


## 课程详述

### COURSE SPECIFICATION

以下课程信息可能根据实际授课需要或在课程检讨之后产生变动。如对课程有任何疑问，请联系授课教师。

The course information as follows may be subject to change, either during the session because of unforeseen circumstances, or following review of the course at the end of the session. Queries about the course should be directed to the course instructor.

1.	课程名称 <b>Course Title</b>	中外戏剧与性别 Gender in Chinese and Foreign Theatres				
2.	授课院系 <b>Originating Department</b>	社会科学中心 Center for Social Sciences				
3.	课程编号 <b>Course Code</b>	SS041				
4.	课程学分 <b>Credit Value</b>	2				
5.	课程类别 <b>Course Type</b>	通识选修课程 General Education (GE) Elective Courses				
6.	授课学期 <b>Semester</b>	春季 Spring				
7.	授课语言 <b>Teaching Language</b>	中英双语 English and Chinese				
8.	授课教师、所属学系、联系方式 (如属团队授课, 请列明其他授课教师) <b>Instructor(s), Affiliation &amp; Contact</b> (For team teaching, please list all instructors)	 Southern University of Science and Technology 吴冠达 Guanda WU 人文社科荣誉学会 Society of Fellows in Liberal Arts Email : wuxx0413@umn.edu				
9.	实验员/助教、所属学系、联系方式 <b>Tutor/TA(s), Contact</b>	无 NA				
10.	选课人数限额(可不填) <b>Maximum Enrolment (Optional)</b>					
11.	授课方式 <b>Delivery Method</b>	讲授 <b>Lectures</b>	习题/辅导/讨论 <b>Tutorials</b>	实验/实习 <b>Lab/Practical</b>	其它(请具体注明) <b>Other (Please specify)</b>	总学时 <b>Total</b>
	学时数 <b>Credit Hours</b>	32				32

12. 先修课程、其它学习要求 <b>Pre-requisites or Other Academic Requirements</b>	无 NA
13. 后续课程、其它学习规划 <b>Courses for which this course is a pre-requisite</b>	无 NA
14. 其它要求修读本课程的学系 <b>Cross-listing Dept.</b>	无 NA

### 教学大纲及教学日历 SYLLABUS

#### 15. 教学目标 Course Objectives

本课程从性别研究的视角出发考察中外戏剧文化，主要包括“什么是戏剧？”、“古希腊悲剧中的女性”、“莎士比亚戏剧中性别策略”、“娜拉：易卜生与中国话剧”、“男旦与女形：中日戏剧中的男演女”以及“女班的前世今生：越剧与宝冢歌剧”等六个基本教学单元。通过对中外经典戏剧形式和作品的赏析和研究，课程旨在帮助学生了解戏剧艺术的历史沿革、舞台风貌和美学特征，提高学生的艺术鉴赏能力。同时，借助于研读中外戏剧艺术家的理论论著以及当代西方性别研究的经典著作，鼓励学生从表演/性别理论的视角理解戏剧作品的文本和舞台呈现，培养学生的批判性思维。

This course examines Chinese and foreign theatrical cultures through the prism of gender and sexuality. It mainly consists of six units, namely "What is Theatre?" "Women in Ancient Greek Tragedies," "Gender Politics in Shakespearean Drama," "Nora: Ibsen and Chinese *Huaju*," "Nandan and Onnagata: Female Impersonation in Chinese and Japanese Theatres," and "All-Female Genres: *Yueju* and *Takarazuka*." Students are given the opportunity to appreciate the marvelous worlds of Greek tragedy, Renaissance drama, *jingju*, *yueju*, *kabuki*, and *takarazuka*, in all of which the parameter of gender plays a prominent role. In addition, the course also introduces metaphysical ideas regarding acting, gender, and performativity by Chinese and foreign artists and philosophers. Students are encouraged to consider these theoretical accounts not as disengaged contemplations but rather as critical resources to help facilitate a deeper understanding of the relationship between theatre and gender in each given cultural context.

