemiotic and Interlingual Translation” (on-going)

2. Ph.D. Co-supervision

“Intersemiotic Translation: From Art Works to Artists Statements” (on-going)

“中國三部當代少數民族題材小說英譯研究” (on-going)

“中國建國後十七年文學英譯研究” (complete)

“從女性主義角度看《傲慢與偏見》中譯本研究”(complete)

3. At Undergraduate Level

Practical Translation I, II, III

Interpreting I, II

Advanced Interpreting

Drama Translation

English for Translators

Translating Across Media

Translation Theories II

Translation Appreciation, Criticism and Evaluation

Culture and Translation

Gender and Translation

Translation in the Hong Kong Context

Supervision of Translation Honours Projects

Principles and Techniques of Translation (for non-majors)

Intercultural Theatre and Cultural Translation (General Education)

At M.A. Level

Research Methodology for Translation Studies

Bilingual Writing for Creative Industries

Adaptation and Rewriting

East-West Theatre: A Comparative Approach

Scholarly Activities at Present / Creative / Professional Work

Under Preparation:

書稿：《莫昭如的戲劇》，將於 2014 年 12 月完稿，由香港大學出版社審閱。

Journal Article: “Flares Fluttering in 1983 and The Sacred Arrow by Pema Tseden as Works of an Auteur”. To be submitted to referee reading by *Journal of Chinese Cinema*.

Book chapter: “Translationese in Zhang Chengzhi’s *History of the Soul* and Yan Lianke’s *The Four Books*”.

Translation: “Gao Xingjian and Mo Yan in Comparison”. By Liu Zaifu.

Scholarly / Creative / Professional Work already completed

Monograph

Ink Dances in Limbo: Gao Xingjian’s Writings as Cultural Translation. Hong Kong: Hong Kong University Press, 2008.

Book chapters

'Reading Gao Xingjian's Treatment of Freedom in *Soul Mountain* and *One Man's Bible* in the Sartrean Framework', in Michael Lackner and Nikola Chardonnens (eds.), *Polyphony Embodied: Freedom and Fate in Gao Xingjian's Writings*, Berlin & Boston: Walter de Gruyter GmbH, 2014, 79-92.

〈榮念曾很多年來舞臺上並不孤獨的旅程〉，《能、昆劇之比較研究——日中傳統演劇之現在與未來記錄文集》，東京：早稻田大學（演劇影像學連攜研究點），2014 年，頁 82-85 頁（中文）/頁 13-19（日文）。

'ICH Hong Kong Style', in Danny Yung, Jessica Yeung and Yuewai Wong (eds.), *Asian Performing Arts: From the Traditional to the Contemporary*, Hong Kong: Zuni Icosahedron, 2013, 289-294.

〈以翻譯改寫王寶釧的命運：熊式一的 *Lady Precious Stream*〉，《翻譯與跨文化交流》，譚載喜編。上海：上海翻譯出版公司，2013 年。

“The Cultural Politics of Translating *Kunqu*”. In *Translating China*, Luo Xuanmin and He Yuanjian eds. Singapore: Marshall Cavendish Academic Publishing Co., 2009.

“Surtitling for *Xiqu*”. In *Dubbing and Subtitling in a World Context*. Kenneth Au ed.

Hong Kong: Chinese University Press, 2009.

“Audio Description in the Chinese World”. In *Media Accessibility*. Aline Ramael, Pilar Orero and Jorge Diaz-Cintas eds. Amsterdam: Rodopi. 2007. 232-244.

〈電影七十二家房客與其他版本間的翻譯性關係〉，《雜嘜時代：文化身份、性別、日常生活實踐與香港電影 1970s》，羅貴祥、文潔華編。香港：牛津大學出版社，2005年。頁 149-160。

“Hong Kong.” In *The World of Theatre*. Ian Herbert ed. London and New York: Routledge, 2003. 73-78. (co-author)

“Desiring Shakespeare: *Xiqu* Adaptation of *Macbeth*.” In *Shakespeare Global/Local: The Hong Kong Imaginary in Transcultural Production*. Kwok-kan Tam, Andrew Parkin and Terry Siu-han Yip eds. Frankfurt: Peter Lang, 2002. 19-28.

“Theatre Criticism in the New Century.” In *Theatre Criticism Today*. Sanja Nikcevic ed. Zagreb: ITI-UNESCO, 2001. 173-180.

