

# **E**nvisioning the SnowLand: Film and TV in Tibet and Inner Asia

EALAC Fall '13 (W4557) Course Outline (v.17)

Seminar: Mondays 4.10-6pm  
Viewings: Tuesdays 7.00-c.9.00/9.30p  
Instructor: Robert Barnett  
Office hours: Tues 5.30-6.30pm

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Readings and syllabus are on the Courseworks site: <https://courseworks.columbia.edu/>

Postings and films are on our Mediathread site: <http://mediathread.ccnmtl.columbia.edu/>

External access to our Courseworks site: [https://courseworks.columbia.edu/public/EAASW4557\\_001\\_2013\\_3](https://courseworks.columbia.edu/public/EAASW4557_001_2013_3)

Richard Peña's Film Glossary site: <http://flg.ccnmtl.columbia.edu/>

## **Prerequisites**

This is a 4000 level seminar, open to all students, with no prerequisites. 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 only one master copy exists, so some films will be low quality in terms of color and technical reproduction.

## **Objectives**

The course will study films and television dramas from or about Tibet and Inner Asia as a form of political and cultural history. We will use films and television dramas produced in those areas to prompt questions about aspects of the history of these areas and of their integration within China since the 1950s. At the same time the course 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 does not include western or exile films about Tibet, Xinjiang or Mongolia, because our focus is on using films from within those areas to understand the dynamics there. The course will be interdisciplinary, using approaches from film studies, history and anthropology. All the required readings will be online.

## **Requirements and Assignments**

*Attendance:* Students will be required to attend all classes and complete all required readings. They will watch one or two films each week in the weekly viewing session or, in exceptional cases, in their own time, online or on CDs. The films will not be shown in the seminar session apart from extracts totaling no more than 5-6 minutes.

*Presentation:* For some sessions, each student will give an informal mini-presentation of 5-10 minutes on a topic related to that week's film, which will be assigned the previous week. Two or three times during the term, each student will give a formal 15-minute presentation based on the films and readings for that week and will lead a 40 minute discussion. You'll meet with me during the week before the formal presentation to discuss your plans for the presentation and discussion.

*Film Diary/Response:* Students will keep a personal film diary about each film they watch, using the readings for that week to help analyze the film, and vice versa. By 7pm on Sunday of each week, post your film diary/response to the Mediathread site. Your response should be 200-400 words, and will use at least two clips from the week's film or films and at least one quotation from a reading for that week to illustrate your arguments. Specific topics and questions for responses will be given each week.

*Rapporteur:* Each student will be the Rapporteur for three seminar sessions, keeping notes of the discussion and giving a 3-4 minute summary at the start of the following session.

*Papers:* There will be a mid-term paper (such as an analysis of a sample film scene you've written) and a final paper (a research paper based on a visual product you've chosen, or a series of research entries for an on-line glossary about Inner Asian film). These will be take-home assignments.

## **Evaluation**

Grades will be assessed according to class participation and attendance (15%), weekly film diaries (10%), seminar presentations (10%), and two written pieces of work - a midterm paper (30%) and a final paper or assignment (35%). You mustn't miss any of the seminars, or, if there is some compelling reason why you can't come, you must give a written explanation in advance or immediately the problem arises.

## **Mediathread**

We will use Mediathread for all Film Diary postings and responses, and for viewing films and making clips. Please go to <http://mediathread.ccnmtl.columbia.edu/> to log in. It should accept you automatically once you are registered on Courseworks for the course.

### Syllabus and Readings

This list gives all the required readings, with optional readings added as an appendix at the end of this list. In a few cases, further readings might be added later. All readings are online at the Courseworks site except those marked with an asterisk (\*). All students should skim read *all* the required readings and at least skim the optional readings. Graduate students must read all the required readings and *at least* one of the longer optional readings each week. The presenters for the seminar will read all the readings for that week, but will focus on one or two for their presentation. Please tell me if any online text is missing or incomplete.

