COURSE: Chinese 5474. Chinese Opera
Class No. & Credit Hours: 27974 G 3 credits
Class No. & Credit Hours: 28041 UG 3 credits
Prerequisites: No prerequisites

DAY & TIME M 2:15 - 5:00 p.m.
PLACE: 042 Hagerty Hall (1775 College Road)
OFFICE HOURS: R 1:30 - 3:30 p.m., or by appointment
Office: 362 Hagerty Hall (1775 College Road)
Tel: 614.292.3619 (Dept.: 614.292.5816)
E-mail: chan.9@osu.edu

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

TEXTBOOKS
Two textbooks (Chen 2014, Shi 2014) are required, both available in Kindle edition. The other four textbooks, in hardcopy, are placed on Reserve at Thompson Library. (Additional copies are also available from the instructor.)


6. 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. [Out of print]

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.osu.edu.

   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 “Recommended Links,” select “Course Reserves”. E-journal articles assigned for reading in the course can be retrieved by selecting “Online Journals List” under “Recommended Links”.

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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., Zhejiang 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 (昆曲, a.k.a. Kunju 崑劇) or Kun opera, and Beijing opera (Jingju 京劇/京剧) — plus three representative regional operatic forms: Huangmei (“yellow plum”) opera (黃梅戲/黄梅戏), Zhejiang Yue opera (越劇/越劇), 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).

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 Beijing (Peking) 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. as needed). All course assignments, e-Reserve readings, links to multimedia materials, etc., will be made available through Carmen.osu.edu.

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 7-8 double-spaced pages for undergraduate students and about 9-10 double-spaced pages for graduate students, not including images and references) based primarily on the textbooks, readings, and videocodings, or some other individual or small-group mini-project, such as reviews, etc., of online and digital Chinese opera resources. Assignments may be longer, but not shorter, than the requested page length. Written assignments are to be submitted in hardcopy format in class, with a digital version in DOC(X) and/or PDF format uploaded to Carmen.osu.edu.

4. For the final project:
   a. Turn in a one-page, double-spaced, project proposal plus select references by Week 12. Submit a digital copy to Carmen.osu.edu.
   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(s) to Carmen.osu.edu.
c. For research papers, submit the paper in hardcopy and digital format (about 12 double-spaced pages for undergraduate students, and about 15 double-spaced pages for graduate students), not including images and references. Submit a digital copy to Carmen.osu.edu (or to instructor’s BuckeyeBox if the file(s) are 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, a performance-based project, etc., be sure to consult with the instructor before-hand to determine grade assignment.

DISABILITY STATEMENT

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 of Student Life’s Disability Services (SLDS) is located in 098 Baker Hall (113 W. 12th Ave.); Tel: 614-292-3307, Fax: 614-292-4190, VRS: 614-429-1334; URL: http://slds.osu.edu/.

CODE OF STUDENT CONDUCT & ACADEMIC INTEGRITY

Students are expected to conduct themselves in accordance with The Ohio State Code of Student Conduct (revised as of 31 May 2019), which was established to foster and protect the core missions of the university. These are: to foster the scholarly and civic development of the university’s students in a safe and secure learning environment, and to protect the people, properties and processes that support the university and its missions. The core missions of the university are research, teaching and learning, and service. Preservation of academic freedom and free and open exchange of ideas and opinions for all members of the university are central to these missions.

ACADEMIC INTEGRITY. 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 (revised as of 31 May 2019) 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 School's Graduate Student Code of Research and Scholarly Conduct, which is included in the Graduate School Handbook. 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.
[Note: OSU Libraries provides information on plagiarism, as does The Writing Center on plagiarism, along with citation examples for citing of sources, including the use of direct quotes versus paraphrasing, etc. Also, OSU Libraries’ Knowledge Bank has a set of short, online videos on Academic Misconduct and Plagiarism.]

**VIRTUAL CLASSES USING CARMEN’S “CONFERENCES”**

This course meets in the regular classroom during the semester. However, a virtual class meeting may replace a physical class meeting if needed; for example, if The Ohio State University cancels classes due either to weather conditions or to safety concerns of our students stemming from emergencies such as Buckeye Alert situations.