〈高行健的中國情意結〉，《解讀高行健》，林曼叔編。香港：明報出版社，2000年。頁 182 至 189。

Journal articles

“Yan Lianke’s Mythologism in *Zhalie zhi* and *Rixi*”. *Frontiers of Literary Studies in China*. (2016 forth-coming)

〈以歷史書寫傳統和現代 — 在《瞻對》及《心靈史》中回眸歷史〉，載《中國現代文學》，2016年，第 29 期，頁 47-66。

〈從兩首楊鍵詩歌看詩意及詩歌英譯〉，載《東吳學術》，2016年，第 2 期，頁 42-46。

〈兩部小說的電影改編：《黑駿馬》和《狼圖騰》—在常熟理工學院東吳講堂上的演講〉，載《東吳學術》，2015年，第 5 期，頁 42-46。

〈萬瑪才旦短篇小說的結構與筆法〉，載《東吳學術》，2015年，第 4 期，頁 34-44。

“The Untranslatable Chineseness of Speaking: Translation Accuracy and Narrative Voice in Zhang Chengzhi’s *Heijunma* and its Translation”, in *Translation Quarterly*, No.71, 2014, 68-94.

〈中國戲曲的英語翻譯及研究〉，載《東吳學術》，2013年，第 6 期，頁 62-67。

〈呼喚翻譯的文學：賈平凹小說《帶燈》的可譯性〉，載《當代作家評論》，2013年，第 5 期，頁 164-169。

〈要不剪影 要不陰影：高行健第一部電影作品〉，載《明報月刊》，香港：明報出版社，2014年，第 11 期特刊。

楊慧儀，史國強譯，〈一九九 0 年代的小說與戲劇：漂泊中的寫作〉，載《當代作家評論》，2013年，第 5 期，頁 145-163(翻譯自 2008 年出版專著 *Ink Dances*)

- in Limbo: Gao Xingjian's Writings as Cultural Translation, 作為期刊該期“楊慧儀評論專輯”部分)。
- 楊慧儀, 林源譯, 〈《靈山》 - 一九八二 - 一九九〇: 從現代主義到折中主義〉, 載《當代作家評論》, 2013年, 第5期, 頁130-144 (翻譯自2008年出版專著 *Ink Dances in Limbo: Gao Xingjian's Writings as Cultural Translation*, 作為期刊該期“楊慧儀評論專輯”部分)。
- “Danny Yung in Search of Hybrid Matter and Mind: Zuni's Experimental *Xiqu*”. In *Visual Anthropology*. Vol.24(1-2), 2011. 124-138.
- 〈劇院與銀幕：二十世紀早期京劇兩種新的“感觸結構”〉, 《文藝研究》, 2010年第2期, 頁72至78。
- “*The Song of the Earth: An Analysis of Two Interlingual and Intersemiotic Translations*”. *The Translator*. Vol.14, No.2, 2008. 273-294.
- 〈尋找香港翻譯劇 1962-2005: 一些資料及現象〉, 《香港戲劇學刊》, 總第六期, 香港: 中文大學出版社, 2007年。頁83至88。
- 〈評《陽光·站長》〉, 《香港戲劇學刊》, 總第五期, 2005年。頁289至296。(合著)
- “The Uses and Abuses of Translation”. In *Translation Quarterly*. No.36. 2005. 70-89.
- 〈陳映真劇作《春祭》的一些外緣脈絡〉, 《文學世紀》, 2004年4月號, 頁30至32。
- “The Theatre Overflows.” *Hong Kong Drama Review* Vol. 3 (2002): 27-34.
- 〈藝術評論與文化評論〉, 《明報月刊》, 2000年1月號, 頁43至45。

Encyclopaedia Entries

- “Anthony Chan”; “Joanna Chan”; “Raymond To” and “Danny Yung”. *The Encyclopaedia of Modern Drama*. Gabrielle Cody and Evert Sprinchorn eds. New York: Columbia University Press, 2007. (co-author)

