



## Chinese 5474. Chinese Opera



SPRING SEMESTER 2024

### 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.

**COURSE:** Chinese 5474. Chinese Opera  
Class No. & Credit Hours: 29660 G 3 credits  
Class No. & Credit Hours: 29663 UG 3 credits  
Prerequisites: No prerequisites

**DAY & TIME** M 2:15 - 5:00 p.m.

**MODE OF INSTRUCTION:** In-Person mode  
Hagerty Hall, Room 351 (1775 College Road)

**OFFICE HOURS:** F 2:00 - 3:30 p.m., or by appointment (via Zoom)

**CONTACT INFO:** 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/>



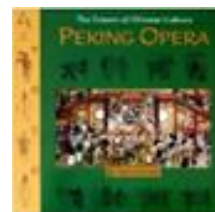
## TEXTBOOKS

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.)

1. Chen, Rong. 2014. *Qin Xianglian: A Beijing Opera*. Beijing: Foreign Language Teaching and Research Press. [Part of the series, The Project for Disseminating Chinese Operatic Dramas Overseas by Renmin U. of China.] ([Kindle edition](#), \$3.99, from amazon.com) REQUIRED.
2. Shi, Yili. 2014. *The Legend of Liang Shanbo and Zhu Yingtai: A Yueju Opera*. Beijing: Foreign Language Teaching and Research Press. [Part of the series, The Project for Disseminating Chinese Operatic Dramas Overseas by Renmin University of China.] ([Kindle edition](#), \$2.15, from amazon.com; Chinese title but content displayed is identical to the [\\$9.99 copy](#)). REQUIRED.
3. Bao, Chengjie and Juan Cao. 2002. *Fascinating Stage Arts*. Beijing: Foreign Languages Press. [Paperback; ISBN: 7-119-03053-1] [This book is catalogued at OSU Libraries under a single author (Bao, Chengjie); translators: He, Jun et al.] [PN2876.B37 X813 2003] [Out of print]



4. Siu, Wang-NGai, with Peter Lovrick. 2014. *Chinese Opera: The Actor's Craft*. Hong Kong: Hong Kong University Press. ISBN: 9789888208265 9888208268. (There is also a Kindle edition of this book.) [OSU Web E-book](#).
5. Yi, Bian (compiler). 2005. *Peking Opera: The Cream of Chinese Culture*. Beijing: Foreign Languages Press. [PN2876.B37 P45 2005] [Out of print]
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](http://Carmen.osu.edu).

Note: Check [Ohio State University Libraries](http://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".

## **MODE OF DELIVERY: IN PERSON**

The mode of delivery is in-person, with flexibility as needed for students to attend class via **CarmenZoom**.

Note that a virtual class meeting via **CarmenZoom** may replace a regular, in-person class meeting if needed; for example, if roads are hazardous for travel, or if Ohio State cancels classes due to weather conditions or to safety concerns announced via Buckeye Alert. Should in-person classes be canceled by the University following [Policy 6.15](#) (Weather or Other Short-Term Closing), we will meet virtually via **CarmenZoom** during our regularly scheduled time. **Announcements** will be posted in **CarmenCanvas**. These Announcements are automatically sent to the students' OSU email account, and are also viewable from CarmenCanvas. Students should check their OSU email account regularly during the semester.

## **COURSE DESCRIPTION**

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

## **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.

---

## 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).



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](http://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 videorecordings, 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 MS Word (.docx) format to CarmenCanvas at [Carmen.osu.edu](http://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 in MS Word (.docx) format to [Carmen.osu.edu](http://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](http://Carmen.osu.edu).
  - c. For research papers, submit the paper in MS Word (.docx) 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](http://Carmen.osu.edu) (or to instructor's OneDrive folder if the file(s) are too large for easy uploading to CarmenCanvas. 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.

---

## COPYRIGHT DISCLAIMER

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

---

## STATEMENT ON TITLE IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> [Links to an external site.](#) or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

---

## LAND ACKNOWLEDGMENT

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe, and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced

removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land. More information on OSU's land acknowledgement can be found here: <https://mcc.osu.edu/about-us/land-acknowledgement>.

---

## HEALTH & SAFETY REQUIREMENTS

All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>).

**As of 24 April 2023:** The Ohio State University no longer requires COVID-19 vaccination for students, faculty, and staff. All campus community members are strongly encouraged to stay up to date on [vaccinations as recommended](#) by the Centers for Disease Control and Prevention. Wexner Medical Center strongly recommends both primary and booster doses of the COVID-19 vaccine consistent with CDC guidelines. Be sure to keep abreast of any updates on the [COVID-19 Vaccine Information page](#).

---

## MENTAL HEALTH

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

---

## 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/>.

---

## RELIGIOUS ACCOMMODATIONS

Our inclusive environment allows for religious expression. Students requesting accommodations based on faith, religious or a spiritual belief system in regard to examinations, other academic requirements or absences, are required to provide the instructor with written notice of specific dates for which the student requests alternative accommodations at the earliest possible date. For more information about religious accommodations at Ohio State, visit [odi.osu.edu/religious-accommodations](https://odi.osu.edu/religious-accommodations).

---



## DIVERSITY STATEMENT

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment.

To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit:

- <https://odi.osu.edu/>
- <https://odi.osu.edu/racial-justice-resources>
- <https://odi.osu.edu/focus-on-racial-justice>
- <http://mcc.osu.edu/>

---

## CODE OF STUDENT CONDUCT & ACADEMIC INTEGRITY

Students are expected to conduct themselves in accordance with The Ohio State University's [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](#) 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](#)—which is essentially “using another person's words or ideas without acknowledgment”—along with citation examples for citing of sources, including the use of direct

quotes versus paraphrasing, etc. In addition, OSU Libraries' Knowledge Bank has online videos on [Academic Misconduct and Plagiarism](#).

