



ASIAN 356 / RCHUMS 374 - 001  
**Contemporary Chinese Performance Culture**  
当代中国表演艺术文化

Instructor: Dr. Emily Wilcox  
Office Location: South Thayer 5159 (5<sup>th</sup> Floor)  
Office Hours: Wednesdays, 3-5pm and by appointment.  
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Course Time and Location: MW 11:30-1:00PM, 1405 East Quad

**Course Description**

This course examines twenty-first century Chinese culture through the lens of performance. Starting with the 2008 Beijing Olympic Opening Ceremonies, the course uses significant works as case studies to examine a range of genres in 21<sup>st</sup>-century Chinese performance culture: global mass mediated performance, avant-garde theater, modern dance, tourism productions, popular music concerts, acrobatics, intercultural Chinese opera, television, and Chinese musicals. Students will learn to examine these works as cultural texts embedded in local, national, and global histories. They will become fluent in the landscape of performance culture in China, including major artists, organizations, and ideas. In addition, students will become familiar with important thematic and theoretical approaches in Chinese performance and media studies.

**Prerequisites**

NONE. No prior knowledge of Chinese language or culture is required to enroll in this class. All required readings and discussions will be held in English.

**Learning Objectives**

This course meets the expectations for culture content courses in Asian Studies and for the general Humanities requirement. Thus, it is designed both for students with a particular

interest in Asian language and culture and for students with little prior knowledge of Asian studies who are taking the course to expand their general broad knowledge of the arts and humanities. To meet both of these requirements, students in this class will:

- Learn about the major styles of performance that exist in contemporary China, and understand their development in the context of historical, political, economic, and social change during the 20<sup>th</sup> and 21<sup>st</sup> centuries;
- Become familiar with important artists in the world of contemporary Chinese performance culture;
- Gain experience watching and analyzing influential contemporary Chinese performance works, through structured reading, viewing, and writing assignments;
- Appreciate and understand ways in which performance culture in China differs from that in other parts of the world, especially the United States, and reflect on these differences in the context of cross-cultural comparison and global exchange;
- Conduct independent research on a topic of the student's choice related to the course, and have an opportunity to publish this research on a website dedicated to expanding awareness about Chinese performance culture to English-speaking audiences.

**Required Texts:**

Frederick Lau. 2008. *Music in China: Experiencing Music, Expressing Culture*. New York, Oxford: Oxford University Press (includes accompanying music CD)  
→ Available for purchase at Crazy Wisdom Bookstore 114 S. Main St, Ann Arbor, MI 48104 (Books are currently on order, please sign up for a copy)

Course Reader (includes readings and videos, available for free on Canvas)

Note: There will be no laptops or electronic readers allowed in class. Students are advised to print out hard copies of the readings that they can bring and reference during class discussions.

**Grading**

Students will be evaluated on the following work (see explanations below):

Attendance and Participation	15%
Performance Responses (5)	25%
Quizzes	20%
Research Presentation	10%
Midterm	15%
Final Project Blog	15%

Attendance and Participation: In-class discussions and explorations of the assigned readings and viewings are a very important part of this class, in which all students are expected to be active participants. Students will be given a grade at the end of each week that assesses their in-class participation for that week. The average of these weekly grades will constitute the overall participation grade. Participation grades will be given on a scale of 0-7, taking into account the following factors: attendance, timeliness, respect for other students and for the instructor, contribution to large group discussions, contribution to small group discussions, attendance at office hours (see note below), preparedness (bringing assigned readings to class, having completed the assignment for the day) and level of intellectual engagement as demonstrated in quality of contributions in all of the above. The lowest participation grade will be dropped.

Office Hours: Office hours present a precious opportunity for you to get to know the professor, to get advice on your assignments, and to get questions answered about course material. Take advantage of them! You are expected to attend office hours twice during the semester, including

once during the first half of the semester (before fall break). You can use office hours to talk about ideas for your research presentation and/or final project, to get feedback on a recent assignment, or to talk about the class and your interests in general. Times and locations can be found at the top of this syllabus. You do not need an appointment to attend regular office hours.

