2008 CHINOPERL Annual Conference
Program

Time: Thursday, April 3, 2008, 8:30 AM- 6:00 PM
Place: Marietta Room, Hyatt Regency, Atlanta, GA
Program Coordinator: Wenwei Du, Vassar College, wedu@vassar.edu

Warming up (8:30-9:00) Coffee and Tea

Session 1 (9:00-10:35) Musical and Poetic Storytelling; Chair: Shu-chu Wei, Whitman College, weipeng@whitman.edu

1. The Drama of Numskulls: Structure, Texture, and Functions of the Scripture of One Hundred Parables, Yuet Keung Lo, National University of Singapore, chsloyk@nus.edu.sg

2. Audiences and Reading Practices for Qing Dynasty Drum Ballad Texts, Margaret Wan, University of Utah, margaret.wan@languages.utah.edu

3. The Performance of Zidishu (Bannermen Tales) in Eighteenth- and Nineteenth-century Beijing, Elena Chiu, Stanford University, sychiu@stanford.edu

4. Qianyi Man Han hebi de zidishu—Shengguan tu 浅议满汉合璧的子弟书——《升官图》, Yu Runqi 于润琪, Zhongguo Xiandai Wenxue Guan 中国现代文学馆, rqyu@wxg.org.cn

10-minute Break

Session 2 (10:45-12:20) Traditional Chinese Drama; Chair: Lindy Li Mark, California State University, East Bay lindy.mark@csueastbay.edu

5. Tragedies East and West: A Comparative Study of the Yuan Dynasty Drama “Yu Rang Tun Tan” and Shakespeare’s Julius Caesar, Hongchu Fu, Washington and Lee University, FuH@wlu.edu

6. The Poetic Presentation of Literal Drama: An Ekphrastic Study on Romance of the West Chamber, Shaojing Wu, Purdue University, wu16@purdue.edu

7. The Late-Ming Notion of Nanqu 南曲 And The Novel Jin Ping Mei cihua 金瓶梅詞話, Xu Peng, University of Chicago, xupeng@uchicago.edu

8. Censorship and Palace Adaptation of Chuanqi, Jing Shen, Eckerd College, shenj@eckerd.edu

Lunch Break (12:20-1:20)
Session 3 (1:20-3:05) Theatre in the Contemporary Period; Chair: David Rolston, University of Michigan, drolston@umich.edu

9. All Three Fear Their Wives: a Post-Midnight Shadow Play, Fan Pen Chen, State University of New York at Albany, fanchen@albany.edu

10. Professionalizing the State: the Remodeling of Modern Theatre in Post-1949 China, Donghui He, University of Tennessee, dhhe@utk.edu

11. Western and Indigenous Influences in Contemporary Traditional Chinese Drama, Colin Mackerras, Griffith University, c.mackerras@griffith.edu.au

12. Qianlun kunqu Pipa ji, miaorong de yanchang fengge 浅论昆曲《琵琶记·描容》的演唱风格, Ouyang Qiming 欧阳启名, Shoudu Shifan Daxue Minzu Yishu Yanjiusuo 首都师范大学民族艺术研究所, oyqiming@126.com

10-minute Break

Session 4 (3:15-4:50) Comedies, Recitation, Songs, Audiences and Aria Singing; Chair: Fan Pen Chen, State University of New York at Albany

13. Comical Parodies of Red Classics, Wenwei Du, Vassar College

14. Amateurs in the Afternoon: Art and Associational Life in a Beijing Recitation Club, John A. Crespi, Colgate University, JCrespi@mail.colgate.edu

15. Singing Pan-Mongolia: Grassland Song in the Inner Mongolia Autonomous Region, P.R.C., Anne Henochowicz, Ohio State University, henochowicz.1@osu.edu

16. Pragmatic Issues in Making Chinese Oral and Performing Literature Accessible to English-Speaking Audiences, Yanfeng Li, Council on International Educational Exchange (CIEE), Shanghai Center, YLi@ciee.org

Kunqu Performance (4:50-5:10) Coordinator: Wenwei Du
Aria Singing by Ouyang Qiming 欧阳启名, Beijing Kunqu Yanxishe shezhang 北京昆曲研习社社长

Business meeting: (5:10-6:00) Chair: Wenwei Du

Annual Dinner Gathering: 6:20 Coordinator: Fan Pen Chen
Hsu's Atlanta (the best Chinese restaurant in town)
(One to two blocks away from Hyatt Regency)