## GRADING

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

Attendance & class participation	15%
Assignments (3)	45%
Final project (all phases)	40%
	-----
	100%

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



## 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.*

### WEEK 1. BACKGROUND (1/08)

#### A. Introduction & Actor's Craft

- Course syllabus; Carmen course management system; library facilities; etc.
- Video Excerpts & Discussion:
  - A Primer to Peking Opera
  - 600 Years of Kunqu Opera
  - Traditional Chinese Opera Art
  - Some short video clips

#### B. (cont'd)

- Readings (on your own during Week 1):
  - Bao & Cao (2002), Ch. I & II
  - Mei & Mei (2013), Prelude
  - Siu (2014), Ch. 1-3
- 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

## WEEK 2. MARTIN LUTHER KING JR. DAY (1/15)

*No Classes*

## WEEK 3. KUNQU OPERA I (1/22)

### A. Kunqu Opera: History & Dramatists

- Video Excerpts & Discussion:
  - Kunqu Opera
- Readings:
  - Mei & Mei (2013), Ch. I
  - Jin (2012), Ch. 3
  - Zheng (2006+), Ch. 1-3 (*skim*)

### B. Kunqu Opera: Some Excerpts

- Videos & Discussion (selections from):
  - Peony Pavilion
  - The Peach Blossom Fan
- Suppl. Reading (*i.e., optional reading*):
  - Lam (2017)

## WEEK 4. KUNQU OPERA II (1/29)

### A. Kunqu Opera: Fifteen Strings of Cash

- Video Excerpts & Discussion:
  - Fifteen Strings of Cash

**Due: Assignment 1**

### B. (*cont'd*)

- Readings on Fifteen Strings of Cash:
  - Yang & Yang (1957a)
  - Scott (1969) - *skim*

## WEEK 5. KUNQU OPERA III (2/05)

### A. Kunqu Opera: Zhong Kui Marries Off His Sister

- Video Excerpt & Discussion:
  - Zhong Kui Marries Off His Sister

### B. Kunqu Opera: Other Short Excerpts

- Video Excerpts & Discussion:
  - Monkey King Borrows a Fan, *etc.*
- Reading:
  - Wang (2009), Zhong Kui's Earthly Mission





## WEEK 6. BEIJING OPERA I (2/12)

### A. Beijing Opera: History, Artists & Craft

- Videos & Discussion:
  - Mei Lanfang & Cheng Yanqiu
- Video Excerpts & Discussion (*time permitting*):
  - Selections from: Picking up the Jade Bracelet, Silang Visits His Mother, The Empty City Ruse, etc.

### B. (cont'd)

- Readings (*skim*):
  - Cao & Bao (2002), Ch. IV
  - Goldstein (2007), Ch. 7
  - Goldstein (2007), Intro. & Ch. 1
  - Siu (2014), Ch. 4

**Due: Assignment 2**

## WEEK 7. BEIJING OPERA II (2/19)

### A. Beijing Opera: Lü Bu and Diao Chan

- Video Excerpts & Discussion:
  - Lü Bu and Diao Chan
- Readings:
  - Meng & Yang (2007), Lü Bu Dallies with Diao Chan

### B. Beijing Opera: The White Snake

- Video Excerpts & Discussion:
  - Legend of the White Snake
- Readings:
  - Yang & Yang (1957b), The White Snake
  - Siu (2014), Ch. 5
  - Pan (1995), Ch. 8

## WEEK 8. BEIJING OPERA III (2/27)

### A. Beijing Opera: Orphan of the Zhao Family

- Video Excerpts & Discussion:
  - Orphan of the Zhao Family
- Reading:
  - Mou (2009)

### B. Beijing Opera: Farewell My Concubine

- Video Excerpts & Discussion:
  - Farewell My Concubine
- Reading:
  - Dolby (1978), Hegemon King Says Farewell to His Queen

## WEEK 9. BEIJING OPERA IV (3/04)

### A. Beijing Opera: The Unicorn Purse

- Video Excerpts & Discussion:
  - The Unicorn Purse
- Reading:
  - Hung (1974), The Jewel Bag

### B. Beijing Opera: The Forsaken Wife

- Video Excerpts & Discussion:
  - Qin Xianglian
- Reading:
  - Chen (2014), Qin Xianglian

## WEEK 10. SPRING BREAK (3/11 – 3/15)

*No classes*

## WEEK 11. REGIONAL OPERA: HUANGMEI OPERA (3/18)

### 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*)

**Due: Assignment 3**

### B. Huangmei Opera: Female Prince Consort

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

## WEEK 12. REGIONAL OPERA: YUE (ZHEJIANG) OPERA (3/25)

### A. Yue (Zhejiang) Opera: Introduction

- Video Excerpts & 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 Excerpts & Discussion:
  - The Butterfly Lovers
- Reading:
  - Shi (2014), The Legend of Liang Shanbo and Zhu Yingtai

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

## WEEK 13. REGIONAL OPERA: YUE (GUANGDONG) OPERA (4/01)

### 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 (4/08)

### A. Other Regional Operas

- Video Excerpts & Discussion:
  - Documentaries and videos 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 (4/15)

### A. Student Presentations

### B. (cont'd)

## WEEK 16. LAST DAY OF CLASS (4/22)

### A. Class Activities

- Presentation by M. Chan  
*tba*
- Other class activities

### B. (cont'd)

#### **Due (4/22): Graduating Students' Final Project**

*Term paper projects: Upload a digital copy in MS Word format to CarmenCanvas by 9:00 p.m.*

*Multimedia projects: Consult with the instructor in advance for mode of delivery.*

## WEEKS 16 & 17. EXAM WEEK (04/23 - 04/30)

### **Final Project due:**

**Friday, 26 April 2024, 9:00 p.m.**

### **Research Paper:**

Submit a digital copy in MS Word format to CarmenCanvas.

*Note: Request for extension by Week 14 at the latest.*

### **Multimedia Project:**

*Consult with the instructor in advance for mode of delivery.*

## READINGS

**TEXTBOOKS** (Available from OSU Libraries (e.g., as web e-book or other sources. Exceptions: Kindle editions of Chen (2014) and Shi (2014).)

