

Course description

This class explores the development of Chinese drama from premodern to modern period. The class will carefully read selected masterpieces together and explore critical topics including themes and forms in dramatic literature, page and stage, gender and sexuality, and history and trauma. The purpose of this course is to help the students develop skills for reading Chinese drama, and to introduce recent scholarly discussions in the study of Chinese drama.

*Weekly schedule and content might be subject to change as class proceeds.

Course prerequisite:

Reading ability of classical Chinese

Course requirement:

1. Attendance and class participation (30%)

You are expected to attend lectures and tutorial presentations. You are also expected to respond to one of the prompts for **next week** on Canvas site by 7 p.m. on each Friday (the first response is due on September 11). The posting should be around 200-250 characters, with a focus on the text/issues under discussion for the relevant week.

2. Tutorial presentation (30%)

The students should focus on one of the texts discussed in the class to prepare for their tutorial presentation. The topic is of your own choice. The proposal should be around 300 characters. Collaboration among group members is important.

3. Final paper (40%)

The student may choose to write a critical essay on the texts discussed in class **or** make a creative adaptation of one scene in these texts. (in modern Chinese).

- The paper/project must be **original**. Evaluation will be based on knowledge about literary tradition, skills at close reading, and proper usage of methodology.
 - The paper/project cannot have overlaps with your tutorial presentation. If certain overlap is inevitable, you need to seek the instructor's approval.
 - The creative option can be one of the following forms: painting, story, play script, or movie script. After identifying the scene, you need to outline your understanding of the original work, reason for adaptation, and your method in an artist's statement (about 500 characters). You need to talk to the course instructor before deciding on your project.
 - Important dates for final paper/ project can be found in weekly schedule. The proposal should be around 300 characters.
- Late submissions will be downgraded. For instance, A to A- if one hour late; A to B+ if two hours late.

Readings

Required and suggested readings are put on reserve in the library or accessible on Canvas. This course includes lectures and students' presentations.

Knowledge/Content Related:

ILO 1 – Describe the evolution of Chinese drama in the aspects of social change, ethical value and aesthetic characteristics.

Academic Skills/Competencies:

ILO 2 – Apply major concepts learned in the class to critically analyze Chinese dramatic texts as well as performance.

Other Learning Outcomes:

ILO 3 – Report on textual and performative interpretation in both oral and written forms.

ILO 4 – Have opportunity to develop ability of communication and cooperation in team works.

Sep 7 Week 1 概論

Sep 14 Week 2 中國早期戲劇的起源、元雜劇的體制
元稹《鶯鶯傳》、李公佐《南柯太守傳》、《目連救母》

Sep 21 Week 3 多重媒介：從舞台到文本。評點、插圖、電影、電視
王實甫《西廂記》楔子、第一本第二、三折。

Sep 28 Week 4 戲曲的繁榮與晚明社會背景、“文人戲”，體制與結構
湯顯祖《牡丹亭》序，第一齣《標目》，第七齣《閨塾》

Oct 4 11: 59 p.m. Tutorial Presentation Topic due

Oct 5 Week 5 情：文本與劇場
《牡丹亭》第十齣《驚夢》第十二齣《尋夢》第十四齣《寫真》第二十四齣《拾畫》

Oct 11 11:59 p.m. Final Paper Topic due

Oct 12 Week 6 “遊戲之作”、另一種“杜麗娘”？
李漁《風箏誤》第一齣《顛末》、第三齣《閨哄》、第八齣《和鷓》、第十一齣《鷓誤》、第十二齣《冒美》第十三齣《驚醜》

Oct 18 11:59 p.m. Tutorial Presentation Proposal due

Oct 19 Week 7 歷史與女性
孔尚任《桃花扇》第一齣《聽稗》、第二齣《傳歌》、第二十四齣《罵筵》、第三十五齣《誓師》、第三十七齣《劫寶》

Oct 26 Week 8 No class (the day following the Chung Yeung Festival)

Nov. 1 11:59 p.m. Final Paper Proposal due

Nov 2 Week 9 地方戲、京劇與話劇

觀影：京劇選段。閱讀：老舍《茶館》第一幕。高行健《車站》

Nov 9 Week 10 戲劇與電影

觀影《霸王別姬》

Nov 16 Week 11 學生報告

Nov 23 Week 12 學生報告

Nov 30 Week 13 學生報告

Dec 6 11:59 p.m. Final Paper due

Reading list

邵海清校，王實甫：《西廂記》，杭州：浙江古籍出版社，1998年。

伏滌修：《『西廂記』接受史研究》，合肥：黃山書社，2008年。

王季思：《從『鶯鶯傳』到『西廂記』》，上海“上海古典文學出版社，1955年。

金聖嘆：《第六才子書『西廂記』》，鄭州：中州古籍出版社，1987年。

伏滌修，伏蒙蒙校：《『西廂記』資料彙編》，合肥：黃山書社，2012年。

湯顯祖：《牡丹亭》，北京：人民文學出版社，1978年。

華瑋主編：《湯顯祖與『牡丹亭』》，臺北：中央研究院中國文哲研究所，2005年。

徐扶明：《『牡丹亭』研究資料考釋》，上海：上海古籍出版社，2016年。

周錫山：《『牡丹亭』註釋匯評》，上海：上海人民出版社，2017年。

孔尚任：《桃花扇》，北京：人民文學出版社，1959年。

陳仕國：《『桃花扇』接受史研究》，北京：中國戲劇出版社，2016年。

李孝悌，〈桃花扇底送南朝——斷裂的逸樂〉，《新史學》2006年第3期，頁1-59。

李惠儀，〈『桃花扇』中歷史的再現與第二代記憶〉，翻譯自“The Representation of History in *The Peach Blossom Fan*” in *Journal of the American Oriental Society*, 115, no. 3 (1995): 421–33.

陳白塵、董建主編：《中國現代戲劇史稿》，北京：中國戲劇出版社，1989