#### 16. 预达学习成果 Learning Outcomes

本课程预期让学生掌握以下知识、技能：

- 理解戏剧艺术的美学特点且掌握戏剧艺术的基本概念；
- 能够分别从文本中心以及舞台中心两种不同角度赏析戏剧作品；
- 理解文化、历史和艺术等因素对性别建构的突出影响；
- 能够运用性别研究的理论评析戏剧作品；
- 理解戏剧的社会价值；
- 更深刻地理解中外历史、文化和艺术。

Upon successful completion of the course, the students will be able to:

1. demonstrate knowledge of the formal and aesthetic features of theatrical arts and of the basic concepts of formalist performance/literary analysis;
2. apply their knowledge of theatre aesthetics to performance/literary analysis;
3. recognize the historical, socio-cultural construction of gender both onstage and off;
4. critically analyze a theatrical performance through the prism of gender and sexuality;
5. demonstrate greater appreciation and knowledge of theatre as a form of cultural and aesthetic expression as well as an apparatus for social change;
6. demonstrate greater appreciation and knowledge of Chinese, European, and Japanese history, culture, and society.

#### 17. 课程内容及教学日历（如授课语言以英文为主，则课程内容介绍可以用英文；如团队教学或模块教学，教学日历须注明主讲人）

**Course Contents (in Parts/Chapters/Sections/Weeks. Please notify name of instructor for course section(s), if this is a team teaching or module course.)**

本课程共 16 讲，每讲 2 学时

### 第一单元 导论：什么是戏剧？

#### 第一讲 什么是戏剧？

- ◆ 导论：
  - 文学意义上的戏剧艺术
  - 舞台意义上的戏剧艺术
  - 剧场艺术
  - 表演艺术
  - 表演与操演
- ◆ 课程安排
- ◆ 作业、考核要求
- ◆ 推荐书目
- ◆ 学生问卷调查

#### 第二讲 以文本为中心的戏剧艺术

- ◆ 文本
- ◆ 形式
- ◆ 类型
- ◆ 剧作家
- ◆ 风格（古典主义、浪漫主义、现实主义、历史先锋派及其他）
- ◆ 读者

#### 第三讲 以舞台为中心的戏剧艺术

- ◆ 表演艺术（体验派、陌生化、亚洲方法及其他）
- ◆ 导演艺术（斯坦尼斯拉夫斯基、布莱希特、阿尔托、梅耶柯德、铃木忠志及其他）
- ◆ 空间
- ◆ 布景
- ◆ 灯光
- ◆ 观众

#### 第四讲 戏剧与性别：中外视角

- ◆ 纪昀
- ◆ 黄旛绰
- ◆ 梅兰芳
- ◆ 荀慧生
- ◆ 柏拉图
- ◆ 狄德罗
- ◆ 歌德
- ◆ 世阿弥
- ◆ 吉泽菖蒲



#### 第五讲 性别理论：从本质主义到操演性

- ◆ 弗洛伊德和本质主义
- ◆ 女性主义
- ◆ 男性气质与女性气质
- ◆ 建构主义（法国学派）
- ◆ 性经验史
- ◆ 性别与操演性

### 第二单元 古希腊悲剧中的女性

#### 第六讲 《美狄亚》和古希腊悲剧中的女性

- ◆ 古希腊的文化与政治
- ◆ 剧场与空间
- ◆ 古希腊神话中的女性
- ◆ 悲剧诗人
- ◆ 《美狄亚》

### 第三单元 莎士比亚戏剧中的性别策略

#### 第七讲 身份、性别、家庭与《第十二夜》

- ◆ 文艺复兴时期的戏剧
- ◆ 伊丽莎白一世和詹姆士一世统治下的英国
- ◆ 天主教和英国国教
- ◆ 莎士比亚和他的竞争者
- ◆ 环球剧场
- ◆ 《第一对开本》
- ◆ 《第十二夜》

