# Chinese 5474: Chinese Opera

**AUTUMN SEMESTER 2014**

**Chinese 5474**  
**CHINESE OPERA**

Professor Marjorie K.M. Chan  
Dept. of East Asian Langs. & Lits.  
The Ohio State University  
Columbus, OH 43210  
U.S.A.

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**COURSE:**  
Chinese 5474. Chinese Opera  
Class No. & Credit Hours:  31739 U 3 credits  
Class No. & Credit Hours:  33827 G 3 credits  
Prerequisites:  No prerequisites

**DAY & TIME:**  
M 2:15 – 5:00 PM

**PLACE:**  
046 Hagerty Hall  
(1775 College Road)

**OFFICE HOURS:**  
R 1:30 - 3:30 p.m., or by appointment  
Office:  362 Hagerty Hall  
Tel:  292.3619 (Dept.: 292.5816)  
E-mail:  chan.9@osu.edu

**HOME PAGE:**  
http://u.osu.edu/chan.9/  
**COURSE PAGE:**  
http://u.osu.edu/chan.9/c5474/

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**TEXTBOOKS**

Five textbooks are used in this course, four hardcopies and one Kindle edition. The first three are no longer in print but additional copies are also available from the instructor. The four hardcopy textbooks are placed on Reserve at Thompson Library. The Kindle edition is a newly added textbook.

   [PN2876.B37 X813 2003]

   [PN2876.B37 P45 2005]

3. Zheng, Lei. 2006+ (no date). *China's Traditional Kunqu Opera*. (Chief editors: Li, Xin and Husheng Li; translated into English by RB Baron; fully illustrated with color photos.) Beijing: Ministry of Culture, People's Republic of China.

   9888208268. (Optional purchase from SBX, 1806 N. High Street, (Tel) 291.9528.)

6. **Additional Readings and Other Resources:**
   These will be made available during the semester. (See Readings list.)

   **Thompson (Main) Library Close Reserve and Electronic Reserves:**
   Library books that contain the required readings, as well as the textbooks, are placed on Close Reserve at Thompson (Main) Library. A number of reference books are also placed on Reserve at Thompson Library. Additional required readings in PDF format from E-Reserve and other sources will be made available in Carmen.

   Note: Check [Ohio State University Libraries](library.osu.edu) for an online list of books and readings placed on Reserve and on E-Reserves for Chinese 5474. Under Quicklinks, select either “Reserves by Course” or “Reserves by Professor”. E-journal articles assigned for reading in the course can be retrieved by going to [EJC: OhioLINK Electronic Journal Center](ejc.ohiolink.edu) and searching for the specific e-journal article for downloading.

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**COURSE DESCRIPTION**

Introduction to Chinese opera as traditional culture, dramatic literature, and performing art; selected opera scripts and stage performances from Beijing opera, Kunqu, and regional operas; illustrated discussions of various aspects of the theater.

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**COURSE OBJECTIVES & EXPECTED OUTCOMES**

This culture course, taught in English with no prerequisites, is an introduction to China's long and rich operatic tradition. While there are almost 400 varieties of Chinese operatic art forms in China today, the most well-known to the American public is Beijing opera (Peking opera). The oldest, and most prestigious, operatic tradition that is still performed today is Kunqu opera, which emerged in the Ming Dynasty (1368-1644), with over six hundred years of history. Kunqu, Beijing opera, and several representative regional operatic traditions (viz., Shanghai Yue opera, Huangmei ("yellow plum") opera, and Guangdong Yue opera (Cantonese opera) will be introduced in the course. Among these Chinese operatic art forms, three have earned UNESCO's designation as "Masterpieces of Human Oral Cultural Heritage": Kunqu opera in 2001, Guangdong Yueju (Cantonese opera, identified by UNESCO simply as "Yueju opera") in 2009, and Beijing opera in 2010. The course will explore Chinese opera and its historical roots — in both popular and elite culture — as well as various aspects of stagecraft (e.g., music, singing, face-painting, gestures, props, etc.) through reading and examination of some representative operas and their performances for comparison and analysis.

Students are expected at the end of the course to have gained a basic knowledge of the history and performance traditions of Chinese opera, and be able to discourse critically on some aspects of that cultural tradition.

