

Winter 2022  
Department of Asian Languages and Cultures  
**ASIAN STUDIES 363 CHINESE THEATRE AND  
DRAMA (01.03.22 version)**

**Meeting times: Tuesdays and Thursdays 2:30-4:00 pm**

**Instructor:**

David L. Rolston, Asian Languages and Cultures, 5151 Thayer Building (202 S. Thayer), Office Hours: TBA; Office: 647-2097, Home: 930-1889, [drolston@umich.edu](mailto:drolston@umich.edu)

**Course Description:**

Traditional Chinese theater or *xiqu* (music-theater) was the mass media of China prior to the introduction of modern electronic media and remained important enough in the 20<sup>th</sup> century to be used as the main medium in political campaigns. Originally looked down upon, unsanctioned, and considered trivial, examples of Chinese dramatic writing have now been canonized and have their place among the most honored works of Chinese literature. In this course, we will pay attention not only to how these plays work on the page and how they were read, but also to how they were staged (and in many cases, continue to be staged). We will also investigate the fate of this traditional art form in contemporary China, as well as attempts to fuse it with other dramatic traditions.

**Required Texts:**

Stephen H. West and Wilt L. Idema. *Monks, Bandits, Lovers and Immortals: Eleven Early Chinese Plays*. Indianapolis, IN: Hackett Publishing, 2010.  
Tang Xianzu. *The Peony Pavilion, Mudan ting, Second Edition*. Cyril Birch, tr. Bloomington: Indiana University Press, 2002.

All of the rest of the assigned readings will be made available on the Canvas site for the course.

**Recommended Texts:**

Wilt Idema and Lloyd Haft. *A Guide to Chinese Literature*. Ann Arbor: Center for Chinese Studies, University of Michigan, 1997.  
James I. Crump, Jr. *Chinese Theater in the Days of Kublai Khan*. Ann Arbor: Center for Chinese Studies, University of Michigan, 1990.  
Wang Shifu. *The Story of the Western Wing*. Stephen H. West and Wilt L. Idema, trs. Berkeley: University of California Press, 1995.  
Kao Ming [Gao Ming]. *The Lute: Kao Ming's P'i-p'a chi [Pipa ji]*. Jean Mulligan, tr. New York: Columbia University Press, 1980.  
Cyril Birch. *Scenes for Mandarins: The Elite Theater of the Ming*. New York: Columbia University Press, 1995.  
K'ung Shang-jen [Kong Shangren]. *The Peach Blossom Fan*. Chen Shih-hsiang and Harold Acton, trs., with Cyril Birch. Boston: Cheng & Tsui, 2000.

Wayne C. Booth et al. *The Craft of Research*. Chicago: University of Chicago Press. 3<sup>rd</sup> edition, 2008; 4<sup>th</sup> edition, 2016.

**Class Procedure:**

In class we will all do what we can to make sure that interesting discussions of the readings take place. Students will post brief comments or questions concerning the readings before class (see below) and small groups of students will sign up to introduce readings in class. Other class activities will include acting out brief passages from plays (the instructor will also be open to suggestions from the class as to other activities).

**Requirements: Assignments to be Submitted to the Canvas Site Before Each Class:**

Brief submissions will be submitted to the Canvas site by 11:05 am the day of each class meeting (after the first one). Instructions for each of these assignments will be made available on the Canvas assignment sites for each of them. They will typically require writing several separate paragraphs. One kind of assignment might be to make a claim backed up with evidence about one of the readings for that day, another might be to identify which of the works read for a class you think is most interesting and to back up that claim. The instructor will be open to suggestions from students and some assignments can be a “you choose” type assignment. All of these assignments will be graded and returned with comments and corrections. Revision is possible but not required.