Performance Responses: In Units I and III, Performance Responses take the place of exams. They present an opportunity for you to formulate and defend your own analysis of the five longer Case Study performances we watch and discuss in this course. Each Performance Response will be approximately 2-3 pages double-spaced, and you will be given a prompt to guide your response. Further instructions for each Performance Response will be posted on Canvas. Due dates can be in the Schedule below. Late assignments will be accepted with a 15% penalty.

Quizzes: Periodically, the professor will give pop quizzes at the beginning of class to assess students' preparation of the assigned readings and viewings for that day. Unlike assignments, there will be no prior warning for quizzes, which could happen at any time. Quizzes are designed to provide incentives for keeping up with the course readings, as well as a system to identify and reward students who consistently complete the reading and viewings on time. If a student is absent or late on the day of a quiz, s/he may make it up within two weeks with a 50% penalty. The lowest quiz grade will be dropped.

Research Presentation: Students will be required to give one research presentation, alone or with a classmate, on a key artist in contemporary Chinese performance culture. The specific individuals and dates of presentations are listed in the Schedule below, and students will sign up for their presentation dates on the first day of class. The goal of the research presentations is to allow you to conduct independent research to gain a deeper understanding of this artist, then to combine oral presentation and multi-media to share what you learn with the class. Research Presentations should cover the following material:

- Biographical information about the individual;
- At least two major works associated with the individual (either specific artistic works or larger artistic or political movements);
- The relevance of this individual to the course themes, reading, and/or viewings;
- Your own evaluation of why the individual is important and/or what he or she has contributed to contemporary Chinese performance culture.

Research presentations will last between 12 and 15 minutes, and they must include both of the following elements: 1) a video component of approximately 2-5 minutes in total (could be several smaller clips) not from one of the required viewing assignments; 2) an interactive element that engages your classmates in active participation in some way; 3) a final slide that includes a bibliography of sources used in your research. Students should email their presentation slides to me at [ewilcox@umich.edu](mailto:ewilcox@umich.edu) by 11:30 AM on the day of their presentation. Each presentation will receive one grade, so students who choose to work in pairs will receive the same grade. A grading rubric will be posted on Canvas for students to view ahead of time.

Midterm: There will be one in-class Midterm at the end of Unit II. The midterm will consist of short answer responses and one essay question. It is designed to serve as a review of key concepts and terms that will be important foundations for the material covered in the second half of the class. A Study Guide for the Midterm will be posted on Canvas one week before the Midterm. Content will include materials from the assigned readings, viewings, student presentations, and in-class discussions in Units I and II.

Final Project: In Unit IV, students will complete a final media project for this class, using the Wordpress website “Contemporary Chinese Performance Culture”: <http://ccpc.asian.lsa.umich.edu>. The goal of this website is to provide knowledge about contemporary Chinese performance culture to English-speaking audiences around the world. Students will select one topic of interest from the course (a specific artist, cultural movement, performance series, etc.) to explore in more depth and present to the public via a blog post. Students are expected to do some outside research for this project, although a large part of the assignment will be to contextualize the selected topic in the material learned in class during the semester. Students will be introduced to Wordpress through in-class workshops, and there will be technology assistants on-hand to help students with any problems they may encounter in using the Wordpress technology. The professor will provide students assistance with locating primary sources and supporting research material. Students are also encouraged to reach out to UM reference librarians to help with their research.

### **Additional Course Policies**

Disabilities and Special Accommodations: This course is intended to be accessible to students with all abilities and special circumstances. Students needing special accommodations for documented disabilities or other reasons should present requests in writing within the first two weeks of classes in order to ensure plans can be made to comply with these needs.

Language: Chinese-language options will be provided for some performance viewings. These materials are completely optional, and quizzes will be based on the English-language version. Students who can read Chinese are encouraged to take advantage of Chinese source materials for your student presentations and final research projects. However, all assignments must be submitted in English.