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**COURSE CONTENT**

This course focuses on two national operatic traditions — Kunqu (崑曲, a.k.a. Kunju 崑劇) or Kun opera, and Beijing opera (京劇/京剧) — plus three representative regional operatic forms: Huangmei ("yellow plum") opera (黃梅戲/黄梅戏), Shanghai Yue opera (越劇/越剧), and Guangdong Yue opera (粵劇/粤剧), the last better known as "Cantonese opera." The course studies the origins of China's performing arts tradition, its historical importance in Chinese society and popular culture, well-known plots and their literary and historical (or semi-historical and folk legend) sources, famous
dramatists and their scripts, well-known performers, some local traditions, and last but not least, the stage arts — role types, training for those roles (including acrobatics and martial arts training), costumes appropriate for specific role types, gestures and mime, dance, stage and other props, musical instruments, arias and tunes, etc.

The course will examine Chinese opera using both print media and multimedia resources. Print media materials are readings that include studies on the topic, as well as synopses and select plays translated into English. (Corresponding scripts in Chinese will also be available for students who can read Chinese.) Multimedia materials consist of documentaries on Chinese opera and opera performers, in addition to excerpts of recorded stage performances (supplemented by film productions). Class discussion covers both print and multimedia resources used in the course.

The course is organized based on the three main operatic traditions, namely, Kunqu, Beijing opera, and regional operas, selecting well-known, representative operas from each of them. As Chinese opera plots are traditionally divided into military (battles and other military exploits) and civil (romance, court cases, etc.), representative operas from both types of plots will be studied. The examination of various aspects of Chinese opera — including role types, make-up, costume and props, color choice in make-up and costumes, gesture and mime, singing, music, instrumentation, scenery, etc. — will be integrated into this introductory study of Chinese opera. Also available for the course are some colorful Chinese opera costumes, accessories, and props, as well as musical instruments that were donated by the department’s late faculty member, Professor David Ch'en, who introduced this course, then solely on Peking (Beijing) opera.

This course is conducted primarily through lectures, discussion of readings, viewing and discussion of video resources, and individual and small-group assignments in class. Students will be expected to present their homework assignments and final project. Computer technology will be integrated into the course (demo of frame-capture, digitizing, video-editing, etc.). All class assignments, e-Reserve readings, etc., will be in Carmen.osu.edu for retrieval. Some multimedia materials will be made available to students online.

STUDENT RESPONSIBILITIES

1. Read and reflect on all assigned readings prior to attending class.

2. Attend class regularly, and participate actively in class discussions of readings (including in-class reading of plots and synopses) and discussions of documentaries and other video-recorded materials.

3. Submit three homework assignments and a final project.

   The three homework assignments may be reaction papers and critical analyses (about 4 double-spaced pages for undergraduate students and about 5-6 double-spaced pages for graduate students) based primarily on the textbooks, readings, and videorecordings, or some other individual or small-group mini-project, such as reviews, etc., of online and digital Chinese opera resources. Written assignments are to be submitted in hardcopy format in class, with a digital version (e.g., DOC(X), PDF, PowerPoint, Prezi, etc.) uploaded to the Dropbox in Carmen.osu.edu. Group locker space will be set up for students planning to work in small groups.

4. For the final project:

   a. Turn in a one-page, double-spaced, project proposal plus select references by Week 11. Submit a digital copy to the Dropbox for the course in Carmen.osu.edu. (In the case of a project using CarmenWiki or some other online, collaborative project, submit a small text file providing the name of the project, a short paragraph description of the project, and the names of the project participants.)
b. Present an oral version of the final project (in PowerPoint and/or multimedia format) at the end of the semester. Submit the digital file to the Dropbox in Carmen, or on DVD disc if the file is large.

c. For research papers, submit the paper in hardcopy and digital format (10 double-spaced pages for undergraduate students, and about 12 double-spaced pages for graduate students), not including references and images, if any). Submit a digital copy to the Dropbox in Carmen, or on DVD disc if the file is too large for easy uploading to Carmen. For anyone planning to work in a non-print format for the final project—as an individual project or a group project—such as producing a short documentary film or some other form of multimedia project (e.g., creating a webpage or small website), a performance-based project, etc.). For group projects, be sure to consult with the instructor before-hand to determine grade assignment.