#### Sept 3 - Introductory screening THE SOVIET VIEW OF TIBETAN BUDDHISM

##### *Potomok Chinggis-khanna*

("Storm over Asia" aka "The Heir to Genghis Khan", Vsevolod Pudovkin, USSR, 1928). 2'08"

##### Readings:

**Jonathan Jones**, "The silent revolutionary". *The Guardian*, London. Friday 31 August 2001

**Peter Hansen**, "The Dancing Lamas of Everest: Cinema, Orientalism, and Anglo-Tibetan Relations in the 1920s", *The American Historical Review*, Vol. 101, No. 3. (Jun., 1996), pp. 712-747.

**John Stephan**, *Russian Far East: A History*, Stanford University Press, 1996, ch15 (pp.126-140). Online at [http://books.google.com/books?id=Jce4rBWjG5wC&pg=PA126&source=gbs\\_toc\\_r&cad=3#v=twopage&q&f=true](http://books.google.com/books?id=Jce4rBWjG5wC&pg=PA126&source=gbs_toc_r&cad=3#v=twopage&q&f=true)  
See below for optional readings

#### Sept 9 – Session 1 INTRODUCTION TO THE COURSE: Socialist Film and History

##### Readings:

**Briefing packs** on Tibetan history, Regional terms, Party-Government structure, and administrative terms.  
See the Courseworks site to print out your copies of these.

#### Sept 16 - Session 2 MONGOLIAN NATIONALISM IN THE 1940S: Socialist views of Tibetan Buddhists

*Tsogt Taij* ("Count Tsogt"), directors: Y. Tarich and M. Bold, Mongolia, 1945

See the Courseworks site for the script.

##### Readings:

**Ma Lin**, "The Fifth Dalai Lama Before and After the Establishment of the Dga' ldan-pho-brang", *China Tibetology*, 2006, Issue 01.

**Robert Barnett**, "Tsogt Taij and the Disappearance of the Overlord: Triangular Relations in Three Inner Asian Films". *Inner Asia* 9 (2007), No.1: 41-76 (read pp. 41-47, 50-57)

**Baabar**, *Twentieth Century Mongolia*, Cambridge: White Horse Press, 1999, pp. 352-75

See below for optional readings

#### Sept 23 – Session 3 RECORDING LIBERATION, 1950-1966: Freeing a Nationality from its Past

*Nongnu* ("The Serf", Li Jun, 1963) 1'28"

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

**Melvyn Goldstein**, "Re-examining Choice, Dependency and Command in the Tibetan Social System: Tax Appendages and Other Landless Serfs", *Tibet Journal*, 9(4), 1986, pp. 79-112

**Paul Clark**, *Chinese Cinema: Culture and Politics since 1949*, Cambridge; Cambridge University Press, 1987, pp. 94-125

**Yuan Chengliang**, [Huang Zongjiang and the writing of *Nongnu*.] *Global View* 2008, No 12. Originally from *Dangshi Bolan*.

See below for optional readings

#### Sept 30 – Session 4 PROPAGANDA AND THE ETHNIC MODEL HERO: Inner Mongolia and the Cultural Revolution

*Caoyuan yingxiong xiao jiemei* ("Little Sisters of the Grassland"), Shanghai Fine Art Film Studios (animation), 1964, dir Qian Yunda, Tang Cheng.

"Risky Moments on the Ice" Shanghai Fine Art Film Studios (animation).

See the Courseworks site for the scripts.