**Requirements: One Short Subjective Paper (Due 11:05 am on 02/3):**

Students will write a three-page essay (12 point, double spaced, 1” margin all sides) recounting their readings of one of the dramatic pieces read for class (or an example of writing that is clearly similar to those read for class and that you have informed the instructor about ahead of time). The essay will focus on the process of (re)reading and making sense of the play in terms of such things as how the story is told/unfolds and your expectations as you read, the story’s relationship to other literary or artistic genres (such as those covered in class or genres that you are otherwise familiar with, provided you give an adequate description of them), etc. In the essay itself you will describe your first and second readings of the play and then discuss differences between them and reasons for those differences. The paper will be subjective in that it will focus on the subjective process of your initial reading of the play and changes in your view of the play that you noticed when you reread it. The assumption, of course, is that any additional reading of the play will necessarily be different from the initial reading (at the very least, on second reading you will know from the beginning how the play will end and be able to monitor more closely how the play works toward that ending), but it is also the fact that your second reading of the play will be influenced by new material read for the class between the initial and the second reading. To make sure that your two readings are different, when you write the paper you should not only think back over what we have read and talked about in class, but also find and read one extra item on the Dropbox site that you think will affect your second reading of the play (cite that work in your paper). This assignment will be discussed in class on **1/27**. These essays will be submitted to the Canvas assignment site by the regular assignment deadline of 11:05 am on **2/03**. These essays will be revised as many times as necessary (first revision will be due **2/24**) until you have a version to be proud of. Peer comments on three assigned subjective papers will be submitted by **2/10**. Revision will be done using comments and corrections from the instructor and peer comments from your fellow students (**15%** of the final grade). The essay will include page citations (internal citations or footnotes fine) to the translation of the play read (other translations

will be available on the Dropbox folder if you want to make use of them) and include a works cited list, bibliography, or provide full bibliographic details in a footnote for each source cited.

**Requirements: Two Short “Research” Papers (Due 11:05 am 03/10 and 04/5, respectively):**

These will be ten-page (12 point, double spaced, 1” margin all sides, bibliography does not count in page count) original research papers, written on a topic chosen by the student and submitted for comment by the instructor one week (2/24 for first paper, and 3/29 for second one) before the due date. Topics will have to be related to issues or material covered in the course. These papers will be graded on their originality, the quality of the writing and arguments, and the employment of sources and references. Each paper will have to make a specific claim and be focused on presenting that claim persuasively. Citations (footnotes or internal citation) and full bibliographical information for sources will be required. Each of these papers will count for **25%** of total grade. Doing research papers will be discussed in class on 2/22. The first drafts for the papers themselves are due 3/10 and 4/5, respectively; peer comments for three fellow students’ papers are due 3/17 and 4/12, respectively. Revised versions are due 3/24 and 4/22, respectively. At the end of the second research paper students will append a paragraph comparing the experience of writing the two research papers.

**Requirements: Peer Comments:** Students will write one-half of a page of comments at the end of three of their fellow students’ papers for the subjective paper and the two research papers (**15%** of the total grade); see above. Instructions for which three of your fellow students’ paper drafts to comment on can be found in the assignment site instructions.

**Requirements: Class Presentations:** Each student will pick a reading posted on the Dropbox site outside the assigned readings for the class and present that reading to the class in a five-minute presentation making use of powerpoint slides prepared in advance with full text for your remarks in the notes section at the bottom of each slide (during the presentation, however, you should not just read that text; be sure to maintain eye contact with your fellow students). These presentations will begin no sooner than the beginning of February. Students will record which item they have picked to present in Chat on the Canvas site so other students will know that that item is already taken. The presentations will be scheduled to occur in class meetings that the item is most closely related to (students should not pick items associated with topics already covered in January). New approaches and creativity will be rewarded. After your formal presentation you will need to be prepared to answer questions from your classmates. The text on the slides will be revised and the slides resubmitted no later than one week after receiving written comments from the instructor on them (**10%** of the total grade)

**Class Preparation, Attendance, and Participation:**

Careful preparation, regular attendance, and energetic participation will be expected. The quality and regularity of pre-class submissions will also be a factor. (**10%** of the total grade).

**NB:** All graded assignments other than the pre-class assignments must be revised (see above). In almost all cases revision will result in a higher grade. Revisions have to be done using Track Changes (this program will be introduced in class). The deadline for the submission of all work for the class (last assignments or revisions) will be 5 pm on the penultimate date of exam week (April 27). Assignments submitted late will be marked down half a grade (e.g., from A to A-).

**Student Well-Being:** Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, mental health, alcohol or other drugs, identities, finances, etc. If you are experiencing concerns, seeking help is a courageous thing to do for yourself and those who care about you. If the source of your stressors is academic, please contact me so that we can find solutions together. For personal concerns, U-M offers many resources, some of which are listed at Resources for Student Well-Being on the Well-Being for U-M Students website.

