

## Subject Description Form

<b>Subject Code</b>	CHC4241P
<b>Subject Title</b>	Chinese Traditional Theatre and Performing Arts 中國傳統舞臺及表演藝術
<b>Credit Value</b>	3
<b>Level</b>	4
<b>Pre-requisite / Co-requisite/ Exclusion</b>	Exclusion for CHC4241P: CC4241P/ CC4241 / CC401
<b>Objectives</b>	The subject aims at introducing Chinese traditional theatre represented by the oldest Kun and Peking Operas, as well as those relatively young genres such as the Cantonese and Shanghai Opera. Other performing arts on stage will be also introduced to correct inaccurate, biased views of Chinese traditional theatre and other performing arts that students may have. The study and appreciation of Chinese traditional theatre and performing will provide significant help to students in their understanding of the richness and beauty of Chinese culture.
<b>Intended Learning Outcomes</b>	Upon completion of the subject, students will be able to: <ul style="list-style-type: none"> <li>a) appreciate the beauty and the uniqueness of various performing arts represented by operas and the chanting and singing in Chinese music;</li> <li>b) understand the role of theatre in Chinese performance arts and Chinese popular culture;</li> <li>c) examine in depth the relationship between Chinese music, Chinese society and Chinese literature and other performing arts; and</li> <li>d) develop a sense of national and local identity through the appreciation of Chinese performance arts.</li> </ul>
<b>Subject Synopsis/ Indicative Syllabus</b>	<ol style="list-style-type: none"> <li>1) The Varieties of Chinese Theatre</li> <li>2) Historical Storytelling and Chanting Arts</li> <li>3) Kun Opera &amp; Peking Opera</li> <li>4) Shanghai and Szechuan Opera</li> <li>5) Cantonese Opera</li> <li>6) Storytelling in Soochow Dialect in String</li> <li>7) Storytelling in Shantung Dialect with Drum</li> <li>8) Performers and their Histories</li> </ol>

	9) The Dragon Boat Songs 10) Puppetry																																												
<b>Teaching/Learning Methodology</b>	<p>The lectures introduces key concepts of Chinese performing arts, aided by the showing of videos of Chinese operas and other types of Chinese performing arts. Students are required to form groups to make an oral presentation on assigned topics during tutorials. Consultations are provided by the instructor to help the students understand the subject matter in general, and prepare their presentations in particular. Students are also required to read selected articles recommended by the instructor. Study tours to different types of theatres inside and outside Hong Kong will be also organized.</p>																																												
<b>Assessment Methods in Alignment with Intended Learning Outcomes</b>	<table border="1" data-bbox="516 646 1398 1352"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="4">Intended subject learning outcomes to be assessed (Please tick as appropriate)</th> </tr> <tr> <th>a</th> <th>b</th> <th>c</th> <th>d</th> </tr> </thead> <tbody> <tr> <td>1. Two Short Quizzes</td> <td>25%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>2. Oral Presentation/Class Discussion</td> <td>25%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>3. Final Paper (includes outline and draft)</td> <td>40%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>4. Attendance</td> <td>10%</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>Total</td> <td>100%</td> <td colspan="4"></td> </tr> </tbody> </table> <p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <p>The two quizzes are designed to measure the students' attainments of intended learning outcomes (a), (b) and (c), which measure students' overall understanding of the special features and uniqueness of various performing arts represented by different operas, and the chanting and singing of songs. For example, students should know the basic difference between the Kun opera and Peking opera, and the role of theatre in Chinese performance arts and Chinese popular culture.</p> <p>Second, the assigned research project is designed to assess the students' capability in the intended learning outcome (e) that requires good communication and writing skills. Such an assignment can help assessing</p>					Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)				a	b	c	d	1. Two Short Quizzes	25%	✓	✓	✓	✓	2. Oral Presentation/Class Discussion	25%	✓	✓	✓	✓	3. Final Paper (includes outline and draft)	40%	✓	✓	✓	✓	4. Attendance	10%	✓	✓	✓	✓	Total	100%				
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	<p>students' ability in working on a guided-research project, the findings of which will first be presented orally and then in a standard academic report.</p> <p>Both the quizzes and the research projects are designed to develop a sense of national identity among the students stated in the intended learning outcome (d). Good reports are those which critically examine the questions raised by scholars and laymen such as the future and prospect of traditional Chinese performance arts. Furthermore, the presentations on local operas such as Cantonese opera will certainly help develop a sense of national and local identity among our students.</p>	
<b>Student Study Effort Expected</b>	Class contact:	
	<ul style="list-style-type: none"> <li>▪ Lectures</li> </ul>	26 Hrs.
	<ul style="list-style-type: none"> <li>▪ Tutorials</li> </ul>	13 Hrs.
	Other student study effort:	
	<ul style="list-style-type: none"> <li>▪ Readings</li> </ul>	45 Hrs.
	<ul style="list-style-type: none"> <li>▪ Writings</li> </ul>	30 Hrs.
	<ul style="list-style-type: none"> <li>▪ Performance Appreciation</li> </ul>	6 Hrs
	Total student study effort	120 Hrs.