*Hong se niangzi jun* ("The Red Detachment of Women"), Xie Jin, 1961

##### Readings:

**David Sneath**, *Changing Inner Mongolia: Pastoral Mongolian Society and the Chinese State*, Oxford: Oxford University Press, 2000, pp. 62-125

**Uradyn E. Bulag**, "'Models and Moralities: The Parable of the Two 'Heroic Little Sisters of the Grassland'" in *The Mongols at China's Edge: History and the Politics of National Unity*, Lanham, Maryland: Rowman & Littlefield, 2002, pp. 183-205 [also in *China Journal*, 42, July 1999]

See below for optional readings

Oct 7 – Session 5 THE POST-MAOIST SEARCH FOR SELF: Root-Seeking & the Chinese Gaze Towards the Peripheries

*Qingchun ji* (Sacrificed Youth; Zhang Nuanxin 1985)

*Daoma zei* (Horse Thief; Tian Zhuangzhuang 1986)

**Readings:**

**Paul Clark**, "Ethnic Minorities in Chinese Films: Cinema and the Exotic," *East-West Film Journal*, 1987, 1.2: 15-41

**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 Semsel, Chen Xihe and Xia Hong, *Film in Contemporary China: Critical Debates 1979-89*, Westport: Praeger, 1993, pp.39-49

See below for optional readings

Oct 14 – Session 6 EARLY TV DRAMA SERIES: Dynastic Heroes of Local Liberation

*Alag Tsugu* (*A lags rtsib gu*, Ch. *Le ba huo fo*, Qinghai TV, 1989) "The Uprising of Tsugu Rinpoche" Sun Zhongguang, Liu Ren, Qinghai TV 1989 (Episodes 1 and 6, extracts)

*Alasha Qingwang* ("Alasha Prince"), TV series (12 Parts) 1994, Alasha League TV Station and Inner Mongolia Film Studio, director: Sun Zhiqiang, writers Batuchuluu and Xin Tianbao.

**Readings:**

**Edgar Snow**, *Red Star over China*, Grove Press, New York, 1 8 (1938), pp. 172-181

**Lyman P. Van Slyke**, *Enemies and Friends: The United Front in Chinese Communist History*, Stanford University Press, 1967, pp. 185-90, 266-78

**Nasan Bayar**, "History and Its Televising: Events and Narratives of the Hoshuud Mongols in Modern China; in *Inner Asia*, vol 4, no 2, Winter 2002, pp 241-276

**Almaz Khan**, "Who are the Mongols", in Melissa J. Brown (ed.), *Negotiating Ethnicities in China and Taiwan*, Berkeley: Institute for Asian Studies, 1996, pp.125-159 [or \***Almaz Khan**, "Chinggis Khan: From Imperial Ancestor to Ethnic Hero", in Stevan Harrell (ed.), *Cultural Encounters on China's Ethnic Frontier*, Seattle & London: University of Washington Press, 1995, pp. 248-76]

Oct 21 – Session 7 TRAVELLING BRIDES: Mongolian and Tibetan Queens as Symbols of Transnational Alliance

*Mandukhai Tsetsen Khatun* ("Queen Mandukhai"), director Begziin Bawinnyam, Mongolia, 1989

*Wencheng gongzhu* (*Rgya bza' gong jo*, "Princess Wencheng"), director Cai Xiaoqing, CCTV, 2000.

See the Courseworks site for the script. Extracts: <http://www.dailymotion.com/user/rbt25/1> and [http://www.dailymotion.com/video/xasy7o\\_princess-wencheng-cctv-2000-episode\\_shortfilms](http://www.dailymotion.com/video/xasy7o_princess-wencheng-cctv-2000-episode_shortfilms).

**Readings:**

**Uradyn Bulag**, "Naturalizing National Unity: Political Romance and the Chinese Nation" in *The Mongols at China's Edge: History and the Politics of National Unity*, Lanham, Maryland: Rowman & Littlefield, 2002, pp. 63-102

**Jennifer Hammett**, "The Ideological Impediment: Epistemology, Feminism, and Film Theory" in Richard Allen and Murray Smith (eds.), *Film Theory and Philosophy*, Oxford: Clarendon Press, 1997, pp. 244-260

**Fatima Mernissi**, "The Mongol Khatuns" in *The Forgotten Queens of Islam*, OUP 2003 (1990), pp.21, 99-107

See below for optional readings

Oct 28 – Session 8 CULTURE, WOMEN AND ETHNICITY: Reshaping the Uighur Nation as a Musical Tradition