### 第四单元 娜拉：易卜生与中国话剧

#### 第八讲 全球化时代的易卜生

- ◆ 易卜生
- ◆ 新教伦理与资本主义
- ◆ 超越北欧：全球化时代的易卜生
- ◆ 阴郁、女性主义与《玩偶之家》

#### 第九讲 期中写作与互评工作坊

- ◆ 人文类研究论文的写作方法
- ◆ 学生在教师指导下互评期中研究进度报告

#### 第十讲 易卜生、女性和中国话剧

- ◆ 中国与易卜生主义
- ◆ 话剧
- ◆ 曹禺
- ◆ “女性”的诞生
- ◆ 焦菊隐与北京人民艺术剧院
- ◆ 《日出》

### 第五单元 男旦与女形：中日戏剧中的男演女

#### 第十一讲 什么是戏曲？

- ◆ 戏曲
- ◆ 昆曲
- ◆ 地方戏
- ◆ 作为“国剧”的京剧
- ◆ 剧目与美学
- ◆ 流派与著名演员
- ◆ 怎么看（听）一出京剧？



#### 第十二讲 《霸王别姬》

- ◆ 课堂观看电影《霸王别姬》的一部分（从1920年代到1949年）
- ◆ 观后讨论

#### 第十三讲 男旦：性别之谜

- ◆ 男旦与私寓文化
- ◆ 作为“国耻”的男旦
- ◆ 作为“国粹”的男旦
- ◆ 课堂观看纪录片《梅兰芳的舞台艺术》的一部分
- ◆ 四大名旦
- ◆ “艺术化”的女性气质和“自然而然”的男性气质

#### 第十四讲 女形：女形与歌舞伎

- ◆ 歌舞伎历史
- ◆ 若众
- ◆ 《东海道四谷怪谈》
- ◆ 课堂观看歌舞伎《东海道四谷怪谈》的一部分

- ◆ 女形与浮世绘
- ◆ 关于女形的论争
- ◆ 女形的性别：被模仿的模仿者
- ◆ 女性的女形演员

#### 第六单元 女班：越剧与宝冢

##### 第十五讲 僭越舞台：中日戏剧中的女演员

- ◆ 越剧与民国晚期的上海
- ◆ 越剧十姐妹
- ◆ 宝冢歌剧：历史、剧目与美学
- ◆ 戏迷文化

##### 第十六讲 期末研究报告

- ◆ 每组学生按照预先选定的研究性题目做 20 分钟的口头报告

### Unit I: What is Theatre?

#### Lecture 1: Introduction (2-credit hours)

- Course Introduction
- Course Objectives and Overview of Assignments
- Dramatic Arts
- Theatrical Arts
- Performing Arts
- Performance
- Student Questionnaires

#### Lecture 2: Drama: The Literary Dimension (2-credit hours)

- Text
- Form
- Genre
- Playwright
- Literary Schools (Neoclassicism, Romanticism, Realism, Historical Avant-garde, etc.)
- Readership

#### Lecture 3: Theatre as a Performing Art (2-credit hours)

- Acting (Method Acting, Alienation Effect, Asian Performance, etc.)
- Directing (Stanislavsky, Brecht, Artaud, Meyerhold, Suzuki, etc.)
- Space
- Scenography
- Lighting Design
- Audience

#### Lecture 4: On the Relationship Between Gender and Theatre: Chinese and Foreign Perspectives (2-credit hours)

- Ji Yun
- Huang Fanchuo
- Mei Lanfang
- Xun Huisheng
- Plato
- Diderot
- Goethe
- Zeami
- "The Words of Ayame"

#### Lecture 5: Gender Theories: From Essentialism to Performativity (2-credit hours)

- Freud and Gender Essentialism
- Feminism
- Masculinity and Femininity
- Gender Constructionism (the French School)

- History of Sexuality
- Gender and Performativity

### Unit 2: Women in Ancient Greek Tragedies

#### Lecture 6: Medea and Ancient Greek Representation of Women (2-credit hours)

- Culture
- Space
- Women in Greek Mythology
- Poets
- *Medea*

### Unit 3: Gender Politics in Shakespearean Theatre

#### Lecture 7: Identity, Gender, Sexuality, and Family in Twelfth Night (2-credit hours)

- Renaissance Theatre
- Elizabethan and Jacobean England
- Catholicism and Anglicanism
- Shakespeare and His Rivals
- The Globe
- The First Folio
- *Twelfth Night*