DISABILITY SERVICES

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue (Tel: 292.3307. TDD: 292.0901)

ACADEMIC INTEGRITY (ACADEMIC MISCONDUCT)

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Failure to follow the rules and guidelines established in OSU’s Code of Student Conduct may constitute “Academic Misconduct.” OSU’s Code of Student Conduct (section 3335-23-04 Prohibited conduct) defines as academic misconduct “[a]ny activity that tends to compromise the academic integrity of the university, or subvert the educational process.” Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, possession of unauthorized materials during an examination, and submission of the same work for credit in two (or more) courses. Ignorance of the University's Code of Student Conduct is never considered an “excuse” for academic misconduct; hence, be sure to review the sections dealing with academic misconduct in the Code of Student Conduct. Be sure also to read the University's Ten Suggestions for Preserving Academic Integrity and/or the Eight Cardinal Rules of Academic Integrity (from Northwestern U.). The University's policy on academic misconduct will be enforced in accordance with Faculty Rule 3335-5-54, and all alleged cases of academic misconduct will be reported to the Office of Academic Affairs’ Committee on Academic Misconduct (COAM) for resolution. In addition, graduate students should be familiar with the Graduate Student Code of Research and Scholarly Conduct (pdf). Students with questions concerning the University's policies or questions concerning academic or research misconduct are encouraged to ask the instructor any time during the semester.

GRADING

There will be no midterm or final examination. Grading will be based on:

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<tr>
<th>Component</th>
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<tr>
<td>Attendance</td>
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<td>Class discussions/participation</td>
<td>20%</td>
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<td>Assignments (3)</td>
<td>30%</td>
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<td>Final project (all phases)</td>
<td>40%</td>
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Final grades are not placed on the bell curve, but will be calculated based on the individual student's earned percentage for the course:

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<tr>
<th>Grade</th>
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<td>A</td>
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<td>B+</td>
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<td>C+</td>
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<td>B-</td>
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<td>C-</td>
<td>(70%)</td>
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**SCHEDULE**

Classes are held on Mondays. Because the first Monday of classes is September 1, Labor Day, Monday classes do not begin until Week 3. Get an early start on your readings during Weeks 1 and 2.

*This is a preliminary schedule with the class period divided into two parts, A and B. Opera selections, etc., may be modified subject to student interest, availability of videos, English translations, etc.*

### WEEK 3. BACKGROUND (9/8)

#### A. Introduction & Actor’s Craft
- Video & Discussion:
  - A Primer to Peking Opera
  - Traditional Chinese Opera Art
  - Some short video clips
- Readings:
  - Bao & Cao (2002), Ch. I & II
  - Siu (2014), Ch. 1-3

#### B. (cont’d)
- For reference during the semester:
  - Bao & Cao (2002), Ch. III, V & VI
  - Yi (2005)
  - Ma (2005), Introduction
  - Bonds (2008), Ch. 1 & 2
  - Mackerras (1990), Ch. I-III

*Happy Autumn Moon Festival!*

### WEEK 4. KUNQU OPERA I (9/15)

#### A. Kunqu Opera: Operatic History & Dramatists
- Videos & Discussion:
  - 600 Years of Kunqu Opera (excerpt)
  - Kunqu Opera
- Readings:
  - Li (2005), Intro.
  - Zheng (2006+), Ch. 1, & 2 (skim)

#### B. Kunqu Opera: Some Short Excerpts
- Videos & Discussion:
  - The Peach Blossom Fan (excerpts)
  - Zhong Kui Marries Off His Sister
  - Short excerpt: Monkey King Borrows a Fan
- Reading:
  - Wang (2009), Zhong Kui's Earthly Mission
### WEEK 5. KUNQU OPERA II (9/22)

**A. Kunqu Opera: The Peony Pavilion**
- **Video & Discussion:**
  - The Peony Pavilion (excerpts)
- **Reading:**
  - Zheng (2006+), Ch. 3

**B. (cont’d)**

**Due: Assignment 1**

### WEEK 6. KUNQU OPERA III (9/29)

**A. Kunqu Opera: Fifteen Strings of Cash**
- **Video & Discussion:**
  - Fifteen Strings of Cash (excerpts)

**B. (cont’d)**
- **Readings:**
  - Yang & Yang (1957a), Fifteen Strings of Cash
  - Scott (1969), Fifteen Strings of Cash ~ skim

(10.2.2014: Happy Double Ninth Festival!)

### WEEK 7. BEIJING OPERA I (10/6)

**A. Beijing Opera: History, Artists & Craft**
- **Videos & Discussion:**
  - Excerpts on Mei Lanfang & Cheng Yanqiu
- **Videos & Discussion:**
  - Picking up the Jade Bracelet, etc. (excerpts)

**B. (cont’d)**
- **Readings:**
  - Cao & Bao (2002), Ch. IV
  - Goldstein (2007), Ch. 7
  - Goldstein (2007), Intro. & Ch. 1
  - Background reading ~ skim