Videos: Due to the audio-visual nature of performance culture, students will frequently be required to watch performance videos as part of the homework for this course. Some materials are posted in the Canvas “Media Gallery.” However, the majority of videos will be viewed on Youtube or Vimeo. You can find these links in the Schedule below. If you do not have access to Internet to stream videos at home, you may use a UM computer lab on campus to view the videos, such as the Language Resource Center or the Askwith Media Library.

Required Performance Viewing: There is one required live performance viewing for this course. The time of this event is the evening of Tuesday, March 29<sup>th</sup> at 7:00-9:30 PM. The performance will take place in the Power Center and admission is free. Please make note of this on your calendar and plan ahead. You are welcome to bring friends to this event.

Extensions/Absence Policy: There will be no extensions for assignments in this class. In general, if an assignment is turned in late, the assignment will be accepted but will receive a penalty. In the event that a student is absent the day of a quiz, he/she may make up the quiz or exam without a penalty only if proof can be provided of a serious reason for the absence. This could include a doctor’s note or documentation of required campus business. All absences will result in a lowering of the Attendance and Participation grade for that week unless the absence is excused.

Academic Integrity and Plagiarism: Plagiarism will result in an automatic failing of this course and possible disciplinary action by the University. It is your responsibility to understand the rules of plagiarism and to cite your sources appropriately in assignments for this course. For your own benefit, please read the following explanation of plagiarism as defined by the UM: <http://www.lib.umich.edu/academic-integrity/understanding-plagiarism-and-academic-integrity>

Extra Credit: There are several extra credit opportunities available throughout the semester, as listed in the Schedule below. Students who attend these events should submit a one-paragraph response using the “Extra Credit” assignment on Canvas. Each Extra Credit event attended will translate to a .5% increase on the final course grade. If students identify an event related to Chinese performance culture that is not listed on the syllabus, they may propose this to be added to the list of approved events. Students may submit a maximum of 6 extra credit assignments.

UROP: I am currently seeking the assistance of UROP students to assist me with a book project related to Chinese dance. If you are a UROP student interested in working on this project, please send me an email describing your qualifications and interests.

Classroom Community: All students are of equal importance and value in this classroom. If you ever feel that your ability to participate and learn in this class is limited by the behavior of the professor or of other students, please let the professor know immediately so that change can be made. The professor welcomes student input at all times and on all aspects of the class. In the process of humanistic inquiry, we may at times differ in our ideas and our personal experiences. Let us join in celebrating these differences (and similarities, when they arise!), and let us work together to make this classroom safe space for the expression of all views and all backgrounds.

## SCHEDULE

### **Week 1: Course Introduction**

Wednesday, Jan 6

Course Introduction, no assigned readings

## **UNIT I. Thinking Through Performance**

### **Week 2: *Introduction to Performance and Performance in China***

Monday, Jan 11 – What is Performance?

Reading: Elizabeth Bell. 2008. Selections from *Theories of Performance*, London: Sage. pp. 12-14, 15-25, 35-54, 72-73, 130-132, 137, 140.

Wednesday, Jan 13 – Performance in China

Reading: Erica Brindley Fox. 2012. “Music in State Order and Cosmic Rulership,” In *Music, Cosmology, and the Politics of Harmony in Early China*, Albany: State University of New York Press. pp. 25-42.

- Research Presentation: Zhang Yimou 张艺谋 (Director)

Optional Extra Credit Opportunity:

Friday, Feb 15 – Lecture: “Introduction to Contemporary Chinese Folk Dance”

12:00pm-1:00pm Michigan League Pendleton Room (Free)

More information here: <http://www.confucius.umich.edu/events>

### **Week 3: Case Study #1—*The Beijing Olympics Opening Ceremonies (2008)***

Monday, Jan 18 – NO CLASS

Martin Luther King, Jr. Day Holiday

Wednesday, Jan 20 – Performing China for/with the World

Reading: Susan Brownell. 2008. "Introduction: What the Olympic Games Mean to China." In *Beijing's Games: What the Olympics Mean to China*, pp. 1-17.