*Amanisahan* ("Aman Isa Khan"), Wang Yan/Wang Xingjun, 1993

**Readings:**

**Owen Lattimore**, *Inner Asian Frontiers of China*, American Geographical Society Research Studies No. 21, 1940, pp.187-197

**James Millward**, "Violent Separatism in Xinjiang: A Critical Assessment", Policy Studies 6, East-West Center, Washington, 2004, pp 2-10

**Dru C. Gladney**, "China's Indigenous Peoples and the Politics of Internal Colonialism: The Case of the Uyghur Muslim Minority", *Harvard Asia Pacific Review*. "Whither the Uighur?" Winter '98-'99. Vol. 3, No 1. Pp. 11-16. [or \***Esther C.M. Yau**, "Is China the End of Hermeneutics? Or, Political and Cultural Usage of Non-Han Women in Mainland Chinese Films", in Diane Carson, Linda Dittmar and Janice B. Welsch, ed., *Multiple Voices in Feminist Film Criticism*, University of Minnesota Press, Minneapolis & London, 1994]

**Nathan Light**, "Cultural Politics and the Pragmatics of Resistance: Reflexive Discourses on Culture and History" in Ildikó Bellér-Hann, M. Cristina Cesaro, Rachel Harris and Joanne Smith Finley (eds.), *Situating the Uyghurs Between China and Central Asia*, Ashgate 2007, 49-68

**Rachel Harris**, "Wang Luobin: Folk Song King of the Northwest or Song Thief?: Copyright, Representation, and Chinese Folk Songs", *Modern China* 2005; 31; 381-408

See below for optional readings

Nov 7 - Midterm Screening      APPROPRIATING HISTORY: Tibetan Re-writing of the Past

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

See the Courseworks site for the script.

**Readings:**

**Ljangbu**, "Reflections on Tibetan Film", in Robert Barnett and Ronald Schwartz (eds), *Tibetan Modernities*, Brill, 2006

**Robert Barnett**: "The Secret Secret: Cinema, Ethnicity and Seventeenth Century Tibetan-Mongolian Relations", in *Inner Asia*, vol 4, no 2, Winter 2002, pp. 277-346

Nov 11 – Session 9      THE FLY-ON-THE-WALL DOCUMENTARY –Modernist and 6<sup>th</sup> Generation Views of Tibet

*No 16 South Barkor St* (Tibet), director Duan Jinchuan, 1995

*Kokonor* (Tibet), director Chenaktshang Dorje Tshering, 2012 (?)

**Reading:**

**Jenny Kwok Wah Lau**, "Globalization and Youthful Subculture: The Chinese Sixth-Generation Films at the Dawn of the New Century" in Jenny Kwok Wah Lau (ed.), *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, Philadelphia, Temple University Press, 2003, pp. 1-10, 13-27

**Berenice Reynaud**, "Dancing with Myself, Drifting with My Camera: The Emotional Vagabonds of China's New Documentary", *Senses of Cinema*, September 2003

Nov 18 – Session 10a      TURN OF THE CENTURY TELEVISION (a) Tibetan TV Comedy

Tashi Dondrup (writer: Phuntsog Tashi (?)), *"This is Not a Joking Matter"* ('*Di btsan bshig slong ba ma red*), Also called *Lhag pa ra bzi*, "Drunk Lhakpa" comedy sketch, Tibet Drama Troupe with Tibet TV, 1991 (?)

Migmar and Thubten (writer: Phuntsog Tashi), *"Tibet No. 1"*, comedy dialogue, Lhasa Drama Troupe, published 1999

Migmar and Thubten (writer: Phuntsog Tashi), *"An Appeal for Our Cultural Relics"*, comedy sketch, Tibet TV, 2002

Pasang Tsering (writer: Pasang Tsering), *Hindi Song; Ghost Story*, comic monologues, Majnukatilla, New Delhi 2004 (?)