### WEEK 8. BEIJING OPERA II (10/13)

**A. Beijing Opera: The Forsaken Wife**
- **Video & Discussion:**
  - Qin Xianglian, The Forsaken Wife (Peking & Ping opera excerpts)
- **Readings:**
  - Yang & Yang (1958), The Forsaken Wife
  - Chen (2014), Qin Xianglian: A Beijing Opera - excerpts
  - Siu (2014), Ch. 5

**B. Beijing Opera: Lü Bu and Diao Chan**
- **Video & Discussion:**
  - Lü Bu and Diao Chan (excerpt)
- **Reading:**
  - Meng & Yang (2007), Lü Bu Dallies with Diao Chan

**Due: Assignment 2**
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<th>WEEK 9. BEIJING OPERA III (10/20)</th>
<th>B. (cont’d)</th>
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<tr>
<td><strong>A. Beijing Opera: Orphan of the Zhao Family</strong>&lt;br&gt;• Video &amp; Discussion:&lt;br&gt;  o Orphan of the Zhao Family (excerpts)</td>
<td><strong>B. (cont’d)</strong>&lt;br&gt;• Reading:&lt;br&gt;  o Mou (2006, excerpt)</td>
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<th>WEEK 10. BEIJING OPERA IV (10/27)</th>
<th>B. (cont’d)</th>
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<td><strong>A. Beijing Opera: Farewell My Concubine</strong>&lt;br&gt;• Video &amp; Discussion:&lt;br&gt;Hegemon King Bids Farewell to His Concubine (excerpts)</td>
<td><strong>B. (cont’d)</strong>&lt;br&gt;• Reading:&lt;br&gt;  o Dolby (1978), Hegemon King Says Farewell to His Queen&lt;br&gt;  o Siu (2014), Ch. 4</td>
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<th>WEEK 11. BEIJING OPERA V (11/3)</th>
<th>B. (cont’d)</th>
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<td><strong>A. Beijing Opera: The White Snake</strong>&lt;br&gt;• Video &amp; Discussion:&lt;br&gt;  o Legend of the White Snake (excerpts)</td>
<td><strong>B. (cont’d)</strong>&lt;br&gt;• Reading:&lt;br&gt;  o Yang &amp; Yang (1957), The White Snake</td>
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<th>WEEK 12. REGIONAL OPERA I (11/10)</th>
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<td><strong>A. Regional Opera: Huangmei Opera</strong>&lt;br&gt;• Video &amp; Discussion:&lt;br&gt;  o Huangmei (&quot;Yellow Plum&quot;) Opera&lt;br&gt;• Readings:&lt;br&gt;  o Siu (1997), Ch. 2&lt;br&gt;  o Cao &amp; Bao (2002), Ch. IV (re-read latter half on regional opera artists)&lt;br&gt;  <strong>Due: One-page project proposal and select references</strong></td>
<td><strong>B. (cont’d)</strong>&lt;br&gt;• Video &amp; Discussion:&lt;br&gt;  o The Emperor’s Female Son-in-Law (excerpts)&lt;br&gt;  o Other sample opera excerpts (e.g., The Heavenly Match)&lt;br&gt;• Reading:&lt;br&gt;  o Ma (2005), The Girl Who Marries a Princess</td>
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### WEEK 13. REGIONAL OPERA II (11/17)

**A. Regional Opera: Shanghai Yue Opera**
- Video & Discussion:
  - Shanghai Yue Opera
- Readings:
  - Jiang (2009), Ch. 2
  - Jiang (2009), Intro. & Ch. 1 - Background reading ~ skim

**B. (cont’d)**
- Video & Discussion:
  - The Butterfly Lovers (excerpts)
- Readings:
  - Yang & Yang (1956b), Love Under the Willows

**Due: Assignment 3**

### WEEK 14. REGIONAL OPERA III (11/24)

**A. Regional Opera: Guangdong Yue Opera 1**
- Video & Discussion:
  - Guangdong Yue (Cantonese) Opera
- Reading:
  - Ho (2005)

**B. (cont’d)**
- Video & Discussion:
  - Princess Changping, The Flower Princess (excerpts)
- Reading:
  - Yung (2010), The Flower Princess

### WEEK 15. REGIONAL OPERA IV (12/1)

4/9 **Regional Opera: Guangdong Yue Opera 2**
- Video & Discussion:
  - Searching the Academy (excerpts)
- Reading:
  - Yang (1958), The Runaway Maid

**B. (cont’d)**
- * * * * * * * * *
  - Early Student Presentations
    - For graduating seniors/grad students

### WEEK 16. LAST WEEK OF CLASSES (12/8)

**A. Last Week Activities**
- Student Presentations

**B. (cont’d)**
- **Due (12/8): Graduating Students' Final Project**
  
  *Submit a hardcopy in class, and if the final project is a multimedia project, submit it on a DVD in class.*

  Submit a digital copy of the term paper to the Carmen Dropbox by 9:00 p.m.
WEEK 17. EXAM WEEK (12/11 – 12/17)

Final Project due:
Wednesday, 10 December 2014, 5:00 p.m.

