

# The Hong Kong Polytechnic University

## Subject Description Form

**Revised to Mar 2014**

<b>Subject Code</b>	CBS1C05P
<b>Subject Title</b>	Introduction to Cantonese Opera / 粵劇導論
<b>Credit Value</b>	3
<b>Level</b>	1
<b>Pre-requisite / Co-requisite/ Exclusion</b>	Nil
<b>Objectives</b>	<p>Kunju(崑劇), Yueju (粵劇 or Cantonese opera) and Jingju(京劇) are the three Chinese xiqu(戲曲) types recognized by the UNESCO as Intangible Cultural Heritages (ICH) of the world.  <a href="http://www.unesco.org/culture/ich/index.php?RL=00203">http://www.unesco.org/culture/ich/index.php?RL=00203</a> ) Following the recent trend in academia worldwide to get to know more about Kunju, the present subject, capitalizing on Hong Kong being the milieu par excellence of Cantonese Opera (CO hereinafter), systematically introduces students to the cultural content and all the artistic fascinations of CO as a world-class ICH, so that they can better understand, appreciate and critically reflect on this unique and highly integrated art form of local heritage with global recognition. Special efforts will be made to rectify widespread misconceptions of CO and to clear any obstacle that impedes its understanding and appreciation.</p>
<b>Intended Learning Outcomes</b>	<p>Upon completion of the subject, students will be able to:</p> <ol style="list-style-type: none"> <li>a) understand the historical, cultural, social, national, global and linguistic background of CO, with particular reference to CO and other xiqu types;</li> <li>b) grasp the basics of CO conventions and practices;</li> <li>c) better understand the various arts and skills as integral parts of CO and appreciate CO as a highly integrated art form;</li> <li>d) appreciate the characteristics of CO music and singing;</li> <li>e) have a comprehensive grasp (at the receiving end) of at least one full-scale classic CO (e.g. those written by Tong Dik-sang (唐滌生)), from script to performance; and</li> <li>f) reflect on the cultural and artistic significance of CO, especially in the context of contemporary society.</li> </ol>
<b>Subject Synopsis/ Indicative Syllabus</b>	<ol style="list-style-type: none"> <li>1. The historical, cultural, social, national, global and linguistic background of CO</li> <li>2. Brief history of CO, with particular reference to its relationship with other xiqu types</li> <li>3. The basics of CO conventions and practices</li> <li>4. The various arts and skills as integral parts of CO</li> <li>5. Amalgamation and interplay of the various arts and skills</li> <li>6. Cantonese operatic music and singing</li> <li>7. Study trips, including guided viewing of live performance</li> </ol>
<b>Teaching/Learning Methodology</b>	<ol style="list-style-type: none"> <li>1. CO practitioners will be invited to do demonstrations and conduct talks and/or workshops as appropriate.</li> <li>2. At least half of the contact hours will be in a form other than traditional lecturing. These untraditional and often interactive forms include tutorials, demonstrations, showing audio-visual materials, and study trips, which are</li> </ol>

	<p>indispensable in view of the live and multimedia nature of CO.</p> <p>3. The activity distribution among lecture, tutorial and study trip follow:</p> <ul style="list-style-type: none"> <li>- Lecture: lecturing information and knowledge in the traditional sense;</li> <li>- Tutorial: letting students to experience recitation, singing &amp; music, and body movements, together with musical instruments, stage props, etc., for the sake of more sympathetic and intimate understanding and appreciation of CO;</li> <li>- Lecture or tutorial: demonstrations and studying AV materials</li> <li>- Study trips: site visit (say to the Cantonese Opera Section of the Hong Kong Heritage Museum) and guided viewing of live performance</li> </ul>																																																												
<p><b>Assessment Methods in Alignment with Intended Learning Outcomes</b></p>	<table border="1" data-bbox="464 479 1487 1167"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="6">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> <th>e</th> <th>f</th> </tr> </thead> <tbody> <tr> <td>1. Quiz</td> <td>20</td> <td>✓</td> <td>✓</td> <td></td> <td></td> <td></td> <td>✓</td> </tr> <tr> <td>2a. 3000-character report on watching a CO live performance</td> <td>40</td> <td></td> <td>✓</td> <td>✓</td> <td>✓</td> <td></td> <td></td> </tr> <tr> <td>2b. GUR Chinese Writing (CW)</td> <td>10</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>3. Reflection on a Tong Dik-sang CO script-cum-performance</td> <td>30</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>Total</td> <td>100 %</td> <td colspan="6"></td> </tr> </tbody> </table> <p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <p>Quizzes are used for assessing the grasp of cognitive contents of the subject.</p> <p>Viewing a CO live performance is essential for having them genuinely immersed in the theatrical environment and for securing a genuine taste of CO. The 3000-character report serves not just to verify students' attendance and motivate their paying adequate attention to the performance but also to force them to reflect on what they have learnt in class. This assignment also fulfills the GUR Chinese Writing (CW) requirement.</p> <p>The reflection on a classic CO script-cum-performance require the student to read a classic CO script, which is a highly readable piece of literature by itself, and to view a performance related to that script. Attending to both script and performance is a good way of appreciating the essence and uniqueness of xiqu in general, CO included. For the purpose of this assignment, the performance may not be live performance or stage performance. Movies, videos or full-story audio recordings are acceptable. The open-ended reflection gives them space to demonstrate their achievement with respect to all learning outcomes.</p>							Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						a	b	c	d	e	f	1. Quiz	20	✓	✓				✓	2a. 3000-character report on watching a CO live performance	40		✓	✓	✓			2b. GUR Chinese Writing (CW)	10							3. Reflection on a Tong Dik-sang CO script-cum-performance	30	✓	✓	✓	✓	✓	✓	Total	100 %						
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<p><b>Student Study Effort Expected</b></p>	<p>Class contact:</p> <ul style="list-style-type: none"> <li>▪ Lecture</li> <li>▪ Tutorial and other supervised activities</li> </ul>						<p>26 Hrs.</p> <p>13 Hrs.</p>																																																						