### Unit 4: Nora: Ibsen and Chinese *Huaju*

#### Lecture 8: The Global Ibsen (2-credit hours)

- Ibsen
- Protestant Ethics and Capitalism
- Pathway toward Global Iconicity
- Melancholy, Feminism, and *A Doll House*

#### Lecture 9: Peer-Review Workshop (2-credit hours)

- Writing Guidelines and Q & A
- Peer-Review Workshop

#### Lecture 10: Ibsen, Women, and Chinese *Huaju* (2-credit hours)

- China and Ibsenism
- *Huaju*
- Cao Yu
- The Event of Women
- Jiao Juyin and the Beijing People's Art Theatre
- *Sunrise*



### Unit 5: *Nandan* and *Onnagata*: Female Impersonation in Chinese and Japanese Theatres

#### Lecture 11: What is Xiqu? (2-credit hours)

- *Xiqu*
- *Kunqu*
- Regional Theatres and *Jingju*'s Precursors
- *Jingju*: From Local to National
- Repertoires and Aesthetics
- Schools and Noted Performers
- How to Watch (Listen to) a *Jingju* Performance?

#### Lecture 12: Farewell My Concubine (2-credit hours)

- Screening: The First Half of *Farewell My Concubine*
- Followed by a Discussion

#### Lecture 13: *Nandan*: The Paradox of Sex (2-credit hours)

- *Nandan* and the *Siyu* Culture
- *Nandan* as a Source of National Stigma

- *Nandan* as a Source of National Pride
- Screening: *Mei Lanfang's Stagecraft*
- The Four Greatest *Dan*
- Modern *Nandan*: "Artistic" Femininity Onstage and "Natural" Masculinity Offstage

**Lecture 14: Onnagata and Kabuki (2-credit hours)**

- General History
- Wakashū
- Screening of contemporary performances of *Ghost Stories at Yotsuya*
- Tsuruya Nanboku IV, *Ghost Stories at Yotsuya*
- Onnagata and Ukiyoe
- The Onnagata Debate
- The Gender of *Onnagata* as the Imitating Imitated
- Women *Onnagata*

**Unit 6: All Female Forms: *Yueju* and *Takarazuka***

**Lecture 15: Transgressing the Stage: Actresses in Chinese and Japanese Theatres (2-credit hours)**

- *Yueju* (Zhejiang Opera) and Late-Republican Shanghai
- The Ten Sisters
- *Takarazuka*: History, Repertories, and Aesthetics
- The Fandom Culture(s)

**Lecture 16: Student Presentations (2-credit hours)**

Each student group will give one oral presentation on a topic devised in dialogue with the instructor. Possible research topics include, but are not limited to, Lu Xun and *Nandan*, The Li Yugang Phenomenon, Contemporary *Nandan*, Contemporary *Kunsheng*, Actresses and Female Masculinity in Contemporary Chinese TV Drama/Cinema, The Shūdō Culture, Dream Girls and *Takarazuka*, and Bandō Tamasaburō V and Chinese Theatre.

**18. 教材及其它参考资料 Textbook and Supplementary Readings**

**中文课程材料:**

曹禺: 《曹禺选集》, 人民文学出版社, 1961年。

董健、马俊山: 《戏剧艺术十五讲》, 北京大学出版社, 2004年。

梅兰芳述、许姬传、许来源记: 《舞台生活四十年》(第一集), 上海开明出版社, 1952年。

姜进: 《诗与政治: 20世纪上海公共文化中的女子越剧》, 社会科学文献出版社, 2015年。

**中文影像材料:**

《梅兰芳的舞台艺术》(吴祖光导演, 北京电影制片厂, 1955年)

《舞台姐妹》(谢晋导演, 上海电影制片厂, 1964年)

《霸王别姬》(陈凯歌导演, 北京电影制片厂/香港汤臣电影公司, 1993年)

**Primary Foreign Dramatic Texts in English/English Translation:**

Tsuruya Nanboku IV, "Ghost Stories at Yotsuya," in *Early Modern Japanese Literature: An Anthology, 1600-1900*, edited by Haruo Shirane (New York: Columbia University Press, 2002), 844-884.

*Medea, Twelfth Night, and A Doll House*—all from *The Bedford Introduction to Drama*, edited by Lee A. Jacobus (Boston: Bedford/St. Martin's, 2005), 134-158, 308-350, and 700-740.