1. Chen, Rong. 2014. *Qin Xianglian: A Beijing Opera*. Beijing: Foreign Language Teaching and Research Press. [Part of the series, The Project for Disseminating Chinese Operatic Dramas Overseas by Renmin University of China.] [Kindle edition](#) (\$3.99). REQUIRED.
2. Shi, Yili. 2014. *The Legend of Liang Shanbo and Zhu Yingtai: A Yueju Opera*. Beijing: Foreign Language Teaching and Research Press. [Part of the series, The Project for Disseminating Chinese Operatic Dramas Overseas by Renmin University of China.] [Kindle edition](#) (\$9.99). REQUIRED.
3. Bao, Chengjie and Juan Cao. 2002. *Fascinating Stage Arts*. Beijing: Foreign Languages Press. [PN2876.B37 X813 2003] [Out of print]
4. Siu, Wang-Ngai, with Peter Lovrick. 2014. *Chinese Opera: The Actor's Craft*. Hong Kong: Hong Kong University Press. ISBN: 9789888208265 9888208268. [MT956 .S58 2014] (Note: There is also a Kindle edition of this book.) [OSU Web E-book](#).
5. Yi, Bian (compiler). 2005. *Peking Opera: The Cream of Chinese Culture*. Beijing: Foreign Languages Press. [PN2876.B37 P45 2005] [Out of print]
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* (中国昆曲). 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

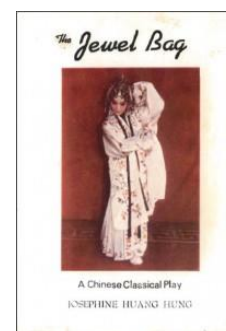
Asterisk (\*) marks opera scripts that are translated into English. Noted also are videorecordings in VCD format of stage performances of the operas at Thompson (Main) Library, as part of Thompson Library's video collection of East Asian DVDs & VCDs. In addition, many Chinese operas (Peking, Kunqu, and 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 Reserve for Chinese 5474. Other readings will be available during the semester.

1. Bonds, Alexandra B. 2008. *Beijing Opera Costumes: The Visual Communication of Character and Culture*. Honolulu: University of Hawai'i Press. [Excerpts: Chapter 1. “The World of Traditional Jingju” and Chapter 2. “The World of Traditional Jingju Costumes.”] [OSU Web E-book](#). [In addition, OSU and 6 other OhioLINK libraries have printed copies of this book.]
2. \* Dolby, William. 1978. *Eight Chinese Plays from the Thirteenth Century to the Present* [Translated with an Introduction by William Dolby.] New York: Columbia University Press. [Excerpt: “Hegemon King Says Farewell to His Queen” (*Ba-wang bie-ji* / *Bawang Bie Ji*; a.k.a. ‘Farewell My Concubine’). Peking Opera: Version performed by Mei Lanfang (1894-1961), pages 111-137.] [SUL VCDs (videorecording): *Ba wang bie ji* (霸王别姬)] [OSU Libraries now have only 1 copy; another copy is at another OhioLINK library.]
3. Goldstein, Joshua. 2007. *Drama Kings: Players and Publics in the Re-creation of Peking Opera, 1870-1937*. Berkeley: University of California Press. [Excerpts: Introduction. Chapter 1. “Late Qing Institutions of Peking Opera” and Chapter 7. “The Gendering of National Culture, Or, The Only Good Woman Is a Man”] [OSU and 9 other OhioLINK libraries have this book.]
4. \* Hung, Josephine Huang. 1971. *Classical Chinese Plays*. Second edition. Taipei: Mei Ya Publications. [Excerpt: “Two Men on a String” (Feng Yi T’ing / Feng Yi Ting)]. (Note: The same five plays are in the first edition, entitled *Children of the Pear Garden: Five Plays from the Chinese Opera*, and published in 1961 in Taipei by Heritage Press.) [THO VCDs (videorecording): *Lü Bu yu Diao Chan* (吕布与貂蝉)] [OSU and 3 other OhioLINK libraries have copies.]
5. \* Hung, Josephine Huang. 1971. *Classical Chinese Plays*. Second edition. Taipei: Mei Ya Publications. [Excerpt: 2. “Two Men on a String” (Feng Yi T’ing / Feng Yi Ting)]
6. \* Hung, Josephine. 1974. *The Jewel Bag: A Chinese Classical Play*. [A Traditional Chinese Play Translated and Adapted with an Introduction and Stage Directions.] Taipei: Mei Ya Publications, Inc. [THO VCDs (videorecording): *Suo lin nang* (锁麟囊)] [Selection from one or two scenes.]
7. Jiang, Jin. 2009. *Women Playing Men: Yue Opera and Social Change in Twentieth-Century Shanghai*. Seattle and London: University of Washington Press. [Excerpts: Introduction. “Opera, Gender, and the City”; Chapter 1. “The Origins of Yue Opera,” Chapter 2. “The Rise of Feminine Opera.”] [OSU Web E-book](#).
8. Jin, Fu. 2012. *Chinese Theatre*. Translated from the original Chinese by Wenliang Wang, Huan Wang, and Lina Zhang. Cambridge, UK: Cambridge University Press. (Originally published by China Intercontinental Press as *The Art of Chinese Theatre*.) [Excerpt: Chapter 3. “Refinement and Elegance: *Chuanqi* of the Ming and Qing Dynasties and Kunqu Opera.”] [OSU Libraries and 3 other OhioLINK libraries have copies.]
9. \* Ma, Qian (translator). 2005. *Women in Traditional Chinese Theater: The Heroine’s Play*. Lanham, MD: University Press of America. [Excerpts: “Introduction” and “The Girl Who Marries a Princess” (*Nü Fuma* 女駙馬)] [OSU and 5 other OhioLINK libraries have copies.]
10. Mackerras, Colin. 1990. *Chinese Drama: A Historical Survey*. Beijing: New World Press. [Excerpts: Chapter I. “The Forerunners of Drama in China,” Chapter II. “The Development of Drama in South China. Twelfth-Nineteenth Centuries,” Chapter III. “Forms of North Chinese Drama. Thirteenth-Nineteenth Centuries.”] [OSU Libraries do not own a copy, but 2 other OhioLINK libraries have it.]
11. Mei, Weidong and Wei Mei. 2013. *Appreciating Traditional Chinese Opera*. Translated by Rui Ma. Beijing: Free Star Press. [Excerpts: “Prelude. A Splendid Legacy of *Xiqu*, or Traditional Chinese Opera,” Chapter I. “Delicate and Elegant Kunqu Opera: Ancestor of Chinese Opera,” Chapter III, “Sweet and Mellow Yueju Opera: The Second Major Form of Traditional Chinese Opera,” and Chapter VII.” Distinctive and Graceful