**GRADING**

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

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Attendance &amp; class participation</td>
<td>15%</td>
</tr>
<tr>
<td>Assignments (3)</td>
<td>45%</td>
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<tr>
<td>Final project (all phases)</td>
<td>40%</td>
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<td>100%</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 (URL for OSU grading system: [http://gradecalc.info/us/oh/osu/gpa_calc.pl](http://gradecalc.info/us/oh/osu/gpa_calc.pl)):

- A (93%)  
- A- (90%)  
- B+ (87%)  
- B (83%)  
- B- (80%)  
- C+ (77%)  
- C (73%)  
- C- (70%)  
- D+ (67%)  
- D (60%)  
- E (below 60%)  

**SCHEDULE**

*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 new videos, English translations, etc.*

<table>
<thead>
<tr>
<th>WEEK 1. BACKGROUND (1/06)</th>
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<tbody>
<tr>
<td><strong>A. Introduction &amp; Actor’s Craft</strong></td>
</tr>
<tr>
<td>- Videos &amp; Discussion:</td>
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<tr>
<td>- A Primer to Peking Opera</td>
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<tr>
<td>- 600 Years of Kunqu Opera (excerpt)</td>
</tr>
<tr>
<td>- Traditional Chinese Opera Art</td>
</tr>
<tr>
<td>- Some short video clips</td>
</tr>
<tr>
<td><strong>B. (cont’d)</strong></td>
</tr>
<tr>
<td>- Readings (on your own during Week 1):</td>
</tr>
<tr>
<td>- Bao &amp; Cao (2002), Ch. I &amp; II</td>
</tr>
<tr>
<td>- Mei &amp; Mei (2013), Prelude</td>
</tr>
<tr>
<td>- Siu (2014), Ch. 1-3</td>
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<tr>
<td>- For reference during the semester:</td>
</tr>
<tr>
<td>- Bao &amp; Cao (2002), Ch. III, V &amp; VI</td>
</tr>
<tr>
<td>- Yi (2005)</td>
</tr>
<tr>
<td>- Ma (2005), Introduction</td>
</tr>
<tr>
<td>- Bonds (2008), Ch. 1 &amp; 2</td>
</tr>
<tr>
<td>- Mackerras (1990), Ch. I-III</td>
</tr>
</tbody>
</table>
### WEEK 2. KUNQU OPERA I (1/13)

**A. Kunqu Opera: History & Dramatists**
- Videos & Discussion:
  - Kunqu Opera

**B. Kunqu Opera: Some Excerpts**
- Videos & Discussion (selections from):
  - Peony Pavilion (excerpts)
  - The Peach Blossom Fan (excerpt)
- Readings:
  - Mei & Mei (2013), Ch. I
  - Jin (2012), Ch. 3
  - Zheng (2006+), Ch. 1-3 *(skim)*

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### WEEK 3. MARTIN LUTHER KING DAY (1/20)

*no class*

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Happy Chinese New Year!
(01.25.2020)

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### WEEK 4. KUNQU OPERA II (1/27)

**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*

*Due: Assignment 1*

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### WEEK 5. KUNQU OPERA III (2/03)

**A. Kunqu Opera: Zhong Kui Marries Off His Sister**
- Video & Discussion:
  - Zhong Kui Marries Off His Sister (excerpt)

**B. Kunqu Opera: Other Short Excerpts**
- Videos & Discussion (selections from):
  - Monkey King Borrows a Fan (excerpt)
  - (etc.)
- Reading:
  - Wang (2009), Zhong Kui’s Earthly Mission
### WEEK 6. BEIJING OPERA I (2/10)