Manla Kyab (writer: Manla Kyab), *Gesar's Horse Herders*, comedy sketch, Qinghai TV, 2004

See the Courseworks site for the scripts of "Joking Matter" and "Tibet No. 1" (translated from Phun tshogs Bkra shi, '*khrab gshung 'dzum shor don ldan*, Tibet Regional Nationalities Publishing House, Lhasa, 1999). "Neither Goat nor Sheep" is taken from Bsod Tshe, *Bzhad gad dpyid kyi pho nya*, Tibet Regional Nationalities Publishing House, Lhasa, 1994)

**Readings:**

**Phuntshog Tashi with Patricia Schiaffini**, "Realism, Humor, and Social Commitment: An Interview", *Manoa* 18.1 (2006) 119-124

**Phun tshogs Bkra shis** (trans. Ronald Schwartz), "Guests of the Or Tog Bar", *World Fiction Today*,

**Tseten Wangchuk Sharlho**, "China's Reforms in Tibet: Issues and Dilemmas" in *Journal of Contemporary China*, Vol. 1(1), Fall, 1993, pp. 34-60

Session 10b TURN OF THE CENTURY TELEVISION (b) Local History Drama Series

*Lasa wangshi (Lha sa'i sngon byung gtam rgyud* – “Tales of Lhasa’s Past”, dir. Yang Tao, Chen Lu, CCTV/Tibet TV, 2001)

**Readings:**

**Yangdon**, “God Without Gender” in Herbert Batt (trans.), *Tales of Tibet: Sky Burials, Prayer Wheels, And Wind Horses*, Rowman and Littlefield, 2001, pp. 177-88, 266-67

**Lisa B. Rofel**, “‘Yearnings’: Televisual Love and Melodramatic Politics in Contemporary China”, *American Ethnologist*, Vol. 21, No. 4 (Nov., 1994), pp. 700-722

**Sheldon H. Lu**, “Soap Opera in China: The Transnational Politics of Visuality, Sexuality and Masculinity”, *Cinema Journal*, Vol. 40, No. 1 (Autumn 2000), pp. 25-47

\***Melvyn Goldstein**, *A History of Modern Tibet, 1913-1951: The Demise of the Lamaist State*, University of California Press, 1989, pp. 186-212

See below for optional readings

Nov 25 – Session 11 MILITARY PROGENITORS, FOUNDING FATHERS: Mongolian & Chinese Dynastic Heroes in the early 2000s

*Chinggis han* (“Genghis Khan”), dir. Wang Wenjie, CCTV 30 part Drama Series, 2002 (?)

See also [http://www.dailymotion.com/video/xaqmjc\\_chengji-sihan-chinggis-han-genghis\\_shortfilms](http://www.dailymotion.com/video/xaqmjc_chengji-sihan-chinggis-han-genghis_shortfilms) for extract and [http://en.wikipedia.org/wiki/Genghis\\_Khan\\_%282004\\_TV\\_series%29](http://en.wikipedia.org/wiki/Genghis_Khan_%282004_TV_series%29)

*Xizang Fengyun (Bod ljongs du ‘gyur*, dir. Zhao Qunjie (?), “Wind and Clouds over Tibet”, CCTV, 2000

**Readings for Chinggis han:**

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

**Readings for Xizang Fengyun:**

**Geremie Barmé**, “To Screw Foreigners is Patriotic” in *In the Red: On Contemporary Chinese Culture*, New York: Columbia University Press, 1999, pp. 255-281

**Tsering Shakya**, *The Dragon in the Land of Snow: A History of Modern Tibet Since 1947*, Pimlico/Columbia University Press, pp. 52-101

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

See below for optional readings

Dec 2 – Session 12 NEW TIBETAN CINEMA: the emergence of Tibetan directors and writers

*Lhing ‘jags kyi maNi rdo ‘bum* (“The Silent Mani Stone”), Padma Tseten (Wanma Caidan), Amdo, 2005 (or Short student version 2004)

*‘Tshol* (“The Search” or “Seeking Drime Kunden”), Padma Tseten (Wanma Caidan), Amdo, 2009

*[Dbus lam gyi nyi ma* (“The Sun-beaten Path), Sonthar Gya, Amdo, 2010]

## Reading:

\***Françoise Robin** *Silent Stones* as Minority Discourse: Agency and Representation in Padma tshe brtan’s *The Silent Holy Stones (Lhing ‘jags kyi ma ni rdo ‘bum)*. Mss.