## Reading List and References

1. 王國維，《宋元戲曲考》，臺北：藝文出版社，1957。
2. 王安祈，《傳統戲曲的現代表現》，台北：里仁書局，1996。
3. 王安祈，《當代戲曲》，台北：三民書局，2002。
3. 吳小如，《吳小如戲曲文集》，北京：北京大學出版社，1995。
4. 賈志剛，《邁向現代的古老戲劇》，北京：中國戲劇出版社，1996。
5. 1996。
6. 白先勇，《白先勇說崑曲》，臺北：聯經出版事業公司，2004。
7. 白先勇主持，《崑曲之美—音樂與表演藝術》，臺北：國立臺灣大學出版中心，2016。
8. 大學出版中心，2016。
9. 上海市藝術研究所(編，《中國京劇史》，上海：上海文藝出版社，1995。
10. 社，1995。
11. 曾永義編注，《中國古典戲劇選注》，臺北：國家出版社，1983。
12. 1983。
13. 廖奔，《中國古代劇場史》，鄭州：中州古籍出版社，1997。
14. 廖奔、劉彥君，《中國戲曲發展史》，太原：山西教育，2000。
15. 錢南揚校注，《永樂大典戲文三種》，臺北：華正書局，1985。
16. 季國平，《元雜劇發展史》，臺北：文津出版社，1993。
17. 徐扶明，《元代雜劇藝術》，臺北：學海出版社，1997。
18. 15.青木正兒，隋樹森譯，《元人雜劇序說》，臺北：長安出版社，1976。
19. C. T. Hsia, Wai-ye Li, George Kao, eds. *The Columbia Anthology of Yuan Drama*.
20. Idema, Wilt. *Judge Bao and the Rule of Law: Eight Ballad-Stories from the Period 1250-1450*.
21. Idema, Wilt. *Monks, Bandits, Lovers, and Immortals: Eleven Early Chinese Plays*.
22. Idema, Wilt. *Battles, Betrayals, and Brotherhood: Early Chinese Plays on the Three Kingdoms*.
23. Idema, Wilt. *The Butterfly Lovers: The Legend of Liang Shanbo and Zhu Yingtai: Four Versions with Related Texts*.
24. Kwa, Shiamin. *Mulan: Five Versions of a Classic Chinese Legend, With Related Texts*.
25. Kwa, Shiamin. *Strange Eventful Histories*.
26. Mair, Victor. *Painting and Performance: Chinese Picture Recitation and Its Indian Genesis*.
27. Mair and Bender, eds. *The Columbia Anthology of Chinese Folk and Popular Literature*.

28. West, Stephen. *The Orphan of Zhao and Other Yuan Plays: The Earliest Known Versions.*

29. West, Stephen and Wilt Idema. *The Story of the Western Wing.*