Editorial Work

- Special Issue on the Tibetan Cinema of Pema Tsenden. Co-edited with Kwai-cheung Lo. *Journal of Chinese Cinemas*. Vol.10 (2016). 87-165.
- Asian Performing Arts: From the Traditional to the Contemporary*, 2014, Hong Kong: Zuni Icosahedron. Co-edited. 460 pages.
- 林克歡著, 《香港戲劇, 戲劇香港》, 香港: 牛津大學出版社, 2007年。240頁。
- 《香港戲劇學刊》(附編者序), 第六期, 香港: 中文大學出版社, 2007年。356頁。
- 《香港戲劇學刊》(附編者序), 第五期, 香港: 中文大學出版社, 2005年。437頁。
- 《落地開花: 香港劇本叢書 1999》(附編者序)。香港: 國際演藝評論家協會(香

- 港分會)，2000年。368頁。
- 《允執厥中：劇場與中國性》。香港：國際演藝評論家協會(香港分會)，2000年。75頁。
- 《我的名字不是布萊希特：香港布萊希特演出及研究》。香港：國際演藝評論家協會(香港分會)，1999年。190頁。(合編)
- 《香港戲劇山海經：香港劇壇 1997》。香港：國際演藝評論家協會(香港分會)，1999年。177頁。(合編)
- 《詰問與嬉戲：林克歡藝術評論集》。香港：國際演藝評論家協會(香港分會)，1999年。199頁。(合編)

Translations (Chinese to English)

“Tharlo” (short story), and *Tharlo* (film script). By Pema Tsenden. In Jessica Yeung and Wai-ping Yau eds (with critical introduction). *Pema Tsenden's Tharlo: Fiction and Film*. Hong Kong: MCCM Creations and Hong Kong University Museum Series. 2016 (forth-coming).

“Jia Pingwa as I see him”. By Mo Yan. *Soochow Academic*. Vol.1 (2016): 50-52.

3 poems by Wang Zang. In *Cha On-line Literary Journal*. October 2014.

Surtitles of *Kunqu* and *Jingju* for the Fourth Hong Kong Chinese Opera Festival: Full text of *The Legend of the Lute* 《琵琶記》. Full text of *The Peach Blossom Fan* 《桃花扇》. Short pieces *The Story of the Wooden Hairpin: Recovering from Blindness* 《開眼上路》, *The Jade Hairpin: Meeting in the Bedchamber* 《玉簪記: 問病》, *Journey to the West: Borrowing the Fan* 《西遊記: 借扇》, *A Meeting of Heroes: Visiting Zhao Pu* 《風雲會: 訪普》, *The Joy of the Fishing Folks: Jian Rentong Selling His Books and Forcing a Bride on the Groom* 《漁家樂: 買書納姻》, *The Joy of the Fishing Folks: Hiding in the Boat* 《漁家樂: 藏舟》, *Tie Guan Tu: Sounding the Bell and Disposing the Royal Family* 《鐵冠圖: 撞鐘、分宮》, Surprise Encounter: Li Bai Composing Poetry in an Inebriated State 《驚鴻記: 李白醉寫》. Commissioned and presented by the Leisure and Cultural Services Department of the HKSAR. Staged at the Hong Kong Cultural Centre Grand Theatre. July-August, 2013.

Surtitles of *Kunqu* and *Jingju* for the Second Hong Kong Chinese Opera Festival: Full text of *Romance of Western Chamber* 《西廂記》. Short pieces *To the Banquet Unarmed* 《單刀會》, *Overtuning the Chariots* 《挑華車》, *Famen Temple* 《法門寺》, *Stopping the Horse* 《擋馬》. Extracts from *The Tragedy of Dou E* 《竇娥冤》, *The Legend of the White Snake* 《白蛇傳》, *The Palace of Longevity* 《長生殿》, *Judge Pao Executing Chen Shimei* 《鉤美案》, *The Phoenix Returning to her Nest* 《鳳還巢》, *The Iron Headgear* 《鐵冠圖》. Commissioned and presented by the Leisure and Cultural Services Department of the HKSAR. Staged at the