**Padma Tseten**, interview in New York, during Columbia-Asia Society film festival, 2010.

<http://asiasociety.org/arts-culture/film/pema-tsedan-tibetan-films-tibetan-people>. Click on “watch video” underneath the photograph.

Dec 9 – Session 13 2<sup>ND</sup> WAVE TIBETAN CINEMA

*Dbus lam gyi nyi ma* (“The Sun-beaten Path”), Sonthar Gya, Amdo, 2010

Plus Tibetan shorts;

“The Driver and the Monk”, “Sunday”, “Cabin Fever”, & “Yeti-home”

**Optional & Background Readings:****Introductory Session - Storm over Asia**

**D. Galton** and **J. L. H. Keep**, “Letters from Vladivostok, 1918-1923”, *The Slavonic and East European Review*, Vol. 45, No. 105 (Jul., 1967), pp. 497-530 (read pp. 497 & 511-end 518)

**Antony Lockley**, "Propaganda and the First Cold War in North Russia, 1918-1919". *History Today* 53 no.9, 2003, pp.46-53

### Session 2 Tsogt Taij

**Christopher Atwood**, "Sino-Soviet Diplomacy and the Second Partition of Mongolia, 1945-46", in Stephen Kotkin, Bruce A. Elleman (eds), *Mongolia in the twentieth century: landlocked cosmopolitan*, ME Sharpe, 1999, pp.137-61 (read pp. 143-54)

**J Boldbaatar**, "The Eight-hundredth Anniversary of Chinggis Khan: The Revival and Suppression of Mongolian National Consciousness", in Stephen Kotkin, Bruce A. Elleman (eds), *Mongolia in the twentieth century: landlocked cosmopolitan*, ME Sharpe, 1999, pp.237-46.

**Sergey Radchenko**, "New Documents on Mongolia and the Cold War", *Cold War International History Bulletin*, Issue 16, pp. 341-366 (read pp. 341-344, 346, 348-55)

### Session 3 Nongnu

**Su Wei**, "The School and the Hospital - On the Logics of Socialist Realism" in Pang-yuan Chi and David Der-wei Wang, *Chinese Literature in the Second Half of the Modern Century - A Critical Survey*, Bloomington: Indiana University Press, 2000, pp. 65-95

**Melvyn Goldstein**, Tsering Tashi and William Siebenschuh, *The Struggle for a Modern Tibet: The Autobiography of Tashi Tsering*, Armonk, New York: M . E. Sharpe, 1997, pp.1-47

**David Elliot**, "Introduction" in Dawn Ades, Tim Benton, et al. (eds.). *Art and Power: Europe under the Dictators, 1930-45*, London: Thames & Hudson, 1995, n.p.(pp 1-3)

**Irina Gutkin**, *The Cultural Origins of the Socialist Realist Aesthetic: 1890-1934*, Evanston, Illinois: Northwestern University Press, 1999, pp. 1-5, 38-51

### Session 4 Little Sisters

**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 5 Sacrifice of Youth

**Chris Berry**, "Han and non-Han: China's Avant-Garde and the National Minorities Genre," *China Screen*, 1986, 1: 34 or **Chris Berry**, "Race (*Minzu*): Chinese Film and the Politics of Nationalism", *Cinema Journal* 31, no.2 (1992), pp. 45-58

**Li Qingxi**, "Searching for Roots - Anticultural Return in Mainland Chinese Literature of the 1980s", in Pang-yuan Chi and David Der-wei Wang, *Chinese Literature in the Second Half of the Modern Century - A Critical Survey*, Bloomington: Indiana University Press, 2000, pp. 110-123