### Reading Schedule:

#### **01/06: Introduction: Housekeeping, Chinese as a Literary Language, Chinese Literary Genres, Theater in General, Literature and Society, A Peek at Chinese Theater**

No assigned readings

#### **01/11: Proto-Dramatic Genres: Ritual, Dance, Puppetry, *Bianwen* (Transformation Texts), *Zhugongdiao* (All Keys and Modes), *Yuanben*, Stages**

West and Idema. *Monks, Bandits, Lovers and Immortals*, "Introduction," pp. ix-xxxvi.

Idema and Haft, *Guide to Chinese Literature*, "Chinese Political History Before 100 A.D.," pp. 73-75; "Chinese Political History, 100-700," pp. 103-104; "Chinese Political History, 700-1000," pp. 122-23; "Chinese Political History, 1000-1450," pp. 149-51.

Idema and Haft, *Guide to Chinese Literature*, "Popular Literature: *Ci* and *Bianwen*," pp. 140-45; "*Qu*," pp. 165-66; "The 'In All Keys and Modes' [*Zhugongdiao*]," pp. 166-67; "The Northern Drama," pp. 168-78; "*Sanqu*," pp. 176-77; "Puppet Shows and Shadow Plays," pp. 196-97.

Bell Yung, "Chinese Opera: An Overview," in Robert C. Provine et al., eds., *The Garland Encyclopedia of World Theatre: East Asia* (London: Routledge, 2002), pp. 275-80.

"Three Opening Blessings," in Fan Pen Li Chen, *Chinese Shadow Theatre: History, Popular Religion, and Women Warriors* (Montreal: McGill-Queens University, 2008), pp. 151-59.

Ye Xiaoqing, "Ascendant Peace in the Four Seas: Tributary Drama and the Macartney Mission of 1793," *Late Imperial China* 26.1 (December 2005): 89-113, read summary of the tributary play "Ascendant Peace in the Four Seas," pp. 100-101 (performed at court in 1793).

Wang Shifu, *The Story of the Western Wing*, "Appendix I: "A Pair of Battling Quacks," pp. 291-98.

#### **01/13: Yuan Dynasty Drama (*Yuan zaju*) (1): A Classic<sup>1</sup>**

Guan Hanqing, "Moving Heaven and Shaking Earth: The Injustice to Dou E," in West and Idema, *Monks, Bandits, Lovers and Immortals*, pp. 1-36.

#### **01/18: Yuan Dynasty Drama (*Yuan zaju*) (2): A Family Troupe**

Anonymous, "Zhongli of the Han Leads Lan Caihe to Enlightenment," in West and Idema, *Monks, Bandits, Lovers and Immortals*, pp. 283-313 (pay particular attention to the description of the acting troupe).

#### **01/20: Yuan Dynasty Drama (3): Court Case Plays**

Guan Hanqing, "Rescriptor-in-Waiting Bao Thrice Investigates the Butterfly Dream," in West and Idema, *Monks, Bandits, Lovers and Immortals*, pp. 37-76.

Li Xingdao, "Rescriptor-in-Waiting Bao's Clever Trick: The Record of the Chalk Circle," in West and Idema, *Monks, Bandits, Lovers and Immortals*, pp. 237-82.

#### **01/25: Yuan Dynasty Drama (4): Outlaws of the Greenwood**

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<sup>1</sup> Please keep in mind that elements of southern drama actually predate the fully developed form of Yuan dynasty drama. For heuristic purposes, we will look first at the latter, then the former, and then at how the two interacted and mutually influenced each other.

Zhu Youdun, “A Leopard Monk [Lu Zhishen] Returns to the Laity of His Own Accord” and “Black Whirlwind Li [Li Kui] Spurns Riches out of Righteousness,” in West and Idema, *Monks, Bandits, Lovers and Immortals*, pp. 314-58 and 360-88.

**01/27: Yuan Dynasty Drama (5): Affairs of the Heart: Emperors**

Bai Pu, “The Autumn Nights of the Lustrous Emperor of the Tang: Rain on the Wutong Tree,” in West and Idema, *Monks, Bandits, Lovers and Immortals*, pp. 105-54.

Ma Zhiyuan, “Breaking a Troubling Dream: A Lone Goose in Autumn over the Palaces of Han,” in West and Idema, *Monks, Bandits, Lovers and Immortals*, pp. 237-82.

**Talk in Class about Short Subjective Paper!**

**02/01: Yuan Dynasty Drama (6): Affairs of the Heart: Commoners**

Guan Hanqing, “A Beauty Pining in Her Boudoir: The Pavilion for Praying to the Moon,” in West and Idema, *Monks, Bandits, Lovers and Immortals*, pp. 77-104.