Viewing: *Beijing 2008 Olympic Opening Ceremony*. English NBC version (Canvas)

\*Research Presentation: Shen Wei 沈伟 (Choreographer)

Optional Extra Credit Opportunity:

Sundays, Jan 24, 31 & Feb 7, 21– Workshop: "Chinese Dance Workshop: Neotraditional Styles"

3-5pm North North Quad Space 2435, 105 South State Street (Free)

More information here: <http://www.confucius.umich.edu/events>

**Week 4: *Interpreting the Opening Ceremonies***

Monday, Jan 25 – Finding Meaning in Spectacle

Chwen Chwen Chen, Cinzia Colapinto, and Qing Luo. 2012. "The 2008 Beijing Olympics Opening Ceremony: Visual Insights Into China's Soft Power" *Visual Studies* 27(2): 188-195.

Francesca R. Sborgi Lawson. 2011. "Music in Ritual and Ritual in Music: A Virtual Viewer's Perceptions about Liminality, Functionality, and Mediatization in the Opening Ceremony of the 2008 Beijing Olympic Games." *Asian Music* 42(2): 2-18

\*Research Presentation: Liu Yan 刘岩 (Dancer)

Optional Extra Credit Opportunity:

Tuesday, Jan 26<sup>th</sup>. "Above Ground: 40 Moments of Transformation" Lecture and Art Exhibit on Chinese Feminist Activism

4:10pm-5:30pm Lane Hall Room 2239 (free)

Talk in Chinese with English translation

<http://events.umich.edu/event/26874>

Wednesday, Jan 27 – One Performance, Many Interpretations

PERFORMANCE RESPONSE #1: due Wednesday, Jan 27 by 11:30 AM on Canvas.

**UNIT II: Varieties of Chinese Performance**

**Week 5: *Contemporary Chinese Music***

Monday, Feb 1 – National Music and the Modern Chinese Orchestra

Viewing: *History of Chinese Music Instruments*, documentary in 2 parts (Youtube):

<https://www.youtube.com/watch?v=IFumRt38H4M> (part 1)

[https://www.youtube.com/watch?v=iPj9\\_EgX0W8](https://www.youtube.com/watch?v=iPj9_EgX0W8) (part 2)

Reading: Frederick Lau. 2008. "Constructing National Music." In *Music in China: Experiencing Music, Expressing Culture*. New York, Oxford: Oxford University Press, pp. 30-58 (includes listening assignments in CD).

\*Research Presentation: Peng Liyuan 彭丽媛 (Singer)

Wednesday, Feb 3 – Modern Chinese Popular Music

Reading: Frederick Lau. 2008. "Musical Interfaces Between East and West." In *Music in China: Experiencing Music, Expressing Culture*. New York, Oxford: Oxford University Press, pp. 86-

116 (includes listening assignments in CD).

Viewing: Examples of Chinese Popular Music from the 1930s to the present (Youtube):

<https://www.youtube.com/watch?v=f88dOZ2WtSc> (music scenes in 1937 film *Street Angel*)

[https://www.youtube.com/watch?v=WdUsCamp\\_zA](https://www.youtube.com/watch?v=WdUsCamp_zA) (live performance in 2013 by Mongolian Folk Metal band Tengger Cavalry)

<https://www.youtube.com/watch?v=a-8fbtlrP30> (interview with director of Tengger Cavalry)

\*Research Presentation: Tan Dun 谭盾 (Composer)

### ***Week 6: Contemporary Chinese Dance***

Monday, Feb 8 – Beyond “Tradition” and “Modernity”

Reading: Emily E. Wilcox. Forthcoming. “Dynamic Inheritance: Representative Works and the Authoring of Tradition in Chinese Dance” *Journal of Folklore Research* Special Issue: “Faces of Tradition,” Levi Gibbs, ed., pp. 1-30.