- Hong Kong Cultural Centre Grand Theatre. June 2011.
- Surtitles of *Jingju* extracts *The Embroidered Purse*《鎖麟囊》, *Empress He Castigating the Emperor in Court*《賀後罵殿》, *The Spring Dream*《春閨夢》, and *Tears on the Barren Hills*《荒山淚》. Used as surtitles for the opening programme of the first Chinese Opera Festival presented by the LCSD, HKSAR. Performed on 4th – 6th June 2010. Commissioned by the LCSD, HKSAR.
- Two Girls from Ngau Tau Kok*. 《牛頭角兩條女》. A play by Amy Chan and Janet Tam. Translated for BBC Radio: *World Plays Series*. Comissioned by RTHK4. Broadcast on 5th March 2003 on BBC Radio World Channel. Anthologised in *City Stage: Hong Kong Playwriting in English*. Mike Ingham and Xu Xi eds. Hong Kong: Hong Kong University Press, 2005.
- Surtitles of *Kunju* extracts *Kneeling by the Pond*《跪池》, *Drafting the Petition*《寫狀》, *Petitioner Pulled in and the Reunion*《三拉團圓》, and *Wu Song and Pan Jinlian*《武松與潘金蓮》. Used as surtitles in a production by The Hong Kong Jingju and Kunju Arts Association. Presented by the Leisure and Cultural Services Department, HKSAR. Performed on 24th – 26th December, 2003 at the Hong Kong City Hall Theatre. Commissioned by the LCSD, HKSAR.
- Surtitles of *Kunju* *A Walk in the Garden, the Interrupted Dream*《遊園驚夢》, *The Jade Hairpin*《玉簪記》, and *Zhong Kui Marrying His Sister Off*《鍾馗嫁妹》. Used as surtitles of a production by the Hong Kong Tang's Beijing and Kun Opera Company. Presented by the Leisure and Cultural Services Department, HKSAR. Performed on 19th – 21st November, 2002 at Hong Kong City Hall Theatre. Commissioned by the LCSD, HKSAR.
- “An Informal Retrospective”〈即興回顧〉. Introduction of a book by Chen Danqing. Commissioned by The Hong Kong University Press. In Ackar Abbas, *Chen Danqing: Painting After Tiananmen*. Hong Kong: The Hong Kong University Press, 1995. 14-20.

Translations (English to Chinese)

- 歐陽楨，〈世界上的“西方”：下意識和範式性的霸權〉，載《東吳學術》，2014年，第3期，頁19-32。
- Surtitles of *DESH* for the Asia premiere of a dance drama by Akram Khan. Commissioned by the Leisure and Cultural Services Department of the HKSAR as the closing programme of the World Cultures Festival 2011. Performed on 18th-19th November at Kwai Tsing Theatre Auditorium.
- The Park*《公園裡》. A play by Botho Strauss. Chinese translation commissioned by the Hong Kong Academy for Performing Arts for a production by the Academy. Performed at the Studio Theatre of the Academy, 18th-21st May 2011.

Surtitles of *Prometheus Bound* 《普羅米修斯之縛》. A play by Aeschylus. Chinese translation of English version used as surtitles in a production by The National Theatre of Greece. Commissioned by the LCSD, HKSAR. Performed at the Hong Kong City Hall Theatre on 1st-3rd November, 2007. (co-translator)

Surtitles of *Arlecchino: Servant of Two Masters* 《一僕二主》. A play by Carlo Goldoni. Chinese translation of English version used as surtitles in a production by Piccolo Teatro di Milano. Commissioned by the LCSD, HKSAR. Performed at the Hong Kong Shatin City Hall Auditorium on 26th-28th October, 2007. (co-translator)

Ohio Impromptu 《愛荷華即興速寫》. A play by Samuel Beckett. Commissioned by Theatre Action Theatre Company. Produced by Theatre Action for The Samuel Beckett Centenary at the Hong Kong Fringe Club. Performed in April 2006. Commissioned by Theatre Action.

Selected Creative Works

Qarangghu Tagh: Villages Afar, Producer of a 73-minute documentary film. Screened in Oct 2014 in Chinese Documentary Festival, Hong Kong. Received Outstanding Hong Kong Documentary 2014. Selected for Chinese Documentary Grand Prize Competition.

Directing, script-writing and Performing in the theatre production *Sand/Moon: Jamming Muqam*. Premiered in the New Vision Festival in Kwai Tsing Blackbox Theatre. November, 2010.

Performing in a theatre production in the role “Madame” in a sign language version of Jean Genet’s play *Les Bonnes* for Theatre of the Silence and Theatre Action. Presented by “French May” Art Festival. Premiered in Hong Kong in May, 2008.

