The following is a list of English-language scholarly writings on Chinese dance, broadly conceived, published from the 1950s through 2012. In order to capture the widest possible range of sources, the topics covered in these publications include dance-related activities of all kinds practiced by Chinese populations in China, Taiwan, and in the global Chinese diaspora. Publications on dances of ethnic groups included in the PRC ethnic minority classification system are in most cases included, as are publications on Chinese dance scholarship and criticism. Temporally, the topics range from ancient to contemporary periods. In some cases, books on Asian performance that include a section on Chinese dance are included when they represent a significant contribution to the field. In format, the publications listed here range from encyclopedia entries to books, and they include articles, theses, edited volumes, and conference proceedings. In some cases, individual essays from edited collections are given separate listings even when the volume in which they are contained is also listed. The reason for this is to provide the broadest coverage of scholars’ names and titles to give a sense of the composition of the field.

The motivation for creating this list is a recognition of the relative lack of in-depth scholarship on Chinese dance currently available in English, in comparison both to English-language research on other forms of Chinese performance and to Chinese-language scholarship on Chinese dance. Were a similar bibliography to be made using Chinese-language publications on Chinese dance, the list would be many times as long as this one, since the study of Chinese dance in Chinese already constitutes a vibrant, institutionalized, and prolific field of research. Likewise, a survey of English-language sources on xiqu 戏曲 (Chinese indigenous theater),
Chinese music, or even huaju 話劇 (spoken drama) would yield a far greater number of publications than are listed below. It is under these circumstances that this bibliography was created and it is with two hopes in mind that it is has been offered up: one, that it will provide awareness of the existing English-language research on Chinese dance so that works on Chinese dance will be included in greater numbers in course syllabi and literature reviews; and two, that obvious lacunae will inspire new research.

While some materials have certainly been left out of this list in error, the list does aim to be exhaustive and to provide a picture of the current “state of the field” of English-language work on Chinese dance. Sources were identified using major search tools such as the Bibliography of Asian Studies, UMI Proquest Digital Dissertation Database, WorldCat, and ArticlesPlus, as well as the author’s personal scholarly network. Inadvertent omissions likely reflect the author’s location and bias as an American scholar working primarily in the PRC. Efforts have been made to make the list as extensive as possible, and suggestions for additional items not included here are enthusiastically welcomed. Journalistic writings and short performance reviews have for the most part been omitted from this list (with the exception of biographical works and memoirs that offer significant original material for the English reader), and it instead focuses on publications with a scholarly focus. Reviews found in Beijing Review and Chinese Literature have not been included.

Serious research into Chinese dance practiced in communities where English is not the primary language demands use of sources published outside the English language. An enormous wealth of materials is available in Chinese, including dance encyclopedias, dictionaries, curriculum guides, textbooks, personal memoirs, essay collections, and an enormous and growing field of academic monographs and scholarly articles. The list presented here is meant to serve as a guide for scholars and students interested in what is available on Chinese dance in English, with the knowledge that the English-language sources are extremely limited in comparison to what is available outside English. This bibliography serves as a potent reminder, therefore, of the need for multilingual research, as well as of the paucity and lop-sidedness of scholarship on any topic when looked at from only the viewpoint of what has been published in one language, even when that language is as hegemonic as English.
Alexandrakis, Aphrodite (2006)  

Bai, Di (2010)  

Bernstein, Richard (2011)  

Bowers, Faubion (1956)  

Brown, Estelle T. (1978)  

Brownell, Susan (2005)  

Chan, Vanessa S. (1990)  

Chang, Eileen (2005 [1945])  

Chang, Shih-Ming Li, and Lynn E. Frederiksen (2009)  

Chang, Szu-Ching (2011)  

Chang, Ting-Ting (2008)  
“Choreographing the Peacock: Gender, Ethnicity, and National Identity
CHINOPERL Papers No. 31


Chao, Chi-Fang (2009)

Chee, Wai-Ling Maria (1984)

Chen, Ching-Yun (2008)

Chen, Ya-Ping (2003)

Chen, Ting (1994)

Chen, Ying-Chu (2008)

Chen, Yu-shi (1985)


Cheng, Duanzi (2011)
“Musings on the Ruptures: Examining the Circulations of Chinese

Chiang, Shiaw-chin (1985)

Christopher, Luella Sue (1979)

Chua, Adam Yuet (2006)

Chung-kuo wu chü t’uan (1972[1970])

Craine, Debra, and Judith Mackrell (2000)

Cui, Xianxiang (2010)

Dai, Ailian (1986)

Davies, Gloria, and M. E. Davies (2010)


Delza, Sophia (1958)

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Dong Jiang (2007)

Erickson, Susan N. (1994)
“Twirling Their Long Sleeves, They Dance Again and Again. . .’: Jade Plaque Sleeve Dancers of the Western Han Dynasty.” Ars Orientalis 24: 39–63.

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Gerdes, Ellen (2008)
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Hsiao, Li-ling (2010)

Hsu, Fengchen (2001)

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Huang, Alexander C.Y. (2009)

Hung, Chang-tai (2005)

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“Yangge: The Dance of Revolution.” Mao’s New World: Political
WILCOX, English-Language Publications on Chinese Dance


International Dance Conference, Congress on Research in Dance (2004)
_Dance, Identity, and Integration: Tributes to the Late Carl Worz and Muriel Topaz_. Taipei: Conference Proceedings, Taipei National University of the Arts.

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James Farrer (2000)

Kimbrough, Andrew (2004)

Komlosy, Anouska (2008)

Kwan, SanSan (2003)
“Hong Kong In-Corporated: Falun Gong and the Choreography of Stillness.” _Performance Research_ 8.4: 11–20.

_________ (2003)

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_________ (2010)
“Performing a Geography of Asian America: The Chop Suey Circuit.”
*The Drama Review: TDR* 55.1: 120–36.


Kwok, Madeline (1984)


Lau, William (1991)

Lee, Huei-mei (1985)

Lee, Tien-min (1985)

Lee, Yin-shiu (1985)
Letoto, Diane (2009)  

Li Beida (2006)  

Li Cunxin (2003)  
_Mao’s Last Dancer_. Penguin Books, Ltd.

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Li, Ji (2012)  

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Lin, Wei-Yü (2005)  

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Minarty, Helly (2005)


Mueggler, Erik (2002)


Ou Jian-ping (1989)

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Sung, Bih-Tau (1994)

Su, Xiaobo, and Peggy Teo (2008)

Su, Ying-Hui (1980)

Standaert, Nicolas (2006)

Strauss, Gloria B. (1975a)

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Strauss, Gloria, Camella Wing, and Lueng Yuen-wah (1977)
Strauss, Gloria B., and Chu Liren (a.k.a., Zhu Liren) (1981)

Swift, Mary (1973)

Tan, Sooi Beng (2007)

Thompson, Laurence G. (1987)

Tsao, Willy (1995)

Um, Hae-kyung (2005)

Wall, Geoffrey, and Philip Feifan Xie (2005)

Wang, Kefen (1985)

Wang, Yuanlin (1990)

Wei, Ling-Chen (2010)
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Xu Suyi (1998, 2005)

Yang Meiqi (1995)


Zhang, Qingjie (2003)

Zhao, Yanshe (2000)