Research Paper:
Submit:
1) a hardcopy in the instructor's mailbox in DEALL, 398 Hagerty Hall, and
2) a digital copy in the Dropbox in Carmen.

Note: Request for an extension needs to be made by Week 15.

Multimedia Project:
Submit:
1) a DVD containing the project in the instructor's mailbox in DEALL, 398 Hagerty Hall, and
2) a digital copy in the Dropbox in Carmen.

READINGS

TEXTBOOKS  (Available from Closed Reserve at Thompson (Main) Library, with additional copies available from the instructor. Exception: Kindle edition of Chen (2014).)


3. Zheng, Lei. 2006+ (no date). China's Traditional Kunqu Opera. (Chief editors: Li, Xin and Husheng Li; translated into English by RB Baron; fully illustrated with color photos.) Beijing: Ministry of Culture, People's Republic of China.

   [Note 1: Produced by CAV Television Production Co., Ltd.; "Not for sale." There is no date given, but the book was likely published some time between 2006 and 2009. The earliest possible year of publication is 2006, since it contains a photo and caption on a 2006 stage performance of The Peony Pavilion, while the latest publication year is probably 2009, the year that the DVD for the box set edition was produced.]

   [Note 2: The (2006+) book by Zheng Lei (郑雷) is also available as an English-Chinese bilingual edition, with the same title in English and a Chinese title, Zhongguo Kunqu (中國昆曲). Packaged together with a DVD, a CD-ROM, and a VHS cassette tape, this box set, published and produced by the Ministry of Culture, People's Republic of China, is also "Not for sale" (but, happily for those wishing to own it, copies for sale (book alone, or as a box set edition) have made their way to the Web).]


ADDITIONAL READINGS  Asterisk (*) marks opera scripts that are translated into English. Noted also are videorecordings in VCD format of stage performances of the operas at Thompson (Main) Library, as part of Thompson Library' video collection of East Asian DVDs & VCDs. Check also for individual opera titles listed on DVDs and DVD sets at the library, since these are not individually catalogued. In addition, many Chinese operas (Peking, Kunqu, and regional operas) -- full operas or scenes from operas -- are also available online at Youtube.com and other video websites. The number of opera videos available online, in high resolution, has increased dramatically over the past few years, including those produced by CCTV, with Chinese subtitles for spoken and sung lines.

Readings for this semester's offering of Chinese 5474 that are in PDF format and prepared by Ohio State Libraries' E-Reserve will be available at Carmen. Some readings are downloadable as e-journal articles. For materials on Reserve at Thompson Library, check Ohio State University Libraries <library.osu.edu> under Quicklinks, and select either "Reserves by Course" or "Reserves by Professor" to obtain the list of books placed on Reserve for Chinese 5474. Other readings will be made available during the semester.


17. *Yang, Hsien-yi and Gladys Yang (translators). 1956b. *Love Under the Willows: Liang Shan-po and Chu Ying-tai. (A Szechuan Opera). *Peking: Foreign Languages Press. (This is the story, "In the Shade of the Willows" (Liu Yin Ji 柳陰記), also known in Chinese operas as the story of "Liang Shanbo and Zhu Yingtai" (Liang Shanbo yu Zhu Yingtai 梁山伯與祝英台), with the English title, "The Butterfly Lovers." Note that in the Sichuan opera version translated here, the two lovers turn into birds, and not the better known ending with transformation into butterflies.)


22. (Opera synopses and short translation excerpts as needed for in-class video-viewing and discussion.)
SOME SUPPLEMENTARY READINGS AND REFERENCES

(* Opera scripts translated into English)


15. *Hsiung, S.I. 1936. *Lady Precious Stream: An Old Chinese Play Done into English According to Its Traditional Style.* Acting Edition. (This Chinese drama was adapted and published in 1934, the year in which it was first staged in London, England. This Acting Edition was first published in June 1938.) London: Methuen & Co. Ltd. [Chinese title of the play: Wang Bao Chuan (王寶釧), a.k.a. Hong Zong Lie Ma (紅鬃烈馬)]