<table>
<thead>
<tr>
<th>A. Beijing Opera: History, Artists &amp; Craft</th>
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<tbody>
<tr>
<td>- Videos &amp; Discussion:</td>
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<tr>
<td>○ Excerpts on Mei Lanfang &amp; Cheng Yanqiu</td>
</tr>
<tr>
<td>- Videos &amp; Discussion (<em>time permitting</em>):</td>
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<tr>
<td>○ Selections from: Picking up the Jade Bracelet, Silang Visits His Mother, The Empty City Ruse, etc.</td>
</tr>
<tr>
<td>B. (<em>cont’d</em>)</td>
</tr>
<tr>
<td>- Readings (<em>skim</em>):</td>
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<tr>
<td>○ Cao &amp; Bao (2002), Ch. IV</td>
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<tr>
<td>○ Goldstein (2007), Ch. 7</td>
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<tr>
<td>○ Goldstein (2007), Intro. &amp; Ch. 1</td>
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<td>○ Siu (2014), Ch. 4</td>
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### WEEK 7. BEIJING OPERA II (2/17)

<table>
<thead>
<tr>
<th>A. Beijing Opera: Lü Bu and Diao Chan</th>
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<tbody>
<tr>
<td>- Videos &amp; Discussion:</td>
</tr>
<tr>
<td>○ Lü Bu and Diao (excerpts)</td>
</tr>
<tr>
<td>- Readings:</td>
</tr>
<tr>
<td>○ Meng &amp; Yang (2007), Lü Bu Dallies with Diao Chan</td>
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<tr>
<td><strong>Due: Assignment 2</strong></td>
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<tr>
<td>B. Beijing Opera: The White Snake</td>
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<tr>
<td>- Video &amp; Discussion:</td>
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<tr>
<td>○ Legend of the White Snake (excerpts)</td>
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<tr>
<td>- Readings:</td>
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<tr>
<td>○ Yang &amp; Yang (1957b), The White Snake</td>
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<tr>
<td>○ Siu (2014), Ch. 5</td>
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<td>○ Pan (1995), Ch. 8</td>
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### WEEK 8. BEIJING OPERA III (2/24)

<table>
<thead>
<tr>
<th>A. Beijing Opera: Orphan of the Zhao Family</th>
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<tbody>
<tr>
<td>- Video &amp; Discussion:</td>
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<tr>
<td>○ Orphan of the Zhao Family (excerpts)</td>
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<tr>
<td>- Reading:</td>
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<tr>
<td>○ Mou (2006)</td>
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<tr>
<td>B. Beijing Opera: Farewell My Concubine</td>
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<tr>
<td>- Video &amp; Discussion:</td>
</tr>
<tr>
<td>○ Farewell My Concubine (excerpts)</td>
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<tr>
<td>- Reading:</td>
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<tr>
<td>○ Dolby (1978), Hegemon King Says Farewell to His Queen</td>
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### WEEK 9. BEIJING OPERA IV (3/02)

<table>
<thead>
<tr>
<th>A. Beijing Opera: The Unicorn Purse</th>
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<tbody>
<tr>
<td>- Video &amp; Discussion:</td>
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<tr>
<td>○ The Unicorn Purse (excerpts)</td>
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<tr>
<td>- Reading:</td>
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<tr>
<td>○ Hung (1974), The Jewel Bag</td>
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<tr>
<td>B. Beijing Opera: The Forsaken Wife</td>
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<tr>
<td>- Video &amp; Discussion:</td>
</tr>
<tr>
<td>○ Qin Xianglian (excerpts)</td>
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<tr>
<td>- Reading:</td>
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<tr>
<td>○ Chen (2014), Qin Xianglian</td>
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</tbody>
</table>
### WEEK 10. SPRING BREAK (3/09)

*no class*

### WEEK 11. REGIONAL OPERA: HUANGMEI OPERA (3/16)

**A. Huangmei Opera: Introduction**
- Video & Discussion:
  - Huangmei (“Yellow Plum”) Opera
- Readings *(skim)*:
  - Siu (1997), Ch. 2
  - Cao & Bao (2002), Ch. IV (re-read latter half on regional opera artists)

**B. Huangmei Opera: Female Prince Consort**
- Video & Discussion:
  - Female Prince Consort (excerpts)
- Reading:
  - Ma (2005), The Girl Who Marries a Princess