Cantonese Opera: A Southern Chinese Opera in Cantonese.”] [OSU Libraries and 2 other OhioLINK libraries have copies.]

12. \* Meng, Nan and Chunsheng Yang. 2007. *Lü Bu Dallies with Diao Chan*. Script prepared for Chinese 674 in 2007. Unpublished manuscript.
13. Mou, Sherry J. 2009. A child for all ages: *The Orphan of Zhao*. *Education about Asia* 14.1.1: 23-28. (This article is on the opera, “The Orphan of the Zhao Family” (Zhao Shi Gu’er 趙氏孤兒).)
14. \* Scott, A. C. 1969. *Traditional Chinese Plays*. Volume 2. Madison, WI: University of Wisconsin Press. [Excerpt: “Fifteen Strings of Cash” (Shih Wu Kuan / Shi Wu Guan)] [THO VCDs (videorecording): Shi wu guan (十五贯)] [OSU and 25 other OhioLINK libraries have volumes 1 through 3.]
15. Siu, Wang-NGai (with Peter Lovrick). 1997. *Chinese Opera: Images and Stories*. Vancouver, Canada: UBC Press; Seattle: U. of Washington Press. (Baltimore, MD: Project MUSE, 2015) [Excerpt: Chapter 2. “Regional Opera Styles.”] [OSU Web E-book](#).
16. \* Wang, Ben. 2009. *Laughter and Tears: Translation of Selected Kunqu Dramas*. Beijing: Foreign Languages Press. [Excerpt: “Zhong Kui’s Earthly Mission” (Chinese title: Zhong Kui Jia Mei 鍾馗嫁妹.)] [OSU Libraries have this book.]
17. \* Yang, Hsien-yi (= Yang, Xianyi) and Gladys Yang (translators). 1957a. *Fifteen Strings of Cash. A Kunchu Opera*. Peking: Foreign Languages Press. [THO VCDs (videorecording): Shi wu guan (十五贯)] [Available from WorldCat libraries, not from OhioLINK libraries.]
18. \* Yang, Hsien-yi (= Yang, Xianyi) and Gladys Yang (translators). 1957b. *The White Snake. A Peking Opera*. Peking: Foreign Languages Press. [THO VCDs (videorecording): Bai she zhuan (白蛇传)] [Available from WorldCat libraries, not from OhioLINK libraries.]
19. \* Yang, Hsien-yi and Gladys Yang (translators). 1958. *The Forsaken Wife (A Pingju Opera)*. Peking: Foreign Languages Press. (Translation of *Qin Xiang Lian*.) [THO VCDs (videorecording): *Qin Xianglian* (Shou tang. Sha miao. Zha Mei) 秦香莲 (寿堂. 杀庙. 铡美). Also: THO VCDs (videorecording): 1955 Pingju opera film version.] [Available from WorldCat libraries, not from OhioLINK libraries.]
20. \* Yung, Bell. 2010. *The Flower Princess, A Cantonese Opera by Tong Dik Sang*. Translated, edited and introduced by Bell Yung. Assisted in translation by Sonia Ng and Katherine Carlitz. Hong Kong: The Chinese University Press. [This is an English translation of Tang Disheng’s most well-known opera, *Di Nü Hua* (帝女花 ‘Princess Changping’).] [Excerpts: “Introduction” and selected scenes] [Note: OSU’s Music Library catalogued the book under the author, “Tang, Disheng”.] [OSU and 2 other OhioLINK libraries have this book.]



## SOME SUPPLEMENTARY READINGS AND REFERENCES

(\* Opera scripts translated into English)