24. Johnson, Elizabeth Lominska. 1997. Cantonese opera costumes in Canada. *Arts of Asia* 27.1.112-125. [Note: In 1994-1995, a travelling exhibition, *A Rare Flower: A Century of Cantonese Opera in Canada,* which was organized by Dr. Elizabeth Johnson (Museum of Anthropology (MOA), University of British Columbia, in Vancouver, Canada), showcased a selection of costume pieces from MOA's collection of Cantonese opera costumes and accessories. The collection, one of the largest and oldest in the world, comprises more than 500 pieces that were preserved by Vancouver's Jin Wah Sing Musical Association. The collection — donated in large part by Jin Wah Sing, with additional pieces purchased by MOA — provides a rare glimpse into the history of Cantonese opera as an important performing art form among the Chinese in Canada from the 1880s until today. Some photos taken in summer 2006 from the MOA's collection (with Dr. Johnson's permission) will be presented in class during the semester.]


31. * Li, Shau Chwun. 1976. *Wild Boar Forest*. [Annotated and Edited by Donald Chang and John D. Mitchell.] Midland, MI: Northwood Institute. (This is an introduction to one of the best known Peking operas, and is intended for American learners of Chinese. The textbook uses Simplified Chinese characters and provides Yale romanization and English glosses in the vocabulary items placed as footnotes on the page for easy reference. The book also provides information on the opera (viz., brief introduction to Peking opera, synopsis of the opera, and the characters in the opera, the protagonist being Lin Chong, one of the heroes of beloved novel, *The Water Margin* (a.k.a. *Outlaws of the Marsh* and *All Men are Brothers*). An English translation of the opera is also available; see reference below to Mitchell (1973)).


35. Lowe, H. Y. 1942. *Stories from Chinese Drama*. With illustrations by the author. Peking (Beijing): Peking Chronicle Press. (This voluminous work (with close to a total of 500 pages, including introduction, index, etc.) narrates the plots of 202 of the most well-known Peking operas. Opera titles are given in Chinese characters and in English translation.)

   [Note: This book was re-published later in Taiwan under a different author, a slightly different title, and a different publisher, with no apparent acknowledgment of the true source of the work: Gee, Tom. 1978. *Stories of Chinese Opera*. Taipei: Liberal Arts Press.]


38. *Ma, Qian (translator). 2005. Women in Traditional Chinese Theater: The Heroine’s Play. Lanham, MD: University Press of America. [Six plays including "Injustice to Dou E" (Dou E Yuan), "Mu Lan" (Ci Mulan) and "The Girl Who Marries a Princess" (Nü Fuma), the latter a huangmei opera.]


41. Mackerras, Colin. 1997. *Peking Opera*. [Images of Asia series.] Hong Kong: Oxford University Press (China) Ltd. (This is a brief introduction to Peking opera and is intended for the general reader. It contains some historical color photos and includes a final chapter, "How is the Peking Opera Doing Nowadays," updating information that is in his (1975) book.)


43. Mou, Sherry J. 2009. *A child for all ages: The Orphan of Zhao*. *Education About Asia* 14.1.23-28. (This article is on the opera, "The Orphan of the Zhao Family" (Zhao Shi Gu'er 趙氏孤兒.).)


47. *Scott, A. C. 1967. Traditional Chinese Plays*. Volume 1. Madison, WI: University of Wisconsin Press. [Two plays: "Ssu Lang Visits his Mother" (Ssu Lang Tan Mu / Si Lang Tan Mu) and "The Butterfly Dream" (Hu Tieh Meng / Hudie Meng)]


56. Tan Gudnason, Jessica and Li Gong. 2001. Chinese Opera. New York: Abbeville Press. (Photographs by Jessica Tan Gudnason; text by Li Gong (the actress in such well-known films as Farewell My Concubine and The Emperor and the Assassin). This is mainly a "coffee-table" book that consists of illustrations — mostly close-ups (for a detailed look at the make-up and headdress) and portraits of performers in their colorful and elaborate costumes; performers are from Peking and Cantonese opera troupes as well as all-female, Wu-dialect Yue opera troupes from Shanghai.)


71. *Yang, Hsien-yi (= Yang, Xianyi) and Gladys Yang (translators). 1962. Third Sister Liu (An Opera in Eight Scenes). Peking: Foreign Languages Press. (This is a caidiao (color tune) opera from northern Guangxi based on a Zhuang minority folk legend. It was revised and made into a film in 1959. In addition, there is a 1978 film version that reflects the opera much more closely.)