Performing in a theatre production in the title role “Woman” in a restaged version of the solo drama production *The Yellow Wallpaper* in Hong Kong City Festival. January, 2007. The performance was selected for presentation by the “Singapore Spotlight Hong Kong Festival” at Singapore SubStation Theatre on 3rd-4th February, 2007 for two shows. An earlier version of the show was staged in McAuley Theatre, Hong Kong Arts Centre. Presented by Theatre Action. June, 2002.

Performing in a theatre production in the title role “Woman” in bilingual versions of Samuel Beckett’s short *Rockaby* 《搖搖一生》 in a production for “The Samuel Beckett Centenary” at the Hong Kong Fringe Club. Presented by Theatre Action. April, 2006.

Performing in a theatre production in the role “Ophelia” in Shakespeare’s *Hamlet* at the Shouson Theatre, Hong Kong Arts Centre. Presented by Theatre Action. May,

2004.

The Yellow Wallpaper. A play in Chinese and English versions produced by Theatre Action in April 2002. English version anthologised in *City Stage: Hong Kong Playwriting in English*. Mike Ingham and Xu Xi eds. Hong Kong: The Hong Kong University Press, 2005. 256-264. (co-author)

Performing in a theatre production in the title role “Baal” in a bilingual version of Bertolt Brecht’s *Baal* in China Youth Art Experimental Theatre, Beijing, for The “Brecht Centenary Festival in China”. Produced by Theatre Action. Presented by China Youth Art Theatre. October, 1998.

Performing in a theatre production in the title role “Gregor” in Steven Berkoff’s *Metamorphosis* in Star Alliance Theatre, Hong Kong Fringe Club. Presented by Theatre Action. June, 1997.

〈畏高〉(短篇小說),《文學世紀》。2004年2月號。香港。

〈重生〉(短篇小說),《星島日報》。1992年6月8日。香港。

〈嘆十聲〉(短篇小說),《香港小說 1990-1993》,黎海華編。香港:三聯出版社,1994年。頁206至218。

Conference Presentation

20th September 2015

“Mythologism and Magical Realism in Yan Lianke’s Novels”, International Symposium on Yan Lianke’s Mythologism. Duke University, U.S.

30th October 2014

“Tales that Travel: Reading Pema Tseden’s Short Stories from a non-Tibetan Framework”, International Symposium on Pema Tseden’s Films, Fictions and Translation. Hong Kong Baptist University. Hong Kong.

24th October 2014

〈要不剪影 要不側影：高行健第一部電影〉,高行健作品研討會,香港科技大學,香港。

26th May 2014

“Translation of Ethnic Folk Songs into Chinese: The Mongolian Rock Band Hanngai as case study”, International Interdisciplinary Symposium: Translation in Music, Cardiff University, U.K. 26th May, 2014.

2nd May 2014

〈西方讀者對中國當代文學英譯的閱讀〉,中國當代文學高峰論壇,中國社會科學院、香港浸會大學翻譯學研究中心、北京外語大學國際寫作中心、東吳學術學刊合辦,瀋陽。

9th June 2013

〈賈平凹小說帶燈的可譯性〉,賈平凹小說帶燈研討會,蘇州。

23rd December 2012

〈新潮演劇與十九世紀同期亞洲戲劇發展的異同〉，新潮演劇研討會，北京。

4th July 2012

“Intangible Cultural Heritage as an Institution Intended by UNESCO and Practiced in China”. Paper to be presented at *Crossroads Conference*. Paris.

16th June 2011

“Experimentation of *Kunqu* as Intangible Cultural Heritage”. Speech delivered at the Forum ‘Site.Memory’. Tokyo.

3rd June 2011

“Non-Government Organisations and Intangible Cultural Heritage”. Paper presented at the Second Forum on Intangible Cultural Heritage. Hong Kong.

18th December 2010

“Post-structuralist Translation Theories in China”. Paper presented at The Fourth Lingnan-Tsinghua Symposium on Translation Studies: entitled “Translation and Context. Hong Kong.

15th May 2009

〈劇院與熒幕：二十世紀早期京劇兩種新的感觸結構〉，第三屆京劇學研討會，北京。

8th November 2007

“Training for Audiovisual Translation”. Participated in panel discussion. 2nd International Conference on Media for All: Text on Screen, Text on Air. Leiria, Portugal.