Viewing: Modern icons of Xinjiang dance from the 1950s to the present (Youtube):

<https://www.youtube.com/watch?v=vj2QRGHQPBE> (Kangba'erhan, performing c. 1950)

<https://www.youtube.com/watch?v=95VWsZ1ZKcM> (Aytila, performing in a 1959 dance film)

<https://www.youtube.com/watch?v=zvVPctKHHfM> (Gulmira Mamat, performing in 2014 on China's *So You Think You Can Dance*)

\*Research Presentation: Dai Ailian 戴爱莲 (Dancer)

### ***Wednesday, Feb 10 – CHINESE DANCE WORKSHOP***

Guest Instructor: Jin Ni 金妮, Visiting Artist in the UM Department of Dance, Jan-Dec. 2016

Important: Today's class will meet in the Dance Building Studio A, located at 1310 N University Ct, Ann Arbor, MI 48104 (Behind the CCRB, near corner of Geddes and Observatory). Please wear clothes you can move in. No experience required!

Optional Extra Credit Opportunity:

Friday, Feb 12 – Concert: “A Great Distance: Chinese Art Song”  
7:30pm-9:30 PM Britton Recital Hall, Moore Building

1100 Baits Drive, Ann Arbor (Free)

More information here: <http://www.confucius.umich.edu/events>

### ***Week 7: Contemporary Chinese Theater***

Monday, Feb 15 – History of Chinese Theater

Reading: James R. Brandon. 1993. “China” and “Hong Kong.” In *The Cambridge Guide to Asian Theatre*. Cambridge: Cambridge University Press, pp. 26-63.

\*Research Presentation: Mei Lanfang 梅兰芳 (Peking opera performer)

Optional Extra Credit Opportunity:

Tuesday, Feb 16 – Roundtable with David Henry Hwang, Bright Sheng, and Tim Yip on “Dream of Red Chamber, the Opera”

12:00-1:30pm, Room 1636 School of Social Work Building (Free)

More information here:

<http://www.ii.umich.edu/lrccs/eventsprograms>

### ***Wednesday, Feb 17 – Contemporary Taiwanese Theater***

GUEST SPEAKER: Stan Lai 赖声川

Reading: Hsieh Hsiao-Mei. 2010. “Music From a Dying Nation: Taiwanese Opera in China and

Taiwan During World War II.” *Asian Theatre Journal* 27(2): 269-285.

Reading: Yomi Braester. 2008. “In Search of Point Zero: Stan Lai’s Drama and Taiwan’s Double Identities.” *Journal of Contemporary China* 17(57): 689-698.

\*Research Presentation: Stan Lai 赖声川 (Director)

### ***Week 7: Contexts and Communities of Performance***

Monday, Feb 22 – CCTV Spring Festival Eve Gala

Reading: Jin Liu. 2010. “Ambivalent Laughter: Comic Sketches in CCTV’s ‘Spring Festival Eve Gala.’” *Journal of Modern Literature in Chinese* 10(1): 104-121.

Viewing: Comedy Sketches in CCTV Galas:

<https://www.youtube.com/watch?v=15qr1jQ1M0E> (“Yesterday, Today, and Tomorrow”)

<https://www.youtube.com/watch?v=m1RFtd15gxA> (“Zhao Benshan and others cut out of Chinese New Year Gala”)

\*Research Presentation: Zhao Benshan 赵本山 (Comedian)

Wednesday, Feb 24 – IN-CLASS MIDTERM

A Study Guide will be distributed on Canvas.