74. Yeh, Catherine Vance. 2004. Where is the Center of Cultural Production? The Rise of the Actor to National Stardom and the Beijing / Shanghai Challenge (1860s-1910s). *Late Imperial China* 25.2.74-118. [E-journal article]

75. Yim, Shui-yuen (editor). 1989. *Yue Ju Bai Nian Tui Bian* [粵劇百年蜕變] (= *A Century of Cantonese Opera*). Hong Kong: Regional Council, Hong Hong Kong. (Exhibition catalogue with Chinese-English bilingual text.)


**Note:** In Hong Kong, some of the well-known Chinese operas were transported from the stage to the film studio in the mid-1950's to the 1970's by Shaw Brothers. The Shaw productions were huangmei (yellow plum) opera films that had wide appeal; they were in color, with Mandarin Chinese dialogues and singing using
popular film stars, and contained English and Chinese subtitles. During the first decade of the new century, many of Shaw Brothers huangmei opera films were remastered. These include *The Story of Sue San* (Yu Tang Chun), *Return of the Phoenix* (Feng Huan Chao), *The Kingdom and the Beauty* (Jiangshan Meiren), *The Love Eterne* (Liang Shanbo yu Zhu Yingtai), *Madam White Snake* (Bai She Zhuan), *The Bride Napping* (Hua Tian Cuo), *The Mermaid* (Yu Meiren), *Lady General Hua Mu-lan* (Hua Mulan), *The Crimson Palm* (Xie Shou Yin), *The Female Prince* (Shuang Feng Qi Yuan), *The Grand Substitution* (Wan Gu Liu Fang (i.e., The Orphan of the Zhao Family)), *The Butterfly Chalice* (Hudie Bei), etc.

Before shifting entirely to martial arts films, Shaw Brothers also experimented with a few other regional opera styles, such as their 1977 remake of *The Dream of the Red Chamber* (Jinyu Liangyuan Hongloumeng) and their still more adventuresome, 1976 opera film, *Farewell to a Warrior* (Ci Lang Zhou), which was produced in the Chaozhou (Southern Min) dialect.

Hong Kong also produced an enormous quantity of Cantonese opera films (mainly in black and white, with no subtitles or subtitles for the arias only) that targeted the local Cantonese-speaking population, particularly just after WWII. In the 1950's alone, over 500 opera films were produced, constituting a third of Hong Kong's total production of films in Cantonese. (Source: *Cantonese Opera Film Retrospective*, revised edition, 2003).

The People's Republic of China have also produced quite a few traditional Chinese opera films that include regional forms, some of which are available from the Thompson (Main) Library in VCD format. (In other words, both videorecordings of stage performances and film productions of Chinese operas are available from Thompson Library. The Chinese opera video collection was built up over the past few years by our Chinese Studies Librarian, Professor Guoqing Li, to support Ohio State teaching and research, including the offering of this Chinese Opera course in Winter Quarter 2005, the impetus for the development and growth of this video collection.)

In addition, over the years, there has been tremendous interest in making Chinese operas available for viewing online, including not only Peking and Kunqu operas, but numerous regional operas as well, including the three varieties studied here: Shanghai Yue opera (越劇), Huangmei opera (黄梅戲), and Guangdong Yue opera (粵劇). There is now a growing repertoire of Chinese opera performances produced by CCTV that is available online, with Chinese subtitles for both spoken and sung lines. Still very rare are videos of operatic performances that include English subtitles that can reach a still broader audience.

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**SOME ONLINE RESOURCES**

1. [Ohio State University Libraries](http://library.osu.edu). Ohio State's online catalogues, as well as OhioLINK Catalog, WorldCat, etc. Search the online catalogue for books, journals, e-journals, books and other materials reserved for a course, etc. The Chinese collection houses a number of volumes of Peking opera scripts and the occasional regional opera scripts. Also check out Thompson (Main) Library for audio-visual materials, including video and audiotapes and non-data CD-ROMs and DVDs. Videorecordings of Chinese operas (Peking opera, regional opera, etc., as well as film productions of Chinese opera), are kept at the Thompson Library. Ohio State and other OhioLINK libraries own a large collection of textual and multimedia materials to support research on Chinese opera. For example, a KEYWORD search in the OSU Libraries catalogue for [Chinese opera](http://library.osu.edu) yields over 300 search results, while a corresponding KEYWORD search in the OhioLINK catalogue for [Chinese opera](http://library.osu.edu) yields well over 700 search results.

   - [Chinese Collection at OSU Libraries](http://library.osu.edu). This is part of the East Asian Collection that housed in the Thompson (Main) Library. Ohio State has an extensive Chinese-language collection of books and periodicals to support teaching and research. Chinese-language audio-visual materials, including video
and audiotapes and non-data CD-ROMs and DVDs, are one part of the Chinese collection that is kept on
the main campus at the Thompson (Main) Library. Also check out books and multimedia collections in
the Music Library.