**Book Chapters and Journal Articles in English:**

Butler, Judith. "Imitation and Gender Insubordination," in *Lesbian Theories, Gay Theories (After the Law)*, edited by Diana Fuss. London: Routledge, 1990. 307-320.

Brecht, Bolt. "Alienation Effect in Chinese Acting," in *Brecht on Theatre*, ed. and trans., John Willet. New York: Hill & Wang, 1992.

Chou, Huiling. "Striking Their Own Poses: The History of Cross-Dressing on the Chinese Stage." *TDR: The Drama Review* 41 (1997), no. 2: 130–152;

Ernst, Earle. "The Evolution of the Kabuki Stage," in *The Bedford Introduction to Drama*, ed. by Lee A Jacobus. Fifth Edition. Boston: Bedford, 2005. 650-651.

Fukuoka Yagoshirō. "The Words of Ayame," in *The Actors' Analects*, ed. and trans., Charles J. Dunn and Bunzō, Torigoe. New York: Columbia University Press, 1969. 49-66.

Halberstam, Jack. "An Introduction to Female Masculinity: Masculinity without Men" in *Female Masculinity*. Durham: Duke University, 1998. 1-44.

Huang Fanchuo. "Pear Garden Basics," In *Chinese Theories of Theater and Performance from Confucius to the Present*, ed. and trans., Faye Chunfang Fei. Ann Arbor: University of Michigan Press, 1999. 97-99.

Isaka, Maki. "Women *Onnagata* in the Porous Labyrinth of Femininity: On Ichikawa Kumehachi I," *U.S.-Japan Women's Journal* 30-31(2006): 105-131.

Morinaga, Maki. "The Gender of *Onnagata* As the Imitating Imitated: Its Historicity, Performativity, and Involvement in the Circulation of Femininity." *Positions: East Asia Cultures Critique* 10.2 (2002): 245-284.

Ji Yun. "Actor and Character," In *Chinese Theories of Theater and Performance from Confucius to the Present*, ed. and trans., Faye Chunfang Fei. Ann Arbor: University of Michigan Press, 1999. 89-90.

Robertson, Jennifer. "Staging Androgyny," in *Takarazuka: Sexual Politics and Popular Culture in Modern Japan*. Berkeley: University of California Press, 1998. 47-88.

Tian, Min. "Male *Dan*: The Paradox of Sex, Acting, and Perception of Female Impersonation in Traditional Chinese Theatre," *Asian Theatre Journal* 17.1 (2000): 78-97.

Wu, Guanda. "Should *Nandan* be Abolished? The Debate over Female Impersonation in Early Republican China and Its Underlying Cultural Logic." *Asian Theatre Journal* 30: 1 (2013): 189-206.

**Visual-Audio Materials:**

*Dream Girls* (directed by Kim Longinotto and Jano Williams, 1993)



**课程评估 ASSESSMENT**

19. 评估形式 Type of Assessment	评估时间 Time	占考试总成绩百分比 % of final score	违纪处罚 Penalty	备注 Notes
出勤 Attendance				
课堂表现 Class Performance				
小测验 Quiz				
课程项目 Projects				
平时作业 Assignments		50%		两次小论文和一次课堂小报告（中文或英文）
期中考试 Mid-Term Test		15%		期中研究进度报告（中文或英文）
期末考试 Final Exam				



<b>期末报告</b> <b>Final Presentation</b>	35%		一篇期末研究性论文和一次期末课堂报告（中文或英文）
其它（可根据需要 改写以上评估方 式） <b>Others (The above may be modified as necessary)</b>			

20. 记分方式 **GRADING SYSTEM**

<input checked="" type="checkbox"/> A. 十三级等级制 <b>Letter Grading</b> <input type="checkbox"/> B. 二级记分制（通过/不通过） <b>Pass/Fail Grading</b>
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**课程审批 REVIEW AND APPROVAL**

21. 本课程设置已经过以下责任人/委员会审议通过  
**This Course has been approved by the following person or committee of authority**

所列英文文献无敏感信息，同意开课。
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