### **Week 9: WINTER BREAK**

Monday, Feb 29 – NO CLASS

Wednesday, Mar 2 – NO CLASS

## **UNIT III: Innovators in Contemporary Chinese Performance**

### **Week 10: Case Study #2: Jay Chou’s *The Era World Tour* (2010)**

Monday, Mar 7 – Jay Chou and Mandopop Hybridity

Reading: Wei-Hsin Lin. 2013. “Jay Chou’s Music and the Shaping of Popular Culture in China.” In *Popular Culture in Asia: Memory, City, Celebrity*. Palgrave MacMillan, pp. 206-219

Viewing: Jay Chou Music Videos (Youtube)

<https://www.youtube.com/watch?v=qct0JLjaHDc> (“East Wind Breaks”)

English Lyrics: <http://jaychoustudio.com/jay-chou-translations/east-wind-breaks/49>

<https://www.youtube.com/watch?v=0p6pNWxpCKw> (“Dad, I Have Come Back”)

English Lyrics: <http://jaychoustudio.com/jay-chou-translations/dad-i-have-come-back/12>

<https://www.youtube.com/watch?v=j5sTKJeTegs> (“Nunchuks”)

English Lyrics: <http://jaychoustudio.com/jay-chou-translations/nun-chuks/19>

<https://www.youtube.com/watch?v=aaM7qG2ycjk> (“Hair Like Snow”)

English Lyrics: <http://jaychoustudio.com/jay-chou-translations/hair-like-snow/81>

[https://www.youtube.com/watch?v=9o20U91aJdg&list=PLGuohxIRpEft85QS\\_hPUw3yb5vaeW](https://www.youtube.com/watch?v=9o20U91aJdg&list=PLGuohxIRpEft85QS_hPUw3yb5vaeW)  
Ta27 (“Cowboy On the Run”)

English Lyrics: <http://jaychoustudio.com/jay-chou-translations/cowboy-is-very-busy/112>

<http://jaychoustudio.com/jay-chou-translations/fragrance-of-rice/123> (“Fragrance of Rice”)

English Lyrics: [https://www.youtube.com/watch?v=sHD\\_z90ZKV0](https://www.youtube.com/watch?v=sHD_z90ZKV0)

\*Research Presentation: Jay Chou 周杰伦 (Musician)

Wednesday, Mar 9 – Jay Chou and the Transnational Sinosphere

Reading: Anthony Fung. 2008. “Western Style, Chinese Pop: Jay Chou’s Rap and Hip-Hop in China.” *Asian Music* 39(1): 69-80

Viewing: Jay Chou *The Era World Tour* (Canvas)

\*Research Presentation: Faye Wong 王菲 (Musician)

PERFORMANCE RESPONSE #2: due Friday, Mar 11, by 12:00 NOON on Canvas.

**Week 11: Case Study #3: Meng Jinghui's 1999 *Rhinoceros in Love***

Monday, Mar 14 -- Experimental Theater in China

Reading: Liang Fei. 2006. "Meng Jinghui, Pioneer of Experimental Theatre in China." *Canadian Social Science* 2(3): 96-99.

Viewing: *Rhinoceros in Love*. English subtitled version (Canvas) –OR–

Optional Chinese only version here: <http://www.youtube.com/watch?v=aWhHPhXAoRM>

\*Research Presentation: Meng Jinghui 孟京辉 (Director)

Wednesday, Mar 16 -- Testing the Boundaries of Avant-Garde

Reading: Rossella Ferrari. 2012. "The Loner and the Crowd: *Rhinoceros in Love*." In *Pop Goes the Avant-garde: Experimental Theatre in Contemporary China*. London and New York: Seagull Books, pp. 275-289.

Reading: Yuwen Hsiung. 2009. "Emotion, Materiality, and Subjectivity: Meng Jinghui's *Rhinoceros in Love*." *Asian Theatre Journal* 26(2): 250-259.

\*Research Presentation: Wen Hui 文慧 (Choreographer)

PERFORMANCE RESPONSE #3: due Friday, Mar 18, by 12:00 NOON on Canvas.