1. Alley, Rewi. 1984. *Peking Opera*. [Text by Rewi Alley. Pictures by Eva Siao, Weng Naiqiang, Zhang Zudao, Di Xianghua, and Others]. Beijing: New World Press.
2. Arlington, L. C. (Lewis Charles). 1930. *The Chinese Drama from the Earliest Times Until Today*. [A panoramic study of the art in China, tracing its origin and describing its actors (in both male and female roles), their costumes and make-up, superstitions and stage slang, the accompanying music and musical instruments, concluding with synopses of thirty Chinese plays, by L.C. Arlington, with a Pien (匾) by Mei Lan-fang and a foreword by H.A. Giles, Ll.d. (Aberdeen).] Shanghai: Kelly and Walsh. [Re-issued in 1966. Bronx, NY: Benjamin Blom, Inc.]
3. \* Arlington, L.C. (Lewis Charles) and Harold Acton (editors and translators). 1937. *Famous Chinese Plays*. [Illustrated] Peiping (Beijing): Henri Vetch.
4. Bao, Huai. 2017. *Cross-gender China: The Revival of Nandan Performance in Jingju*. New York, NY: Routledge.
5. \* Birch, Cyril (translator). 2002. *The Peony Pavilion. Mudan Ting, Second Edition*. Translated with a new preface by Cyril Birch. Introduction to the second edition by Catherine Swatek. Bloomington and Indianapolis: Indiana University Press.
6. \* Birch, Cyril (translator and editor). 2001. *Mistress & Maid (Jiaohongji)*. By Meng Chengshun. New York: Columbia University Press. (The full title of the work, translated into English is: *The Story of (Wang) Jiao(niang) and (Fei)hong and the Chastity and Integrity in the Mandarin-duck Tomb*, or shortened to *The Mandarin-duck Tomb*, or simply, *The Story of Jiao and Hong*.)
7. Bonds, Alexandra B. 2008. *Beijing Opera Costumes: The Visual Communication of Character and Culture*. Honolulu: University of Hawai'i Press.
8. \* Chang, Donald K. (translator). 1973. "The White Snake" (by Tyan Han). In: Mitchell, John D. (editor). *The Red Pear Garden: Three Great Dramas of Revolutionary China*. Boston: David R. Godine.
9. \* Chang, Donald K. and John D. Mitchell (translators). 1985. *The Fox Cat Substituted for the Crown Prince: A Peking Opera Set in the Song Dynasty*. (Translated and adapted by D.K. Chang and J.D. Mitchell.) [*Li mao huan tai zi*. (Unif title) Libretto. English & Chinese] Midland, MI: Northwood Institute Press.
10. \* Chen, Chih-hsiang and Harold Acton (translators). 1976. *The Peach Blossom Fan (T'ao-hua-shan)*. By K'ung Shang-jen (1648-1718). Translated by Chen Shih-hsiang and Harold Acton, with the collaboration of Cyril Birch. Berkeley, Los Angeles, and London, UK: University of California Press. (Translation of *Taohua Shan*.)
11. Chen, Xiaomei. 2002. *Acting the Right Part: Political Theater and Popular Drama in Contemporary China*. Honolulu: University of Hawai'i Press.
12. Du, Jianhua and Dingou Wang. 2015. *Sichuan Opera in China*. (Translated by Yan Li.) [Series: Masterpieces of the Oral and Intangible Heritage of Humanity]. Paramus, NJ: Homa & Sekey Books.
13. Duchesne, Isabelle (ed.). 2000. *Red Boat on the Canal: Cantonese Opera in New York Chinatown*. New York, NY: [Museum of Chinese in the Americas](http://www.museumofchineseintheamericas.org).



14. Goldman, Andrea. 2012. *Opera and the City: The Politics of Culture in Beijing, 1770-1900*. Stanford, CA: Stanford University Press.
15. Govenar, Alan B., Barbara Pollack, and Daniel Michael Youd. 2011. *Dual Lives: Chinese Opera in New York City*. Beloit, Wisconsin: Beloit College, Wright Museum of Art Dallas, Texas: Documentary Arts.
16. Guy, Nancy. 2005. *Peking Opera and Politics in Taiwan*. Urbana and Chicago: University of Illinois Press.
17. Halson, Elizabeth. 1966. *Peking Opera: A Short Guide*. Hong Kong and New York: Oxford University Press. (This book introduces Peking opera, including stagecraft, costumes, music, etc., as well as synopses of 15 operas.)
18. \* Hawkes, David (translator). 2003. *Liu Yi and the Dragon Princess: A Thirteenth-Century Zaju Play by Shang Zhongxian*. Translated and adapted by David Hawkes. Hong Kong: The Chinese University Press.
19. Ho, Virgil K.Y. 2005. *Understanding Canton: Rethinking Popular Culture in the Republican Period*. Oxford, UK: Oxford University Press. [Chapter 6. "Cantonese Opera as a Mirror of Society."]



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)]

21. \* Hsiung, S.I. (translator). 1936 [1968]. *The Romance of the Western Chamber*. Reissued in 1968 for the Columbia College Program of Translations from the Oriental Classics. New York and London: Columbia University Press. (Translation of *Xixiang Ji*.)

22. Huang, Alexander C. Y. 2009. *Chinese Shakespeares: Two Centuries of Cultural Exchange*. New York, NY: Columbia University Press.

23. Huang, Shang. 1985. *Tales from Peking Opera*. [Illustrations: Ma De]. Beijing: New World Press. (Narratives of twenty stories from well-known Peking operas, including: "Beauty Defies Tyranny," "The Pursuit of Han Xin," "The Capture and Release of Cao Cao," "The Ruse of the Empty City," "The Drunken Beauty," "The Fisherman's Revenge," "The Jade Bracelet," "A Startling Dream of Wandering Through the Garden," "The Four Successful Candidates," "Sister Thirteen," etc.)

24. \* Hung, Josephine Huang. 1971. *Classical Chinese Plays*. Second edition. Taipei: Mei Ya Publications. [Five plays: 1. "The Faithful Harlot" (Yü T'ang Ch'un / Yu Tang Chun); 2. "Two Men on a String" (Feng Yi T'ing / Feng Yi Ting); 3. "Twice a Bride" (Hung Luan Hsi / Hong Luan Xi; a.k.a. Chin Yu Nu / Jin Yu Nu); 4. "One Missing Head" (Chiu Keng T'ien / Jiu Geng Tian); 5. "The Price of Wine" (Mei Lung Chen / Meilong Zhen; a.k.a. Yu Lung Hsi Feng / You long Xi Feng)] (Note: The same five plays are in the first edition, entitled *Children of the Pear Garden: Five Plays from the Chinese Opera*, and published in 1961 in Taipei by Heritage Press.)



25. \* Hung, Josephine. 1974. *The Jewel Bag: A Chinese Classical Play*. [A Traditional Chinese Play Translated and Adapted with an Introduction and Stage Directions.] Taipei: Mei Ya Publications, Inc. [THO VCDs (videorecording): *Suo lin nang* (鎖麟囊)]
26. \* Hung, Josephine Huang. 1981. *For Love and Justice: Chuan Chiao Chi Yuan*. Translated, adapted and annotated by Josephine Huang Hung. Taipei: Mei Ya Publications, Inc. [Note: Scenes 3 and 4 (minus the mother) of this full-length Peking opera (雙姝奇緣 / 法門寺) is often performed as a short, stand-alone opera, "Picking Up the Jade Bracelet" (拾玉鐲). See Scott (1975), "Picking Up the Jade Bracelet."]

