Seminar: Mondays 2.10-4pm  
Viewings: Tuesdays 7.30-c.9.30pm  
Instructor: Robert Barnett

Prerequisites
This will be a 4000 level seminar, open to all students. It will study Tibetan and Inner Asian films and television dramas as a form of political and cultural history. No prior knowledge of the region or of the languages is required and all films shown will be subtitled in English. Almost all of the films are rare, or there is only one copy, so some films will be low quality in terms of color and technical reproduction.

Objectives
The course will use films and television produced in Tibet and Inner Asia as a way of prompting questions about aspects of the history of these areas and of their integration within China since the 1950s. At the same time it will look at ways in which varying notions of the state, nationality, culture and politics have been expressed and constructed at different times and in contested ways, particularly through film and other visual media. It will follow the history of the CCP’s policies towards Tibet, Inner Mongolia and Xinjiang by sketching the development of regional language media, the various phases of Tibetan-Chinese film co-operation, and the points of stress indicated by cases of post-distribution censorship. These will be compared with examples of cinema from Mongolia and discussed within the larger framework of "small nation/ality" cultures.

Method
The course will show samples of major cinematic and television productions as well as extracts from secondary types of programming such as TV comedy shows and concerts, advertisements, news items and trailers. It will include work from the exile communities of the relevant nationalities, but it does not include western films about Tibet, Xinjiang or Mongolia, except where they are significant co-operative projects with local artists and film-makers.

The course will be interdisciplinary, using approaches from film studies, history and anthropology. Course-packs will be prepared containing all the required readings.

Requirements
Students will be required to attend all classes and complete all assigned readings. They will watch one or two films each week in one of the weekly viewing sessions or, in exceptional cases, in their own time, if copies are available. The films will not be shown in the class. Students will keep a film diary or record of each film they watch, and they will post these to the instructor and the rest of the class, so that they can be circulate to the rest of the class for discussion. Each student should prepare questions for the discussion each week. One or two students will take responsibility for each week's seminar, for which they will read the optional readings, present summaries or analyses of them, and lead the seminar for that session. There will be a mid-term paper (analysis of a sample film scene written by the student) and a final paper (a research paper based on a visual product chosen by the student, or a series of research entries for an on-line glossary about Inner Asian film), both of which will be take-home essays.

Evaluation
Grades will be assessed according to class participation, seminar presentations, class attendance and two written pieces of work - a midterm paper and a final paper. Please don't miss any of the seminars. Please explain in advance if there is some compelling reason why you can't come.
Syllabus and Readings
Note: This list gives all the required readings, with optional readings added as an appendix. Further readings may be added later. Readings marked with an asterisk (*) are not included in the reading pack. If you are a graduate student you should read the required readings and at least one of the longer optional readings each week. All students should skim read all the required readings and at least skim the optional readings.

1. The context: questions of nationality, film and genre

Briefing packs on Tibetan history, Regional terms, Party-Government structure, and administrative terms. See the Courseworks site for these.

2. Recording Liberation, 1950-1966: Freeing a Nationality from its Past

Nongnu (“The Serf”, Li Jun, 1963)

See the Courseworks site for the script.

Readings:
Owen Lattimore, Inner Asian Frontiers of China, American Geographical Society Research Studies No. 21, 1940, pp. 3-20
Paul Clark, Chinese Cinema: Culture and Politics since 1949, Cambridge; Cambridge University Press, 1987, pp. 94-125

See below for optional readings

3. Propaganda and the Ethnic Model Hero: Inner Mongolia and the Cultural Revolution

Caoyuan yingxiong xiao jiemei (“Little Sisters of the Grassland”), Shanghai Film Studios (animation), 1973

See the Courseworks site for the scripts.

Readings:

See below for optional readings

4. The Post-Maoist Search for Self: the Root-Seeking Movement and the Chinese Gaze Towards the Peripheries

Qingchun ji (Sacrificed Youth; Zhang Nuanxin 1985)
Daoma zei (Horse Thief; Tian Zhuangzhuang 1986)

Readings:
Dru Gladney, “Tian Zhuangzhuang, the Fifth Generation and Minorities Film in China”, Public Culture, 1995, Vol.8
Ni Zhen, "After Yellow Earth" in George Semsel, Chen Xihe and Xia Hong, Film in Contemporary China: Critical Debates 1979-89, Westport: Praeger, 1993, pp. 29-37
Xia Hong, "The Debate over Horse Thief" in George Sensel, Chen Xihe and Xia Hong, Film in Contemporary China: Critical Debates 1979-89, Westport: Praeger, 1993, pp.39-49

See below for optional readings

5. Military Progenitors, Founding Fathers: Mongolia and Tibetan Film of Dynastic Heroes in the 1980s

Chimgis han (“Genghis Khan”), dir: Wang Wenjie, Guangzhou film company?
Chengjie Sihan (“Genghis Khan”), Inner Mongolia Film Studio & Youth Film Studio, dir: Zhan Xiangchi, 1987
or Chengjie Sihan (“Genghis Khan”), directors: Sai Fu and Mai Lisi, Inner Mongolia Film Studio 1998
Alasha Prince, TV series (12? Parts) 1994, Alasha League TV Station and Inner Mongolia Film Studio, director: Sun Zhiqiang, writers Batuchuluu and Xin Tianbao.

