

## **An Introduction to Chinese *Kunqu* and Peking Operas Appreciation**

<b>Course Title</b>	: An Introduction to Chinese <i>Kunqu</i> and Peking Operas Appreciation （中國戲曲—京崑藝術欣賞）
<b>Course Code</b>	: CLB9010
<b>No. of Credits</b>	: 3
<b>Mode of Tuition</b>	: Lecture-tutorial mode
<b>Class Contact Hours</b>	: 42 hours (3 hours per week, 2-hour lecture and 1-hour tutorial)
<b>Category</b>	: Humanities and the Arts Cluster
<b>Prerequisite</b>	: None
<b>Teaching Language</b>	: Putonghua

### **Brief Course Description:**

Chinese theatre has had a far-reaching influence on shaping Chinese language and culture. Among all 360 traditional Chinese operas and theatre performing arts, *Kunqu* Opera and Peking Opera have taken the leading positions in the domain. *Kunqu* Opera was recently awarded “non-material World Cultural Heritage in China” by UNESCO, and Peking Opera is the form which has become the national opera of China. This latter form has surpassed all other types since the 19<sup>th</sup> century. Influenced primarily by *Kunqu* Opera, Peking Opera has been able to integrate various kinds of Chinese opera and performing arts. This course introduces a basic knowledge of *Kunqu* Opera and Peking Opera. Through multimedia materials, students will have the opportunity to appreciate, analyze and practice basic singing in Peking Opera and *Kunqu* Opera. Students will be required to discuss and present their selected topics during the class. Professionals will be also invited to deliver seminars and demonstrations of various styles of Opera Arts.

In addition to lectures, arrangements will be made to attend theater performances to appreciate Peking Opera and *Kunqu* Opera performances. Students will also be given opportunities to practice with performers. At the end of term, the students will be required to submit a paper to demonstrate what they have gained.

### **Aims:**

1. To offer an opportunity for students to appreciate musical, social and philosophical trends over the last 600 years of Chinese history as a background for *Kunqu* Opera and Peking Opera.
2. To acquaint students with the Peking Opera and *Kunqu* Opera styles and conventions.
3. To provide students with the opportunity for written communication and commentary on Opera performance.
4. To enable students to recognize the influence of the operatic language on standard Chinese, and improve their basic knowledge of and taste for operas.
5. To help students practice singing of selected fundamental arias in Peking Opera and *Kunqu* Opera.
6. To arouse their enthusiasm and lead to their ongoing interest in Chinese Opera.

### **Intended Learning Outcomes:**

1. Students will be able to identify texts of Peking Opera and *Kunqu* Opera and the essential performance features of Peking Opera and *Kunqu* Opera.
2. Students will be able to explain the relationship between Opera and modern society.
3. Students will be able to discuss Peking Opera and *Kunqu* Opera as performing arts in terms of acting, singing and other theatrical elements.

### **Indicative Content:**

1. Introduction to general background of China' opera and theatre, and fundamentals to *Kunqu* Opera
  - a. The relationship between Putonghua, Chinese dialects and the language of *Kunqu* Opera.
  - b. The music, wording and dance of *Kunqu* Opera.
  - c. The historical development and status of *Kunqu* Opera.
2. Introduction to the appreciation of *Kunqu* Opera: *A walk in the Garden, The Peony Pavilion* (《牡丹亭·遊園》) (Field trip for viewing the show will be scheduled, if possible) .
3. Selected typical examples from Peking Opera repertoire; themes will include but not be limited to: history, politics, ethics and romance.
4. Introduction to the appreciation of Peking Opera: *Selling Water, Flame Colt* (《火焰駒·賣水》) (Field trip for viewing the show will be scheduled, if possible) .
5. The performance patterns and representative plays of Peking Opera.
6. Fundamental singing practice of Peking Opera: *Arraignment of Su San, Yu Tangchun* (《玉堂春·蘇三起解》) .

**Teaching Methods:**

The course will teach fundamentals of the operas. The teaching concept of this course is to impart knowledge, supplemented by practice and appreciation during and outside the class.

1. Theoretical Part: Through an interactive teaching method comprising lectures, AV materials and discussions, students will be able to acquire basic knowledge of the art of Peking Opera and Kunqu Opera and understand the influence of the language of Peking Opera and *Kunqu Opera* on the verbal vocabulary. Such knowledge can motivate them to take the initiative to listen to and appreciate Chinese opera, and even awaken their interest in imitation.
2. In-class appreciation (for illustrative purposes only, the methods being used depends on certain considerations, such as content of the classes):
  - a. Asking students to discuss after viewing a video.
  - b. Inviting professional performers to demonstrate the basic key styles and dancing techniques in the traditional opera.
  - c. Singing arias led by the instructor.
  - d. Combining the presentations given by students with the lectures delivered by the instructor.
3. Visiting the theater in following ways:
  - a. Attending a private club for opera practice.
  - b. Attending one or more performances in theatre(s).
4. Subject to the availability of funding, purchasing audio materials, books, props, costumes and head-ornaments in appropriate quantities, through which students will be able to have an in-depth experience in the particulars and operation of performance art.