Zheng Guangzu, “Dazed behind the Green Ring Lattice, Qiannü’s Soul Leaves Her Body,” in West and Idema, *Monks, Bandits, Lovers and Immortals*, pp. 195-236.

**02/03: Southern Drama (Nanxi/Xiwen) (1): Two Short Plays (One with a Family Troupe)**

Idema and Haft, *Guide for Chinese Literature*, “The Southern Drama,” pp. 178-80.

The Writing Club of Hangzhou, “Little Butcher Sun,” in West and Idema, *Monks, Bandits, Lovers and Immortals*, pp. 389-54 (look again at pp. xxxi-xxxiv).

A Genius of Hangzhou, “Grandee’s Son Takes the Wrong Career,” in William Dolby, *Eight Chinese Dramas* (New York: Columbia University Press, 1978), pp. 30-52 (notes, pp. 154-62), and pp. 8-10 (in the introduction to the book).

**Short Subjective Paper Due!**

**02/08: Southern Drama (Nanxi/Xiwen) (2) A Long Play (Abandoned Wife)**

Tadeusz Zbikowski, *Early Nan-hsi [Nanxi] Plays of the Southern Sung [Song] Period* (Warsaw: University of Warsaw, 1974), synopsis of “Top Graduate Zhang Xie [Chang Hsieh],” pp. 99-114 (skim).

Regina Sofia Llamas, *Top Graduate Zhang Xie: The Earliest Extant Chinese Southern Play* (New York: Columbia University Press, 2021), “Preface,” pp. vii-ix (skim), “Introduction,” pp. 1-88 (skim); Acts 1-3, pp. 89-104; Act 53 (the final act, equals Scene 58 of Zbikowski), pp. 350-58; “Appendix I: Dramatis Personae,” pp. 359-60 (skim); “Appendix II: Synopsis of Acts,” pp. 361-76 (skim); “Appendix III: Roles in Acts,” pp. 377-79 (skim); “Notes,” pp. 381-36 (skim).

**02/10: Chuanqi Drama (1): “Founder” of the Genre (Wife Abandoned, Husband Forgiven)**

Idema and Haft, *Guide for Chinese Literature*, “Gao Ming’s *Pipa ji* and Other Early *Chuanqi*,” pp. 178-80.

Kao Ming [Gao Ming], *The Lute*, “Introduction,” pp. 1-28; Scenes 1-3, pp. 29-49; Scenes 34-36, pp. 244-65; and Scene 42, pp. 288-96; “Appendix: Synopsis of *The Lute*,” pp. 297-303.

**Peer Comments of Subjective Papers Due!**

**02/15: The Frontiers of Yuan Dynasty Drama and Chuanqi Drama (1): The Classic Love Story**

Yüan Chen [Yuan Zhen], “The Story of Ying-ying [“Yingying zhuan”],” James Hightower, tr., in Y. W. Ma and Joseph M. Lau, eds., *Traditional Chinese Stories* (New York: Columbia University Press, 1978), pp. 139-45.

Idema and Haft, *Guide to Chinese Literature*, “The Short Story in the Classical Language,” pp. 134-39.

Wang Shifu, *Story of the Western Wing*, summary of Dong Jieyuan’s *The Story of the Western Wing in All Keys and Modes*, pp. 33-37.

Idema and Haft, *Guide to Chinese Literature*, “The ‘In All Keys and Modes,’” pp. 166-67 (look again).

Katherine Newman Carlitz, “The Role of Drama in the ‘Chin P’ing Mei’: The Relationship between Fiction and Drama as a Guide to the Viewpoint of a Sixteenth-Century Chinese Novel,” University of Chicago doctoral thesis, 1978, act by act summary of Wang Shifu’s play (Northern *Xixiang*), pp. 488-93, and a scene by scene summary of Li Rihua’s *chuanqi* adaptation of it (Southern *Xixiang*), pp. 405-11.