**Geremie Barmé** and John Minford, *Seeds of Fire: Chinese Voices of Conscience*, Hong Kong: Far Eastern Economic Review, 1986, pp. 251-269

**Yingjin Zhang**, "From "Minority Film" to "Minority Discourse": Questions of Nationhood and Ethnicity in Chinese Cinema", in Sheldon H Lu, (ed.), *Transnational Chinese Cinema- Identity, Nationhood, Gender*, University of Hawai'i Press, Honolulu, 1997

### Session 7 Queen Mandukhai

**Morris Rossabi**, "Mongolia in the 1990s: from Commissars to Capitalists?", Open Society Institute, no date. [www.eurasianet.org/resource/mongolia/links/rossabi.html](http://www.eurasianet.org/resource/mongolia/links/rossabi.html)

**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" [details tbc]

**Diane Gabrysiak**, "A Survey of Cinema Making on Mongolia", see [http://userpage.fu-berlin.de/~corfff/im/Film/mongolkino\\_article.html#toc3](http://userpage.fu-berlin.de/~corfff/im/Film/mongolkino_article.html#toc3)

### Session 8 Amanisahan

**Gardner Bovingdon**, "Autonomy in Xinjiang: Han Nationalist Imperatives and Uyghur Discontent", *Policy Studies* 11, East-West Center, Washington, 2004, pp 3-12, 65-7

**Peter Stanfield**, *Horse Opera: The Strange History of the 1930s Singing Cowboy*, Chicago: University of Illinois Press, 2002, pp. 46-77, 149-154

**Tony Rayns**, "The Position of Women in New Chinese Cinema", *East-West Film Journal*, 1987, 1.2, pp. 32-44

**Dru C. Gladney**, "Transnational Islam and Uighur National Identity: Salman Rushdie, Sino-Muslim Missile Deals, and the Trans-Eurasian Railway", *Central Asian Survey* 11:3 (1992), pp. 1-18.

### Midterm Session Secret History

**Poshek Fu**, "The Ambiguity of Entertainment: Chinese Cinema in Japanese-occupied Shanghai, 1941-1945", *Cinema Journal*, Vol. 37, No. 1 (Autumn 1997), pp. 66-84

**Han Ju Kwak**, "Discourse on Modernization in 1990s Korean Cinema" in Jenny Kwok Wah Lau (ed.), *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, Philadelphia, Temple University Press, 2003, pp. 90-113

**Andrei Plesu**, "Intellectual Life Under Dictatorship," *Representations*, 1995, Number 49, pp. 61-71.

### Session 10b

**Tsering Shakya**, *Introduction*, in Herbert Batt (trans.), *Tales of Tibet: Sky Burials, Prayer Wheels, And Wind Horses*, Rowman and Littlefield, 2001, pp. xi-xxiii

### Session 11 Chinggis Han

**Owen Lattimore**, *Inner Asian Frontiers of China*, American Geographical Society Research Studies No. 21, 1940, pp. 80-83

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

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

\***Larry Moses** and Stephen A. Halkovic, "Introduction to Mongolian History and Culture", *Research Institute for Inner Asian Studies*, Bloomington, Indiana: 1985, pp.42-57

### Optional Background Readings

#### Books:

**Matthew Kapstein**, *The Tibetans*, Blackwell, 2006 (introductory)

**Sam van Schaik**, *Tibet – A History*, Yale University Press, 2011 (introductory)

**Charlene Makley**, *The Violence of Liberation: Gender and Tibetan Buddhist Revival in Post-Mao China*, University of California, Press 2007

**Kenneth Bauer**, "A *tsampa* Western: The Making of the Film *Caravan*, and the Constructions of Dolpo and 'Tibetanness'" in Bauer, *High Frontiers: Dolpo and The Changing World of Himalayan Pastoralists*, Columbia, 2002, ch.8 (film)