	Other student study effort:	
	▪ Reading	48 Hrs.
	▪ Multi-media viewing	48 Hrs.
	Total student study effort	135 Hrs.
<b>Reading List and References</b>	<p><b>Reading List</b></p> <p>Li 黎鍵. 2011. 《香港粵劇敘論》香港: 三聯。(536 pp) One classic Cantonese opera script, to be specified (circa 30,000 characters).</p> <p><b>Classic Cantonese Opera Scripts</b></p> <p>Lai 賴伯疆、賴宇翔(編著). 2007. 《珠海歷史名人著作叢書: 唐滌生作品選集、唐滌生》(全2冊), 珠海: 珠海出版社。</p> <p>Li 李小良(編). 2011. 《芳艷芬《萬世流芳張玉喬》: 原劇本及導讀》, 香港: 三聯書店(香港)有限公司。</p> <p>Tong, Dik Sang. 2010. <i>The Flower Princess: a Cantonese opera</i>. (Translated, edited and introduced by Bell Yung.) Hong Kong: The Chinese University Press.</p> <p>Ye 葉紹德(編). 1986. 《唐滌生戲曲欣賞(1)》(附錄《帝女花》及《牡丹亭驚夢》原裝劇本), 香港: 香港周刊出版社有限公司。</p> <p>Ye 葉紹德(編). 1987. 《唐滌生戲曲欣賞(2)》(附錄《紫釵記》及《蝶影紅梨記》原裝劇本), 香港: 香港周刊出版社有限公司。</p> <p>Ye 葉紹德(編). 1988. 《唐滌生戲曲欣賞(3)》(附錄《再世紅梅記》及《販馬記》原裝劇本), 香港: 香港周刊出版社有限公司。</p> <p><b>Ng, Fung-ping; Chan, Kwan-yun (eds.). 2013. <i>Yip Shiu Tak's Cantonese Opera Manuscripts (in Chinese and English)</i>. Hong Kong: Faculty of Education, University of Hong Kong.</b></p> <p><b>Quick References</b></p> <p>Guang 廣東粵劇院藝術室(編). 1982. 《粵劇牌子集》, 出版資料不詳, 廣東粵劇院藝術室印。</p> <p>Guang 廣東粵劇院藝術室(編). 1982. 《粵劇小曲集》, 出版資料不詳, 廣東粵劇院藝術室印。</p> <p>Liang 梁一帆(編). 2007. 《粵劇小曲 768 首》, 交流資料。</p> <p>Mo 莫志剛(編). 2008. 《粵曲詞彙淺釋(增訂本)》, 出版資料不詳。</p> <p>Wang 王文章、吳江(主編). 2011. 《中國京劇藝術百科全書(上、下卷)》, 北京: 中央編譯出版社。</p> <p>Wang 王學奇、王靜竹《宋金元明清曲辭通釋》, 北京: 語文出版社。</p> <p>Xie 謝彬籌、莫汝城. 1993. 《中國戲曲誌·廣東卷》北京: 中國 ISBN 中心。</p> <p>Yue 《粵劇大辭典》編輯委員會(編). 2008. 《粵劇大辭典》, 廣州: 廣州出版社。</p> <p><b>Other References</b></p> <p>Chan, Sau Y. 1991. <i>Improvisation in a Ritual Context: the Music of Cantonese Opera</i>. Hong Kong: the Chinese University Press.</p> <p>Chen 陳守仁. 1999. 《香港粵劇導論》, 香港: 香港中文大學音樂系粵劇研究計劃。</p> <p>Chen 陳守仁. 2001. 《粵劇音樂的探討》, 香港: 香港中文大學音樂系粵劇研究計劃。</p> <p>Chen 陳守仁. 2007. 《香港粵劇劇目概說》, 香港: 香港中文大學音樂系粵劇研究計劃。</p> <p>Chen 陳志清. 1999. 《南音粵謳的詞律曲韻》, 香港: 香港文學報社出版。</p> <p>Chen 陳志清. 2001. 《粵曲音韻研究》, 廣州: 暨南大學博士學位論文。</p> <p><b>Chen 陳志清. 2010. 《粵曲韻轍及文字譜探微》, 香港: 藏用樓。(ISBN 978-988-</b></p>	

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