30th June 2007

“Adapting, Translating and Performing *The Yellow Wallpaper*”. Conference on Staging Translated Plays: Adaptation, Translation and Multimediality. Norwich, U.K.

29th May 2007

“Politicising the Liminal Space: two case studies from Hong Kong”. 1st International Forum on Translation/Interpreting and Social Activism. Granada, Spain.

24th August 2006

〈尋找香港翻譯劇 1962-2002：一些資料和分析〉，「他山之石：戲劇學術研討會」。香港中文大學及南京大學主辦。香港。

13th July, 2006

“Audio Description: How many ways of seeing do we allow?” International Association for Translation and Intercultural Studies 2nd Conference: Intervention in Translation, Interpreting and Intercultural Encounters. Cape Town, South Africa.

17th August 2004

“From Babel to Blarney: The House of 72 Tenants.” International Conference of Hong Kong Cinema in the 1970s. Hong Kong.

18th July 2004

“A Critique on *Sunshine, Station Master*.” International Conference of Chinese Language Theatre. Hong Kong. (co-author)

4th January, 2004

The Transference of Memes in Intercultural and Inter-semiotic Translation in the Dance Performance of Mahler’s *Song of the Earth*. International Conference of Consciousness Studies. Organised by the International Association of Indian Philosophy. Calcutta, India. (co-author)

3rd November 2003

“Theatre as a Force of Social Change”. International Association of Theatre Critics Congress. Bucharest, Romania. (co-author)

28th December 2002

《七十年代以後香港翻譯劇》，「第三屆華文戲劇學術研討會」。澳門。

19th October 2001

“Subtitling and Translation for *Xiqu* in the Theatre.” International Conference on Dubbing and Subtitling in a World Context. Hong Kong.

7th September 2001

〈劇場溢出來：香港對西方戲劇的接收〉，「第一屆香港華文戲劇學術研討會」。香港。

Invited lectures

September, 2016

Panel discussion as Translation of Tharlo at Columbia University, New York.

February, 2016

Screening and panel discussion as Producer of *Qarangghu Tagh* (documentary film) at Columbia University, New York, and Duke University, Durham, U.S.

December to January, 2016

Delivered two lectures on Intercultural Theatre and Cinema at Osaka University as Visiting Associate Professor.

May, 2015

Delivered a lecture on “Critical Theories and Textual Analysis in Literary Translation” at China Foreign Affairs University.

24th October, 2014

As respondent to a dialogue between the Nobel Laureate Gao Xingjian and Chinese scholar Prof Liu Zaifu. At The University of Hong Kong Centennial Grand Hall, on.

2014 年 5 月

〈當代西方翻譯學理論〉講學系列，內蒙古師範大學、內蒙古醫學大學、呼和浩特市大學英語教師聯會，內蒙古自治州呼和浩特市。

Research grants: on-going

“100 Years of Xinjiang Cinema”. FRG funded by RGC. January 2016-December 2017.

This project will result in a critical study in the form of a monograph in English and a website for dissemination of research resources to benefit future research in this area.

“The Power of the Individual: Mok Chiu-yu’s People’s Theatre of Empowerment in Hong Kong”. Funded by the Hong Kong Arts Development Council. To be completed in December 2015. This project will result in a critical study of Mok Chiu-yu’s political theatre in the form of a monograph in Chinese.

Research grants: completed

“Intangible Cultural Heritage in China and Asia”. FRGII. This output of this project will be an edited volume on ICH policies in Asian cities (completed); and a journal article on China’s ICH policies.

“A Critical Analysis on the Current Conditions of Performing The Twelve Uyghur Muqam”. An FRG II started in September 2011.

“An Interdisciplinary Approach to *Xiqu* Studies”. FRG Cat I. Award in October 2009.

“Audience Development as Cultural Policy of Hong Kong since 1997”. Public Policy Research Grant. Awarded in August 2009. Participate as Co-investigator.

“The Theatrical Works of Gus Mok Chiu-yu”. Funded by the Hong Kong Arts Development Council. Awarded in December 2008.

“Hong Kong Drama Translation from 1962 to the Present”. FRG Cat I. Continuation of a Cat II grant. Awarded in May 2007.

“A Catalogue of Hong Kong Theatre Productions in Major Performing Venues from 1962-2006”. Funded by Hong Kong Arts Development Council. Awarded in May 2006.