**Measurement of Learning Outcomes:**

1. Group presentations will test students' knowledge of Peking Opera and *Kunqu Opera* as literary and performance text, and the performance characteristics of Peking Opera and *Kunqu Opera*. (addresses ILOs 1 and 3)
2. Written assignments and term paper will measure students' understanding the relationship between Opera and modern society. (addresses ILO 2)
3. Written assignments and term paper will measure students' knowledge of Peking Opera and *Kunqu Opera* as performing arts. (addresses ILO 3)

**Assessments:**

(Essays and term paper, which should be submitted in duplicate and filed by the instructor)

Homework:	10%
Group Presentation (mid-term):	30%
Continuous assessment:	10% (including attendance and participation)
Theatrical activities:	10%
Term Paper:	40%

Please note that the Term Paper will be assessed in two stages: (1) students are required to choose a topic from a given list at the beginning of the course and engage in an initial study with the instructor's guidance; (2) final version of the term paper to be completed by the end of the Term.

**Required readings, listening and viewing are to be selected among the following in (arranged in alphabetical order):**

1. 陳安娜：《中國戲曲的藝術形式》，香港：文化出版社，1986。
2. 洛地：《洛地文集·戲劇卷》，西雅圖：藝術與人文科學出版社，2001。
3. 駱正：《大專院校京劇講座》，天津：天津教育出版社，1995。
4. 王國維：《宋元戲曲史》，台北：商務印書館，1994。
5. 徐城北：《京劇與中國文化》，北京：人民出版社，1999。
6. 許金榜：《中國戲曲文學史》，北京：中國文學出版社，1992。
7. 徐振貴：《中國古代戲劇統論》，山東：山東教育出版社，1997。
8. 葉肇鑫編：《大師說戲》，湖南：湖南電子音像出版社，2014。
9. 《中國京劇音配像》——《空城計》、《將相和》、《坐宮》、《遊龍戲鳳》、《霸王別姬》、《春閨夢》、《失子驚瘋》、《鎖麟囊》。
10. 鄭培凱：《湯顯祖與晚明文化》，台北：允晨文化出版公司，1995。
11. 朱昆槐：《崑曲清唱研究》，台北：大安出版社，1991。

**Supplementary learning materials:**

1. 《百年振飛》（紀念京崑藝術大師俞振飛百年誕辰文藝專題片 VCD 系列），上海：上海東方電視台戲劇頻道製作，中國唱片上海公司。
2. 《京劇八集》，北京：中央電視台製作，2014。
3. 《崑曲六百年》，北京：中國青年出版社，2009。
4. 劉吉典：《京劇音樂概論》，北京：人民音樂出版社，1993。
5. 盧文勤：《京劇聲樂研究》，上海：上海文藝出版社，1984。
6. 駱正：《中國京劇二十講》，廣西：廣西師範大學出版社，2004。
7. 駱正：《中國崑曲二十講》，廣西：廣西師範大學出版社，2007。
8. 武俊達：《崑曲唱腔研究》，北京：人民音樂出版社，1993。

9. 《尋夢半世紀——中國崑劇傳承錄》DVD 系列，上海：上海東方電視台戲劇頻道製作，中國唱片上海公司。
10. Zhang Ning：《崑曲（KUNQU OPERA）》，北京：中國文化部。
11. 《怎樣看京劇》VCD 系列，上海：中國唱片上海公司，1993。

#### **Useful reference works:**

1. 韓家鰲：《崑曲字音》，香港：中華文化促進中心，2001。
2. 何為、王琴：《簡明戲曲音樂詞典》，北京：中國戲劇出版社，1990。
3. 洪維助：《崑曲辭典》，臺北：台灣國立傳統藝術中心，2002。
4. 潘俠風：《京劇集成》（1-5 冊），北京：新世界出版社，1993。
5. 《粟廬曲譜》私人印刷，未出版發行。
6. 上海藝術研究所及中國戲劇家協會上海分會編：《中國戲曲曲藝辭典》，上海：上海辭書出版社，1981。
7. 俞振飛：《振飛曲譜》，上海：上海音樂出版社，1982。
8. 曾白融：《京劇劇目辭典》，北京：中國戲曲出版社，1989。

#### **Important Notes:**

- (1) Students are expected to spend a total of 7 hours (i.e. 3 hours of class contact and 4 hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.