27. \* Hung, Josephine Huang. 1993. *A Handful of Snow: A Traditional Chinese Play*. Translated, adapted, and annotated, with an introduction, by Josephine Huang Hung. Taipei, Taiwan: Published by arrangement with Zhong Hwa Book Co.; Miami, Fla.: Meiya. [Yi p'ung hsueh (yi peng xue) 一捧雪, Li Yu 李玉.]
28. \* Idema, Wilt L. 2015. *The Metamorphosis of Tian Xian Pei: Local Opera Under the Revolution (1949-1956)*. Hong Kong: The Chinese University Press. [Chapter 4. "The Revised Play."] [OSU Web E-book](#). [OSU Libraries and 3 other OhioLINK libraries have printed copies as well.]
29. Idema, Wilt L. and Stephen H. West. 2014. *The Orphan of Zhao and Other Yuan Plays: The Earliest Known Versions*. New York, NY: Columbia University Press.



30. Idema, Wilt L. and Stephen H. West. 2013. *The Generals of the Yang Family*. Hackensack, NJ: World Scientific.

31. Johnson, Elizabeth Lominska. 1996. Cantonese opera in its Canadian context: The contemporary vitality of an old tradition. *Theatre Research in Canada / Recherches Théâtrales au Canada* 17.1.24-45.

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.]

33. Kuang, Rong. 1982. *Fifteen Strings of Cash*. [Adapted by Kuang Rong; drawings by Wang Hongli; *Shi wu guan*. English & Chinese (unif title)] Beijing: Foreign Languages Press.
34. Lam, Joseph. 2017. Musical seductresses, chauvinistic men, and their erotic *Kunqu* discourse. In: Stevensen, Mark Stevenson and Cuncun Wu (eds.). *Wanton Women in Late-Imperial Chinese Literature: Models, Genres, Subversions and Traditions*. Leiden & Boston: Brill. Pages 81-126. ProQuest web e-book.
35. Lam, Joseph S.C. 2022. *Kunqu: A Classical Opera of Twenty-First Century China*. Hong Kong: Hong Kong University Press.
36. Lee, Tong Soon. 2009. *Chinese Street Opera in Singapore*. Urbana and Chicago: University of Illinois Press.
37. Lei, Daphne Pi-Wei. 2006. *Operatic China: Staging Chinese Identity Across the Pacific*. New York: Palgrave Macmillan.
38. Lei, Daphne Pi-Wei. 2011. *Alternative Chinese Opera in the Age of Globalization: Performing Zero*. Basingstoke; New York: Palgrave Macmillan.
39. Leung, George Kin. 1929. *Mei Lan-fang, Foremost Actor of China*. Shanghai: Commercial Press, Limited. [Includes information on stagecraft.]
40. 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 Binsheng. 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, Nianpei (translator and editor). 1988. *The Beating of the Dragon Robe: A Repertoire of Beijing Opera Synopses of 100 Most Popular Pieces*. Illustrated by Dong Chensheng. Co-published by Joint Publishing (H.K.) Co., Ltd., Hong Kong, and China Travel and Tourism Press, Beijing.
42. Li, Ruru. 2010. *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World*. Hong Kong: Hong Kong University Press.
43. \* 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).)
44. Li, Siu Leung [Edward Siu-leung]. 2003. *Cross-Dressing in Chinese Opera*. Hong Kong: Hong Kong University Press. [OSU Web E-book](#).
45. Li, Xiao (李晓). 2005. *Chinese Kunqu Opera* (中国昆曲). Translated into English by Li Li and Liping Zhang. South San Francisco: Long River Press; Shanghai: Shanghai Press and Pub. Dev. Co. (The original 2004 Chinese edition was published by Shanghai's Baijia Chubanshe.) (History of kunqu opera from the early 14th century to the present, with numerous b/w and color photos.)
46. \* Liu, Jung-en. 1972. *Six Yüan Plays*. London, England: Penguin Books Ltd. [Excerpts: "The Orphan of Chao" and "A Stratagem of Interlocking Rings"]
47. \* Liu, Toming Jun. 2011. *Cao Cao and Yang Xiu: A Beijing Opera Based on the Classical Novel Romance of Three Kingdoms*. Translation, Introduction and Annotations by Toming Jun Liu. Hefei, China: Time Publishing and Media Co., Ltd.
48. 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.]
49. \* Lu, Lisa (translator). 1980. *The Romance of the Jade Bracelet and Other Chinese Operas*. Freely translated by Lisa Lu, with an Appreciation by Harold Acton and a Foreword by S.I. Hsiung. San Francisco: Chinese Materials Center, Inc.
50. Ma, Haili. 2012. Yueju — The Formation of a Legitimate Culture in Contemporary Shanghai. *Culture Unbound* 4.213-227.
51. \* 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.]
52. Mackerras, Colin. 1975. *The Chinese Theatre in Modern Times: From 1840 to the Present Day*. London: Thames and Hudson, Ltd.