“Hong Kong Drama Translation from 1962 to the Present”. FRG Cat II. Awarded in August 2005.

“A Study on Gao Xingjian’s Works with an Emphasis on their Intercultural Reception through Translation”. FRG Cat II. Awarded in October 2005.

“Developing Teaching Materials of Audio Description for Interpreting Subjects”. A

Teaching Development Grant. Awarded in March 2005.

Conference organised

“Literature and Locale: An International Symposium on the Literature Works of Jia Pingwa and A Six Cornered Conversation of Writers from varying geographical regions in Greater China”. 29th-30th October, 2015. Co-organised for Centre for Translation with Dr Wai-ping Yau of CTN, Prof Lo Kwai-cheung of Department of Humanities and Creative Writing, and Dr Howard Choy of Chinese Department.

“Transgressing Tibet: Pema Tsenden’s Films, Fictions and Translations”. 30th -31st October, 2014. Co-organised for Centre for Translation with Prof Lo Kwai-cheung of Department of Humanities and Creative Writing, in association of The Hong Kong Asian Film Festival and the Asian Society, Hong Kong Branch, with the support of KTO.

University Service

Translation Programme Secretary

Library Liaison Office for Translation Programme

Mentoring Coordinator for Translation Programme

Theatre Studies Minor Committee Member for Arts Faculty

Scholarship Committee Representative for Arts Faculty

Faculty Admission Committee Member

International Writers Workshop Committee Member

Dream of Red Chamber Award Committee Member

Professional and Community Service

- | | |
|----------------|--|
| 2013 – | Advisor for ACAD Funding Scheme, Home Affairs Bureau, HKSAR Government |
| 2011 – 2012 | External Examiner of Ph.D. and M.Phil. Examinations, Department of Translation, The Chinese University of Hong Kong. |
| 2010 – 2011 | External Examiner of M.Phil. Examination, Programme of Translation, The University of Hong Kong |
| 2009 – 2012 | External Examiner of MFA and BFA Programmes, The Hong Kong Academy for Performing Arts |
| 2006 – Present | Member, Editorial Advisory Committee, <i>New Voice</i> : an on-line journal of Translation and Interpreting Studies. Published by the International Association for Translation and Intercultural Studies. |
| 2005 – Present | Book Reviews Editor, <i>Translation Quarterly</i> . Published by the |

- Hong Kong Translation Society
- 2006 – 2009 External Examiner, Degree Programme in Translation, Open University
- 2006 – 2008 Member of the Drama Committee and the Festival Committee of the Leisure and Cultural Services Department, appointed by The Home Affairs Bureau
- 2004 – 2006 Member, Executive Committee, Hong Kong Translation Society
- 2004 – 2006 External Examiner, Diploma Programme in Translation and Interpretation, Caritas Francis Hsu College
- 2001 – 2006 Member of the Hong Kong Arts Development Council, appointed by the HKSAR Chief Executive

Knowledge Transfer as Service

- 2012 「閻連科文學劇場—《丁莊》」。A stage adaptation of the 2012 Resident Writer Yan Lianke's novel *The Village of Ding* in collaboration with external partners On and On Theatre Company and The House of Hong Kong Literature. A teaching kit for Liberal Studies arising from this project was sent to all Hong Kong secondary schools. Project completed.
- 2013 *West Kowloon Cultural District Bamboo Theatre – A Community Project*. With the support of The West Kowloon Cultural District and the collaboration of external partner Centre for Community Cultural Development, a documentary film has been made to record and introduce the construction of the bamboo theatre as a Hong Kong cultural heritage on the site of West Kowloon Cultural District. The film has been screened in various community cultural venues, and a teaching kit for Liberal Studies has been sent to all Hong Kong secondary schools. This is an interdisciplinary project carried out in collaboration with Dr Lo Wai-luk of the Film Academy. Project Completed.
- 2014 *An Accessible Tibet: Through Pema Tsenden's Films, Fictions and Translations*. With the collaboration of external partner Cinezen, a series of publications arising from a symposium to discuss Pema Tsenden's Tibet repertoire will be produced. This is an interdisciplinary project carried out in collaboration with Prof Kwai-cheung Lo of the Department of Humanities and Creative Writing, and Dr Lo Wai-luk of the Film Academy. Project on-going.