*Due: Assignment 3*

### WEEK 12. REGIONAL OPERA: YUE (ZHEJIANG) OPERA (3/23)

**A. Yue (Zhejiang) Opera: Introduction**
- Video & Discussion:
  - Zhejiang Yue Opera
- Readings *(skim)*:
  - Jiang (2009), Ch. 2
  - Jiang (2009), Intro. & Ch. 1
  - Mei & Mei (2013), Ch. III

**B. Yue (Zh.) Opera: Liang Shanbo & Zhu Yingtai**
- Video & Discussion:
  - The Butterfly Lovers (excerpts)
- Reading:
  - Shi (2014), The Legend of Liang Shanbo and Zhu Yingtai

*Due: One-page project proposal and select references*

### WEEK 13. REGIONAL OPERA: YUE (GUANGDONG) OPERA (3/30)

**A. Yue (Guangdong) Opera: Introduction**
- Video & Discussion:
  - Guangdong Yue (Cantonese) Opera
- Reading:
  - Mei & Mei (2013), Ch. VII

**B. Yue (Cantonese) Opera: Princess Changping**
- Video & Discussion:
  - Princess Changping (excerpts)
- Reading:
  - Yung (2010), The Flower Princess
### WEEK 14. REGIONAL OPERA: OTHER OPERATIC TRADITIONS (4/06)

**A. Other Regional Operas**
- Video & Discussion:
  - Documentaries and video excerpts from regional operatic traditions (e.g., Pingju, Yuju, Longjiangju, Chuanju, Gezaixi, Qiongju, etc.): Hua Mulan, Kingdom and the Beauty, etc.

**B. (cont’d)**
- Readings:
  - Siu (1997), Ch. 2 (re-read)

### WEEK 15. STUDENT PRESENTATIONS (4/13)

**A. Student Presentations - Undergrads**
**B. Student Presentations – Graduating Students**

### WEEK 16. STUDENT PRESENTATIONS (4/20)

**A. Student Presentations – Graduate Students**
- Presentations and other class activities

**B. (cont’d)**

**Due (4/20): Graduating Students’ Final Project**

Term paper projects: Submit a hardcopy in class and upload a digital copy to Carmen by 9:00 p.m.

Multimedia projects: Submit your project on a DVD in class or upload to the instructor’s C5474 BuckeyeBox folder. (Be sure to consult with the instructor in advance for instructions.)

### WEEKS 16 & 17. EXAM WEEK (4/22-4/28)

**Final Project due:**
Friday, 24 April 2020, 5:00 p.m.

**Research Paper:**
Submit a digital copy, in PDF and/or DOC(X) formats, to Carmen.

**Note:** Request for extension by Week 15 at the latest.

**Multimedia Project:**
Submit your project to the instructor’s C5474 BuckeyeBox folder. (Be sure to consult with the instructor in advance for instructions.)
READINGS

TEXTBOOKS  (Available from OSU Libraries (e.g., as e-book or E-Reserve, on Closed Reserve at Thompson (Main) Library), etc. Exceptions: Kindle editions of Chen (2014) and Shi (2014).)


6. 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. [Out of print]

   [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. 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 full Chinese subtitles.

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 in 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


SOME SUPPLEMENTARY READINGS AND REFERENCES  
(* Opera scripts translated into English)  


20. * 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)]


32. 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 over 500 pieces preserved by Vancouver’s Jin Wah Sing Musical Association. The collection — donated in large part by Jin Wah Sing, with more 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.]


38. Li, Nianpei. 1987. Old Tales of China: A Book to Better Understanding of China’s Stage, Cinema, Arts and Crafts. Illustrated by Pang Xiquan, Sun Yizeng and Li Binsheh. Singapore: Graham Brash Ptd Ltd. (1981 edition was published by China Travel and Tourism Press, and the 1982 edition by The Commercial Press.) (This book contains 40 synopses from Chinese opera, plus plots in Chinese opera that are based on scenes from A Dream of Red Mansions (Hong Lou Meng), and stories from The Romance of the Three Kingdoms (San Guo Yanyi), Water Margin (Shui Hu Zhuan), Pilgrimage to the West (Xi You Ji), and The Yang Family of Generals (Yang Jia Jiang).)