Lorraine Dong, “The Creation and Life of Cui Yingying,” University of California, Berkeley, doctoral thesis, “Appendix B: General Plot Structure of a West Chamber Story,” p. 435; key to synopses, p. 441, synopses for Yuan Zhen, “The Story of Yingying,” pp. 443-47; “Glossary for a Typical West Chamber Story,” pp. 431-34; Dong Jieyuan, “Master Dong’s West Chamber,” pp. 457-67; Wang Shifu (attrib.), “Northern West Chamber,” pp. 474-86; Li Rihua, “Southern West Chamber,” pp. 513-21; Lu Cai, “Southern West Chamber,” pp. 522-32; Jin Shengtan, “The Sixth Genius,” pp. 572-83. SKIM

Wang Shifu, *Story of the Western Wing*, Volume IV (Play IV), Acts 3-4, pp. 239-52 (the parting scene and the scene at the inn).

### **02/17: Yuan Dynasty Drama Meets *Chuanqi* (1): Not so Classic Love Stories**

Yang Hsien-chih [Yang Xianzhi; attrib.], “Rain on the Hsiao-Hsiang [“Xiaoxiang yeyu”],” and “Background to the Plays” (excerpt), in James I. Crump, Jr. *Chinese Theater in the Days of Kublai Khan*, pp. 246-309 and 193-95.

Birch, *Scenes for Mandarins*, “The White Rabbit and the Neglected Wife,” pp. 21-60 (notes, pp. 250-51).

Carlitz, “The Role of Drama in the ‘Chin P’ing Mei,’” scene by scene summary of the *Sixty Plays* (LSCC=*Liu-shih chung ch’ü* [*Liushi zhong qu*]) edition of “The White Rabbit,” pp. 412-19, and of the Xie Tianyou [KPHC=*Ku-pen hsi-ch’ü* [*Guben xiqu*]) edition, pp. 419-27.

### **02/22: Picking Topics, Researching, and Writing Research Papers**

No readings. Be prepared to show and discuss some of your past papers.

### **02/24: The Height of *Chuanqi* Drama (1): *The Peony Pavilion (Mudan ting)* (1)**

Idema and Haft, *Guide to Chinese Literature*, “Chinese Political History, 1450-1915,” pp. 181-182; “Tang Xianzu,” p. 193; “*Kunqu*,” pp. 195-96.

Birch, *Scenes for Mandarins*, “Introduction: To the Reader as a Fellow Mandarin,” pp. 1-19 (notes, pp. 249-50), especially pp. 10-15.

Tang Xianzu. *The Peony Pavilion, Mudan ting, Second Edition*, front matter, pp. ix-xxi; Scenes 1-20, pp. 1-109.

### **Revision of Short Subjective Paper Due!**

### **Topics for First Research Paper Due!**

### **03/01 and 03/03: Spring Break**

### **03/08: The Height of *Chuanqi* Drama (2): *The Peony Pavilion (Mudan ting)* (2)**

Tang Xianzu. *The Peony Pavilion, Mudan ting, Second Edition*, Scenes 21-35, pp. 110-204.

### **03/10: The Height of *Chuanqi* Drama (3): *The Peony Pavilion (Mudan ting)* (3)**

Tang Xianzu. *The Peony Pavilion, Mudan ting, Second Edition*, Scenes 36-55, pp. 204-340.

### **First Research Paper Due!**

### **03/15: Ming and Qing *Zaju***

Idema and Haft, *Guide to Chinese Literature*, “[Ming] *Zaju*,” pp. 191-92.

Xu Wei, “The Mad Drummer Plays the Yuyang Triple Rolls,” in Shiamin Kwa, *Strange Eventful Histories: Identity, Performance, and Xu Wei’s Four Cries of a Gibbon* (Cambridge: Harvard University Asia Center, 2012), pp. 117-38.

Wang Jide, "The Male Queen," in Sophie Volpp, *Worldly Stage: Theatricality in Seventeenth-Century China* (Cambridge: Harvard University Asia Center, 2011), pp. 265-314.

Wu Zao, "The Image in Disguise," in Shu-chu Wei, "*Qiaoying* (The Image in Disguise), by Wu Zao," *CHINOPEARL Papers* 26 (2005-2006): 171-80.

### **03/17: Relations between Theater and Fiction in the Late Ming and Early Qing**

Idema and Haft, *Guide to Chinese Literature*, "The *Jin Ping Mei* and Other Social Novels," pp. 210-11.

David Roy, "*Chin P'ing Mei*," in William H. Nienhauser, ed., *The Indiana Companion to Traditional Chinese* (Bloomington: Indiana University Press, 1986), pp. 287-91.

Katherine Carlitz, "The Role of Drama in the *Chin P'ing Mei*," summary of the novel, pp. 15-26.