Optional Extra Credit Opportunity:

Friday, Mar 18 – Lecture: "A.B. Marx, Hegel and the Challenge of Chinese Music History"

5:00-6:00 PM Watkins Hall, Earl V. Moore Building

1100 Baits Dr. Ann Arbor Michigan

More information here: <http://www.confucius.umich.edu/events>

**Week 12: Case Study #4: Yang Liping's *Dynamic Yunnan* (2004)**

Monday, Mar 21 – Rise of the Peacock Princess

Reading: Ting-Ting Chang. Forthcoming. "Negotiating Chinese Identity Through a Double-Minority Voice and Women's Dancing Body on the Global Stage: Yang Liping's *Spirit of the Peacock* and Beyond." In *Dancing East Asia*, Emily Wilcox and Katherine Mezur, ed., pp. 1-40

Viewing: Development of Peacock Dance

[https://www.youtube.com/watch?v=5\\_2TzhmaYN0](https://www.youtube.com/watch?v=5_2TzhmaYN0) (re-created male peacock dance with "jiazi")

[https://www.youtube.com/watch?v=shKoG\\_krYJc](https://www.youtube.com/watch?v=shKoG_krYJc) (Jin Ming's 1957 "Peacock Dance")

<https://www.youtube.com/watch?v=yoXNG2n3GiY> (Yang Liping's 1985 "Spirit of the Peacock" solo)

<https://www.youtube.com/watch?v=7fkWodunfAw> (Yang Liping's 2012 "Love of Peacock" duet)

\*Research Assignment: Yang Liping 杨丽萍 (Dancer/Choreographer)

Wednesday, Mar 23 – The 'Original Ecology' Brand

Reading: Wang Jin. 2015. "Analysis of the Inheritance and Development of Original Ecology Music." *Cross-Cultural Communication* 11(3): 106-109

Viewing: Introduction and Interview on Yang Liping's *Dynamic Yunnan* (Youtube):

<http://www.youtube.com/watch?v=01SCRGSdxTw>

Viewing: *Dynamic Yunnan* (Youtube):

<http://v.ku6.com/show/37vB5uEgnu2Gu3Ou.html>

\* Research Assignment: Zhao Liang 赵梁 (Choreographer)

PERFORMANCE RESPONSE #4: due Friday, Mar 25, by 12:00 NOON on Canvas.

**Week 13: Case Study #5: William Sun and Faye Chunfang Fei's *Hedda, or Aspiration Sky High* (2006)**

Monday, Mar 28

Viewing: *Hedda, or Aspiration Sky High*. See video here with English subtitles (Vimeo):

<http://vimeo.com/79281206>

Reading: Ibsen, Henrik. 1890. *Hedda Gabler: A Play in Four Acts*.

\*Research Assignment: Yuan Xuefen 袁雪芬 (Shaoxing opera performer)

➤ **REQUIRED PERFORMANCE VIEWING:**

Tuesday, March 29<sup>th</sup>: "Hanggai Mongolian Folk Rock Concert" 7-9:30pm Power Center (Free)

More information here: <http://www.confucius.umich.edu/events>

Wednesday, Mar 30

Reading: Emily E. Wilcox. 2014. "Meaning in Movement: Adaptation and the Xiqu Body in Intercultural Chinese Theatre." *TDR: The Drama Review* 58:1 (T221) Spring 2014: 42-63

\*Research Assignment: David Henry Hwang (Playwright)

PERFORMANCE RESPONSE #5: due Friday, Apr 1, by 12:00 NOON on Canvas.

**UNIT VII: Blogging Contemporary Chinese Performance – Final Projects**

**Week 14: Final Project Preparation**

Monday, Apr 4 – Getting Acquainted with the Blog and Word Press

Reading/Viewing: Samples from 2013 Student Blogs (skim entire site; read at least 5 examples of your choice) <http://ccpc.asian.lsa.umich.edu>

In class: Word Press Workshop

Wednesday, Apr 6 – Final Project Planning and Preparation

In class: Research Workshop

\*Final Project Proposals due in class

**Week 15: Research Presentations**

Monday, Apr 11

Final Project Presentations

Wednesday, Apr 13

Final Project Presentations

**Week 16: Research Presentations**

Monday, Apr 18

Final Project Presentations

\*\*Final Projects are due on Tuesday, April 26<sup>th</sup> at 3:30pm.