41. * 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).


46. 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 later re-published 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.]


52. 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.)


21. 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).)

56. Ng, Wing Chung. 2015. The Rise of Cantonese Opera. Champaign, IL: University of Illinois Press. [Five OhioLINK libraries have printed copies.]


59. Regional Council, Hong Kong. 1988. Yue Ju Fu Shi (= Costumes of Cantonese Opera). Hong Kong: Regional Council, Hong Kong. (Exhibition catalogue with Chinese-English bilingual text; preface by the Curator, Regional Council Museums, Hong Kong.)


70. 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.)


84. * Yang, Hsien-yi (= Yang, Xianyi) and Gladys Yang (translators). 1956. The Fisherman's Revenge. A Peking Opera. Beijing: Foreign Languages Press. [An English translation of this opera (打渔杀家) is also available in Arlington and Acton (1937).] (Note: a.k.a. Qing dingzhu (庆顶珠) / Tao yushui (讨渔税))
22. *Yang, Hsien-yi and Gladys Yang (trans.). 1956. Love Under the Willows (A Szechuan Opera). (Unif Title: Liang Shan-po yu Chu Ying-t’ai) Peking: Foreign Languages Press. (This story, “In the Shade of the Willows” (Liu Yin Ji 柳陰記), is 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, though, that in the Sichuan opera version, the two lovers turn into birds, not butterflies.) [OSU Libraries have this book.]


87. *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.)


**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 Zhan),
*The Bride Napping* (Hua Tian Cuo), *The Mermaid* (Yu Meiren), *Lady General Hua Mu-Ian* (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), 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).

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: Zhejiang Yue opera (越劇), Huangmei opera (黃梅戲), 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. English subtitles have begun to be added in recent years.

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**SOME ONLINE RESOURCES**

1. [Ohio State University Libraries](http://www.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. 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 yields almost 400 search results, while a corresponding KEYWORD search in the OhioLINK catalogue for Chinese opera yields a thousand search results.

2. Google:
   - [Google Scholar](https://scholar.google.com). Search Google Scholar for books and online articles.
   - [Google Book Search](https://books.google.com). Search for books by entering a keyword or phrase.
   - [Google Video](https://www.youtube.com). Search for videos and video excerpts.
     - Video sites for Chinese opera: YouTube, Tudou.com, Youku.com, etc.

3. The following websites are also useful online resources of articles, books, etc.:
   - Internet Archive: [http://archive.org](http://archive.org) - a great online resource for early Chinese dialect dictionaries, etc.
   - doc.in Site (豆丁网): [http://www.docin.com](http://www.docin.com)

4. [Zhongguo Jingju Yishu](http://www.zju.edu.cn) (中国京剧艺术网). Informative website on Peking opera, including an extensive set of downloadable Peking opera arias and accompanying scripts (no longer available?).

5. [Zhongguo Xiqu Kao](http://www.xiqukao.com) (中国京剧戏考). Informative website, and includes opera scripts.

6. [Zhongguo Xiju Chang](http://www.xiju.org) (中國戲劇場). Website includes synopses, audio excerpts of Peking opera and regional operas, etc. (Also see Famous Opera Synopses, etc.)

7. [Bibliography of Performing Arts In The East (in western languages)](http://www.bibliographia.org). 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.)

8. [Beijing Opera Masks](http://www.beijingopera.com). Extensive information with color illustrations.

10. **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, etc.

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The Chinese 5474 logo at the top of this course syllabus is a scene from a Peking opera, *Zhao Shi Gu'er* (趙氏孤兒 Orphan of the Zhao Family). The small, whimsical brush paintings in this syllabus, by Ma De (高馬得), 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 and other sources. The images of the textbook covers had also been scanned for this course syllabus.

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