David L. Rolston, "Oral Performing Literature in Traditional Chinese Fiction: Nonrealistic Usages in the *Jin Ping Mei cihua* and Their Influence," *CHINOPEARL Papers* 17 (1994): 1-110, pp. 9-36.

David Rolston, "Imagined (Perhaps Not) Late Ming Music in an Imaginary Late Ming Household: The Production and Consumption of Music in the Ximen Family in the *Jin Ping Mei cihua*, Appendix: Descriptions of Sonic and Musical Activities and Comparative Charts," unpublished paper. Search for "Xixiang ji" (The Story of the Western Wing) to find out how many times and in what circumstances this play is brought up in the novel.

Idema and Haft, *Guide to Chinese Literature*, "Li Yu," pp. 193-94.

Li Yu, "An Actress Scorns Wealth and Honour to Preserve Her Chastity," Patrick Hanan, tr., in Patrick Hanan, ed., *Silent Operas (Wusheng xi)* (Hong Kong: Research Centre for Translation, The Chinese University of Hong Kong, 1990), pp. 161-201. (This is a fictional version of his *Paired Soles*.)

Lenore Szekely, "Playing for Profit: Tracing the Emergence of Authorship through Li Yu's (1611-1680) Adaptations of his *Huaben* Stories into *Chuanqi* Drama," University of Michigan doctoral thesis, 2010, "Appendix B: *Bimuyu* [*Paired Souls*] Scene Summaries," pp. 234-47.

David Pollard, tr., "Li Yu on the Theatre: Excerpts from *Pleasant Diversions*," *Renditions* 72 (Fall 2009): 30-70, pp. 30-36 (SKIM the rest).

#### **Peer Comments of First Research Paper Due!**

### **03/22: Swansong of Full-Length *Chuanqi* Drama (1): *The Palace of Lasting Life***

Idema and Haft, *Guide to Chinese Literature*, "Hong Sheng and Kong Shangren," p. 194.

Hong Sheng, "Palace of Lasting Life: Selected Acts," in Stephen Owen, *An Anthology of Chinese Literature: From the Beginnings to 1911* (New York: W. W. Norton, 1996), Scenes I, II, III, V, XI, XIV, XV, XVI, XXI, XXII, XXV, XXVI, XXVIII, XXIX, XXXVI, XXXVII, XXXVIII, XL, L, pp. 973-1101.

### **03/24: Swansong of Full-Length *Chuanqi* Drama (2): *The Peach Blossom Fan***

Idema and Haft, *Guide to Chinese Literature*, "Hong Sheng and Kong Shangren," p. 194.

Richard E. Strassberg, "*The Peach Blossom Fan*: Personal Cultivation in a Chinese Drama," Princeton University doctoral thesis, 1975, "Appendix 1: Plot Summary," pp. 325-42; "Appendix 2: The Principle of the Plot of *Peach Blossom Fan*," pp. 343-44 (works a little like a *dramatis personae*); translation of the prelude, scenes 4-5 and 23, and the epilogue, pp. 172-270 (notes, pp. 285-324).

#### **Revision of First Research Paper Due!**

### **03/29: Peking Opera (*Jingju*) (1): A Very Traditional Play**

Idema and Haft, *Guide to Chinese Literature*, "Peking Opera," p. 196.

Colin Mackerras, *Peking Opera* (Hong Kong: Oxford University Press, 1997), "The History," pp. 1-20.

Anonymous, "Ssu Lang [Silang] Visits His Mother," in A.C. Scott, *Traditional Chinese Plays: Volume 1* (Madison: University of Wisconsin Press, 1967), pp. 20-91.

#### **Topic for Second Research Paper Project Due!**

#### **03/31: Peking Opera (*Jingju*) (2): Experimental Plays**

Joshua Goldstein, *Drama Kings: Players and Publics in the Re-Creation of Peking Opera, 1870-1937* (Berkeley: University of California Press, 2007), "The Experimental Stage, 1895-1920," pp. 89-133 (notes 309-15).

Chen Duxiu, "On Theater," in Faye Chunfang Fei, ed. and tr., *Chinese Theories of Theater and Performance from Confucius to the Present* (Ann Arbor: University of Michigan Press, 1999), pp. 117-20.

"Lost Classic: 《Victims of Opium》 (1917)" (web item on a film of this title that was based on a play)

Rebecca E. Karl, "Staging the World in Late Qing China: Globe, Nation, and Race in a 1904 Beijing Opera," *Identities* 6.4 (2000): 551-606, particularly the translation of Wang Xiaonong, "Guazhong Lanyin," pp. 586-606.