- CNKI - China Academic Journals Database:
  - For Chinese Interface: http://gb.oversea.cnki.net
  - For English interface: http://oversea.cnki.net

OhioLINK members now enjoy IP-authenticated subscription access to Series F
(Literature/History/Philosophy) of the China Academic Journals Database (1994-2013) plus the China
Century Journals Project (1915-1993).

IP-authenticated access has been established for OSU to Series GHJ of the China Academic Journals
Database from 1994 to date, as well to the Century Journals Project for Series GHJ back to 1915. The
URLs are identical to OSU’s existing access via OhioLINK to CAJ+CJP Series F:

  - For English interface: http://eng.oversea.cnki.net
  - For Chinese interface: http://gb.oversea.cnki.net

The following websites are also useful online resources of articles, books, etc.:
  - Internet Archive: http://archive.org
  - i.ask Site (问爱共享资料): http://ishare.iask.sina.com.cn
  - doc.in Site (豆丁网): http://www.docin.com
  - duxiu Site (读秀中文学术搜索): http://www.duxiu.com (log-in required)

- more online resources?

OhioLINK’s Electronic Journal Center (EJC) available for OSU users.

- ProQuest Dissertations & Theses. Proquest’s database contains citations for dissertations and theses
done at U.S., Canadian and some foreign institutions. Free PDFs of all dissertations published since
1997. (Licensed for OSU academic use only.)

2. Google:

- Google Scholar. Search Google Scholar for books and online articles.

- Google Book Search. Search for books by entering a keyword or phrase. Clicking on a book title
  provides some basic information about the book, and potentially a few snippets (i.e., a few sentences
  containing your keyword or phrase in context) or full pages, or the entire book, if it is out of copyright.
  A search can also be conducted within the original search to further refine the search. Explore the
  website for further features.

- Google Video. Search for videos and video excerpts.
  - Video sites for Chinese opera: YouTube, Tudou.com, Youku.com, etc.

3. Zhongguo Jingju Yishu (中国京剧艺术网). Informative website on Peking opera, including an extensive set
of downloadable Peking opera arias and accompanying scripts (Jingju Qu Ku (京剧曲库)).

4. Zhongguo Xiqu Kao (中国京剧戏考). Website with extensive information on Peking opera, including opera
scripts. (Other websites with Peking opera scripts include 5151.net (明星俱乐部—王蓉蓉俱乐部).)

5. Zhongguo Xiju Chang (中國戲劇場). Website includes synopses, audio excerpts of Peking opera and
    regional operas, etc. (Also see Famous Opera Synopses, etc.)

6. Gudian Xiqu (古典戏曲). Downloadable drama scripts from Yuan through Qing; part of the Zhongwen
    Xiaoshuo Ba (中文小说吧).
7. English Titles of Traditional Chinese Stories (English title / Pinyin Romanization / Chinese title). Most of these titles are also found in Chinese operas.

8. A History of Chinese Opera. Information on the history of Chinese opera and the interplay between opera and film, including a link to some films in which Chinese opera forms part of the theme or plot.

9. Bibliography of Performing Arts In The East (in western languages). Compiled by Alex Hadary, this website contains many bibliographical sources for China. (Note: For further bibliographical information and other details, be sure to click the "next/right" button located at the left-most column of the entry.)


12. CHINOPERL: Conference on Chinese Oral and Performing Literature. Website for CHINOPERL, an organization dedicated to scholar research, analysis and interpretation of oral and performing traditions, broadly defined, and their relationship to China's culture and society.

To cite this syllabus:

Last update: 10 September 2014.

The Chinese 5474 logo at the top of this course syllabus is a scene from a Beijing opera, Qin Xianglian (秦香蓮 'The Forsaken Wife,' a.k.a. ‘The Ungrateful Husband’). The small, whimsical brush paintings on this webpage, by Ma De (高马得), depict scenes from several different Peking operas. They were scanned and prepared for this course syllabus from two books: Peking Opera (1984) and Shang Huang’s Tales from Peking Opera (1985), both published by New World Press, Beijing, China. Additional images are prepared from the Cultural China - Opera site. Peking Opera (1984) is also the source for the photograph of the hegemon king, Xiang Yu (a painted face role), in Bawang Bie Ji (霸王别姬 'Farewell My Concubine'). The images of the textbook covers had also been scanned for this course syllabus.

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URL: http://u.osu.edu/chan.9/teaching/syllabi/c5474/