See below for optional readings
Readings:

**Morris Rossabi**, *China and Inner Asia: from 1368 to the present day*, London: Thames and Hudson, 1975, pp. 240-251


See below for optional readings

### 6 Travelling Brides: Mongolian and Tibetan Queens as Symbols of Transnational Alliance

- **Queen Mandukhai**, director Begziin Bawinnyam, Mongolia, 1989
- **Wencheng gongjo** (Rgya bza’ gong jo, “Princess Wencheng”), CCTV, 2000
- *Chengjisi Han de mama* (“Genghis Khan's Mother”), Dir: Sai Fu and Mai Lisi, Inner Mongolia Film Studio, 1998

See the Courseworks site for the script.

Readings:


See below for optional readings

### 7 Appropriating History: Tibetan and Mongolian Re-writing the Past

- **Budala gong mishi** ("The Secret History of the Potala Palace"), director Zhang Yi, Tibet Regional Theatre Group and Emei Film Company, 1989

Readings:

**Ljangbu**, "A History of Tibetan Film" (manuscript)


See below for optional readings

### 8 Culture, Women and Ethnicity: Reshaping the Uighur Nation as a Musical Tradition

- **Amanisahan**, Wang Xinjun, 1993
- **Tsogt Taij**, directors: Y. Tarich and M. Bold, Mongolia, 1945
- TV footage of New Year concerts and variety shows

Readings:


See below for optional readings
9 The Tibetan TV Comedy: the comedians and writers
Migmar and Thubten, comedy sketches
"An Appeal for Our Cultural Relics", Migmar and Thubten (writer: Phuntsog Tashi), comedy sketch
"Tibet No. 1", Migmar and Thubten (writer: ?), comedy dialogue
"Neither Goat nor Sheep", Migmar and Thubten (writer: Sonam Tsering), comedy dialogue
"This is not a joking matter", Rabasel and Amchi Lhagpa (writer: Phuntsog Tashi), comedy sketch

Readings:
Phuntshog Bkra shi (trans. Ronald Schwartz), "Guests of the Or Tog Bar", World Fiction Today,
*Scripts from Phuntshog Bkra shi, 'khrab gshung 'dzum shor don ldan, Tibet Regional Nationalities Publishing House, Lhasa, 1999 (in translation; will be on courseworks site)
*Scripts from Bsod Tshe, Bzhad gad dpiday kyi pho nya, Tibet Regional Nationalities Publishing House, Lhasa, 1994 (in translation; will be on courseworks site)

10 The Rise of the TV Drama Series: Globalisation and the Post-1980s Role of Semi-Commercial TV Production
Xizang Fengyun (Bod ljongs dus 'gyur, "Wind and Clouds over Tibet"), CCTV, 2000

Readings:

11 The 21st Century: the Rise of Local Family Dramas
Lhasa wangshi (Lha sa'i sngon byung gtam rgyud - Old times in Lhasa, CCTV/Tibet TV, 2001)
Xiangwang Lasa (Lha sar phyogs pa - In the direction of Lhasa, Tibet TV, 2002)

Readings:
See below for optional readings

12 The Fly-on-the-wall Documentary – Chinese Modernist Views of Tibet and Xinjiang
The Ends of the Earth (Tibet), director Duan Jinchuan, 1996
No 16 South Barkor St (Tibet), director Duan Jinchuan, 1995
Railroad of Hope (Xinjiang), director Ning Ying, 2001

Reading:
13 Nepal, Bhutan and Tibetan exiles: Films and Documentaries in the Diaspora
Phurpa ("The Cup"), Khyentse Norbu, Bhutan/India, 1999
or Mukundo ("Mask of Desire"), Tenzin Rithar/Kelsang Tseten, Nepal, 1999
and A Stranger in My Native Land, Tenzing Sonam, India, 1997

Reading:

14 The Foreign Co-Production and Pastoral-Primitivist Mythologies
Urga ("Close to Eden"), Nikita Mikhalkov, Belgium/Russia/Mongolia, 1992
Caravan (aka Himalaya), Eric Valli, France/Nepal, 2000

Readings:
Ulrike Ottinger, "Johanna d'Arc of Mongolia: Interview with Ulrike Ottinger"
http://www.ulrikeottinger.com/e/html/johanna.htm

Optional & Background Readings:

Session 2

Session 3
Owen Lattimore, Inner Asian Frontiers of China, American Geographical Society Research Studies No. 21, 1940, pp. 97-102
Paul Clark, Chinese Cinema: Culture and Politics since 1949, Cambridge; Cambridge University Press, 1987, pp. 56-93 (and *125-154)
Lan Yang, "The Ideal Socialist Hero: Literary Conventions in Cultural Revolution Novels" in Woei Lien Chong, China's Great Proletarian Cultural Revolution - Master Narratives and Post-Mao Counter Narratives, Rowan & Littlefield, 2002, pp. 185-211

Session 4
Session 5


*Alicia Campi*, "Use of Chinggis", Central and Inner Asian Studies [details tba]

Diane Gabrysiak, "A Survey of Cinema Making on Mongolia", see http://userpage.fu-berlin.de/~corff/im/Film/mongolkino_article.html#toc3

Nasan Bayar, "On Chinggis Khan Being Like A Buddha: A Perspective on Cultural Conflation in Modern Inner Mongolia", *Inner Asia* (forthcoming)

Leo Hartog, "Genghis Khan: Conqueror of the World", Taurisparke, pp. 2-17


Session 6


Mark Russell, "The Landscape as Star: A sensitive new filmmaker puts Mongolia on the map", Newsweek, Aug. 16 2004

Watanuki Mugi, Wada Hiroshi, "Perpetual Motion - An Interview with Sakhya Byamba: I Tried to Express That We're All the Same", New Asian Currents, 2003

Morris Rossabi, "Women of the Mongol Court"

Session 7


Session 8


Session 11