#### **04/05: Peking Opera (*Jingju*) (2): The Most Famous Actor: Mei Lanfang and National Opera (*Guoju*): Farewell My Concubine**

Idema and Haft, *A Guide to Chinese Literature*, "Chinese Political History, 1915-1990," pp. 255-58.

Joshua Goldstein, "Mei Lanfang and the Nationalization of Peking Opera, 1912-1930," *positions* 7.2 (1999): 377-420.

Qi Rushan et al., "Hegemon King Says Farewell to His Queen," in Dolby, *Eight Chinese Dramas*, pp. 111-37 (notes, pp. 163-64); "Introduction," pp. 15-19 (excerpt).

#### **Second Research Paper Due!**

#### **04/07: Peking Opera (*Jingju*) (4): Theater Reform in the PRC**

Siyuan Liu, "Theatre Reform as Censorship: Censoring Traditional Theatre in China in the Early 1950s," *Theatre Journal* 61 (2009) 387-406.

Daniel Shih-p'eng Yang, "The Traditional Theatre of China in Its Contemporary Setting: An Examination of the Pattern of Change within the Peking Theatre Since 1949," University of Wisconsin, Madison, doctoral thesis, 1968, "New Plays in Traditional Style: *The White Snake*," pp. 133-43 (notes, p. 179).

Tien Han [Tian Han], *The White Snake: A Peking Opera*, Yang Hsien-yi and Gladys Yang, trs. (Beijing: Foreign Languages Press, 1957), pp. 1-80.

#### **04/12: Peking Opera (*Jingju*) (5): Model Revolutionary Opera**

Jiang Qing, "On the Revolution of Peking Opera (*Tan Jingju geming*), A Speech from the Plenary Discussion with Performers after the Modern Peking Opera Trial Performance Convention in Beijing, June 1964," Jessica Ka Yee Chan, tr., *Opera Quarterly* 26.2-3 (2010): 455-59.

Elizabeth Wichmann and Sherwood Xuehua Hu, trs., "Shajiabang, Spark Amid the Reeds (*Shajiabang*)," unpublished ms., pp. 1-121.

#### **Peer Comments on Second Research Paper Due!**

#### **04/14: Chinese Theater for Westerners: *The Revenge of Mistress Yan*; *The Peony Pavilions* of Chen Shi-Zheng and Peter Sellars**

Daniel S.P. Yang, *Yan Xijiao: Chinese and English Scripts and Production Materials* (Hong Kong tiandi tushu, 2000), "Yan Xijiao: The Heroine, the Play, and the Productions," pp.



127-35; “The Revenge of Mistress Yan,” pp. 136-246.

David Rolston, “Tradition and Innovation in Chen Shi-Zheng’s *Peony Pavilion*,” pp. 134-46, and Catherine Swatek, “Boundary Crossings: Peter Sellars’ Production of *Peony Pavilion*,” pp. 147-58, in Susan Pertel Jain, ed., “Contemplating *Peonies*: A Symposium on Three Productions of Tang Xianzu’s *Peony Pavilion*,” *Asian Theatre Journal* 19.1 (Spring 2002): 121-60.

Look again at Catherine Swatek, “Introduction: *Peony Pavilion* on Stage and in the Study,” Tang Xianzu, *Peony Pavilion, Mudan ting, Second Edition*, pp. xv-xxx.

**04/19: One Story, Many Versions: *The Orphan of Zhao***

Ji Junxiang, “The Orphan of Zhao,” Stephen H. West and Wilt L. Idema, tr, and introduction (translates both the Yuan printing and *Yuanqu xuan* versions), *The Orphan of Zhao and Other Yuan Plays: The Earliest Versions* (New York: Columbia University Press, 2015), pp. 49-111. SKIM

David Rolston, “Dramatis Personae for the *Yuanqu xuan Orphan of Zhao* and Other Versions,” unpublished manuscript, p. 1.

David Rolston, “Scene Summaries of Traditional Versions of *Orphan of Zhao*,” unpublished manuscript, pp. 1-6.

Shiao-ling Yu, “To Revenge or Not to Revenge?: Seven Hundred Years of Transformations of *The Orphan of Zhao*,” *CHINOPERL Papers* 26 (2005-2006): 129-47.

**04/22: Revision of Second Research Paper Due!**