53. Mackerras, Colin. 1990. *Chinese Drama: A Historical Survey*. Beijing: New World Press.
54. 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.)
55. Mei, Weidong and Wei Mei. 2013. *Appreciating Traditional Chinese Opera*. Translated by Rui Ma. Beijing: New Star Press. [Written by grandson and great-grandson of Mei Lanfang, the book chapters cover Kunqu, Beijing opera, Yue opera, Yu opera, Qinqiang, Sichuan opera, and Cantonese opera.]
56. \* Mitchell, John D. 1973. *The Red Pear Garden: Three Great Dramas of Revolutionary China*. Boston: David R. Godine. [Includes: "The White Snake" (Bai She Zhuan) and "The Wild Boar Forest" (Ye Zhu Lin)]
57. \* Mou, Sherry J. 2006. *Orphan of the Zhao Family*. Unpublished manuscript.
58. \* Mulligan, Jean. 1980. *The Lute. Kao Ming's P'i-p'a chi*. New York, NY: Columbia University Press.
59. Ng, Wing Chung. 2015. *The Rise of Cantonese Opera*. Champaign, IL: University of Illinois Press. [OhioLINK Web E-book](#). [Five OhioLINK libraries have printed copies.]
60. Pan, Xiaofeng. 1995. *The Stagecraft of Peking Opera: From Its Origins to the Present Day*. Beijing: New World Press.
61. Rao, Nancy Yunhwa. 2017. *Chinatown Opera Theater in North America*. Urbana, IL: U. of Illinois Press.
62. Regional Council, Hong Kong. 1988. *Yue Ju Fu Shi* [粵劇服飾]. (= *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.)
63. Scott, A. C. 1958. *An Introduction to the Chinese Theatre. With drawings by the author*. Singapore: Donald Moore. (Includes techniques and other stagecraft, and narratives of twenty plays.)
64. \* Scott, A. C. 1967. *Traditional Chinese Plays*. Volume 1. Madison, WI: University of Wisconsin Press. [Two plays: "Ssu Lang Visits his Mother" (Ssu Lang T'an Mu / Si Lang Tan Mu) and "The Butterfly Dream" (Hu Tieh Meng / Hudie Meng)]
65. \* Scott, A. C. 1969. *Traditional Chinese Plays*. Volume 2. Madison, WI: University of Wisconsin Press. [Two plays: "Longing for Worldly Pleasures" (Ssu Fan / Si Fan) and "Fifteen Strings of Cash" (Shih Wu Kuan / Shi Wu Guan)]
66. \* Scott, A. C. 1975. *Traditional Chinese Plays*. Volume 3. Madison, WI: University of Wisconsin Press. [Two plays: "Picking Up the Jade Bracelet" (Shih yü-cho / Shi Yuzhuo) and "A Girl Setting Out for Trial" (Nü ch'i-chieh / Nü Qijie).] [THO VCDs (videorecording): Shi yu zhuo, fa men si (拾玉鐲, 法門寺) — Nü qi jie (女起解) / Yu tang chun (玉堂春)]
67. Scott, A. C. 1983. The Performance of Classical Theater. In: Colin Mackerras (editor), *Chinese Theater: From Its Origins to the Present Day*. Honolulu: University of Hawaii Press. Pages 118-144.
68. \* Shi, Yili. 2014. *The Legend of Liang Shanbo and Zhu Yingtai: A Yueju Opera*. Beijing: Foreign Language Teaching and Research Press. [Part of the series, The Project for



Disseminating Chinese Operatic Dramas Overseas by Renmin University of China.] (Kindle edition, \$9.99)

69. \* Shih, Chung-wen. 1972. *Injustice to Tou O (Tou O Yüan): A Study and Translation*. By Hanqing Guan. Cambridge, UK: Cambridge University Press.
70. Siu, Wang-NGai (with Peter Lovrick). 1997. *Chinese Opera: Images and Stories*. Vancouver, Canada: UBC Press; Seattle: U. of Washington Press.
71. Stock, Jonathan P.J. 2003. *Huju: Traditional Opera in Modern Shanghai*. Oxford, UK: Oxford University Press. (Published for The British Academy.)
72. Sun, Jie. 2000. *Peking Opera Painted Faces — With Notes on 200 Operas*. [Text by Zhao Menglin and Yan Jiqing. Drawings by Zhao Menglin]. Fourth edition. Beijing: Morning Glory Publishers. [Illustrations of the painted faces and the notes on the operas are online at [Peking Opera Masks](#)]
73. 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.)
74. \* Tang, Xianzu. 2014. *The Peony Pavilion: The Young Lovers' Edition. Play script (Chinese text with English translation)* 青春版《牡丹亭》劇本(中英對照版). by Tang Xianzu; as arranged and edited by Pai Hsien-Yung; with Hua Wei, Chang Shu-Hsiang and Hsin Yi-Yun; English translation by Lindy Li Mark ; scene titles translation by Susan Chan Egan; 白先勇, 華瑋, 張淑香, 辛意雲, 李林德, 陳毓賢, 湯顯祖 Xianyong Bai, Wei. Hua, Shuxiang. Zhang, Yiyun. Xin, Linde. Li, Yuxian. Chen, Xianzu Tang.
75. Thorpe, Ashley. 2007. *The Role of the Chou (“Clown”) in Traditional Chinese Drama: Comedy, Criticism, and Cosmology on the Chinese Stage*. Lewiston, NY and Queenston, Canada: Edwin Mellen Press.
76. \* Wang, Ben. 2009. *Laughter and Tears: Translation of Selected Kunqu Dramas*. Beijing: Foreign Languages Press.
77. Wang, Kui. 2015. *Cantonese Opera in China*. (Translated into English by Shangzhen Chen.) [Series: Masterpieces of the Oral and Intangible Heritage of Humanity]. Paramus, NJ: Homa & Sekey Books.
78. \* Wang, Elizabeth Te-Chen. 1971. *Snow Elegant. A Chinese Classical Play*. Translated and Adapted by Elizabeth Te-Chen Wang from the Opera “Feng Huan Ch’ao” (Feng Huan Chao) by Chi Yu-shan. Taipei: Mei Ya Publications, Inc.
79. \* West, Stephen H. and Wilt L. Idema (editors and translators). 1995. *The Story of the Western Wing*. By Wang Shifu. (A 100-page introduction by Stephen H. West and Wilt L. Idema.) Berkeley, Los Angeles, and London, UK: University of California Press. (Translation of *Xixiang Ji*.)
80. \* West, Stephen H. and Wilt L. Idema. 2010. *Monks, Bandits, Lovers, and Immortals: Eleven Early Chinese Plays*. Edited and translated, with an introduction, by Stephen H. West and Wilt L. Idema. Indianapolis: Hackett Publishing Company, Inc.
81. Wichmann, Elizabeth. 1991. *Listening to Theatre: The Aural Dimension of Beijing Opera*. Honolulu: University of Hawaii Press.



82. Wong, Isabel K. F. 2009. The heritage of Kunqu: Preserving music and theater traditions in China. In: Ruggles, D. Fairchild and Helaine Silverman (eds.), *Intangible Heritage Embodied*. Dordrecht & New York: Springer. Pages 15-35. OSU Web E-book.
83. Wu, Zuguang, Zuolin Huang, and Shaowu Mei. 1981. *Peking Opera and Mei Lanfang: A Guide to China's Traditional Theatre and the Art of its Great Master*. Beijing: New World Press. (Includes an Appendix: Synopses of 25 Peking Operas.)



84. Xu, Chengbei (徐城北). 2003. *Peking Opera*. [Cultural China Series.] (Translated by Chen Gengtao; fully illustrated with historical photos and color photos.) San Francisco: Long River Press.
85. Xu, Chengbei. 2005. *An Afternoon Tea of Beijing Opera Tidbits*. [Cultural China Series.] (Translated from the Chinese by Yawtsong Lee; fully illustrated with color photos.) San Francisco: Long River Press.
86. Xu, Chengbei. 2010. *Peking Opera: The Performance Behind the Painted Faces*. [Cultural China Series.] (Translated from the Chinese by Chen Gengtao.) Beijing: China Intercontinental Press.
87. \* Yang, Gladys (translator). 1958. *The Runaway Maid (A Cantonese Opera)*. (*Sou Shuyuan* (Searching the Academy).) [Revised by the Cantonese Opera Company of Kwangtung] Peking: Foreign Languages Press.
88. \* 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))
21. \* Yang, Hsien-yi and Gladys Yang (trans.). 1956. *Love Under the Willows (A Szechuan Opera)*. (Unif Title: Liang Shan-po yü 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.]
89. \* Yang, Hsien-yi and Gladys Yang (trans.). 1957. *Fifteen Strings of Cash. A Kunchu Opera*. Peking: Foreign Languages Press.
90. \* Yang, Hsien-yi and Gladys Yang (trans.). 1957. *The White Snake. A Peking Opera*. Peking: Foreign Languages Press.
91. \* 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.)
92. \* Yang, Xianyi and Gladys Yang (translators). 1955/1980. *The Palace of Eternal Youth*. By Hong Sheng. First Edition: 1955; second edition: 1980. Beijing: Foreign Languages Press. (Translation of *Changsheng Dian*.)
93. Ye, Tan. 2008. *Historical Dictionary of Chinese Theater*. [Historical Dictionaries of Literature and the Arts, No. 27] Landham, Maryland; Toronto; Plymouth, UK: The Scarecrow Press, Inc. [Note: This hardcover book has the same content as the paperback edition, published by Scarecrow Press and sporting a different title, *The A to Z of Chinese Theater*, and placed in a different series, *The A to Z Guide Series*, No. 182.]
94. 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.

95. Yim, Shui-yuen (editor). 1989. *Yue Ju Bai Nian Tui Bian* [粵劇百年蛻變] (= *A Century of Cantonese Opera*). Hong Kong: Regional Council, Hong Hong Kong. (Chinese-English exhibition catalogue.)
96. Yip, Siu Hing and Josh Stenberg (editors & translators). 2022. *Kunqu Masters on Chinese Theatrical Performance*. London and New York: Anthem Press.
97. \* Yu, Shiao-ling S. (Editor and translator). 1996. *Chinese Drama after the Cultural Revolution, 1979-1989: An Anthology*. Edited and translated, with an introduction by Shiao-Ling S. Yu. Lewiston, NY: Edwin Mellen. (In addition to spoken drama, the book contains new versions of two traditional operas.)
98. Yung, Bell. 1989. *Cantonese Opera: Performance as Creative Process*. Cambridge: Cambridge U. Press.
99. \* Zhao, Yifan (赵一凡). 2011. *Marriage to Fairy: A Huangmei Drama based on the Classical Script Marriage to Fairy*. Translation, introduction and annotations by Zhao Yifan. (Tian Xian Pei 天仙配 / 赵一凡编译). Hefei: Anhui Literature & Publishing House.
100. Zung, Cecilia S. L. 1937. *Secrets of the Chinese Drama: A Complete Explanatory Guide to Actions and Symbols as Seen in the Performance of Chinese Dramas*. [With Synopses of Fifty Popular Chinese Plays and 240 Illustrations]. Shanghai: Kelly and Walsh. [Re-issued in 1964. New York: Benjamin Blom.]



**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 Honglouloumeng) 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.



## SOME ONLINE RESOURCES

1. [Ohio State University Libraries](#). 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](#). Search Google Scholar for books and online articles.
  - [Google Book Search](#). Search for books by entering a keyword or phrase.
  - [Google Video](#). 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> - a great online resource for early Chinese dialect dictionaries, etc.
  - 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)
4. [Zhongguo Xiqu Kao \(中国京剧戏考\)](#). Informative website, and includes opera scripts.
5. [Zhongguo Xiju Chang \(中国戏剧场\)](#). Website includes synopses, audio excerpts of Peking opera and regional operas, etc. (Also see [Famous Opera Synopses](#), etc.)
6. [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.)
7. [Beijing Opera Masks](#). Extensive information with color illustrations.
8. [CCTV-9 Documentary: 600 Years of Kunqu Opera](#) (2008). A 10-episode documentary.
9. [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.

---

### To cite this syllabus:

Marjorie Chan's Chinese 5474: Chinese Opera (Spring Semester 2024)  
<<http://u.osu.edu/chan.9/c5474/>>  
[Accessed <DATE> ]

Preparation Date: 14 December 2023. Last update: 7 January 2024.

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



Copyright © 2004-202x by Marjorie K.M. Chan. All rights reserved on course syllabus and on-line materials developed for the course. If you have difficulty accessing any portion of this file or need the information in an alternative format, please contact the instructor at <[chan.9@osu.edu](mailto:chan.9@osu.edu)>.

URL: <http://u.osu.edu/chan.9/c5474/>