

School of Languages, Linguistics and Film Assessed Coursework Coversheet

For undergraduate (BA) modules coded:
CAT-, COM-, EAL-, FLM-, FRE-, GER-, HSP-, LAN-, LIN-, POR-, RUS-, SML-

Please read and note the following guidelines:

1. To assist with anonymous marking, please use your nine-digit student ID number only: do **NOT** use your name anywhere on your coursework.
2. Normally you will be required to submit one electronic copy of coursework via the module's QMplus area. Most deadlines in this School are set for a Sunday night (23:55). You will be informed by the module organiser of any exceptions to this procedure, either regarding the time or method of submission. It is your responsibility to ensure that you know and meet the submission requirements for each piece of coursework.
3. You must keep a copy of all coursework you have submitted.

4. Extensions to deadlines may **ONLY** be granted by the Senior Tutor for your department. In order to be granted an extension, you must submit a claim for Extenuating Circumstances **BEFORE** the coursework deadline. SLLF has an online EC claim form. Details and links to the form can be found here: <http://sllf.qmul.ac.uk/extenuating-circumstances/>

5. Late submission, without an agreed extension due to extenuating circumstances, will be penalised according to the SLLF regulations relevant to your level of study.
6. Work submitted within 5 DAYS of the deadline will be accepted but subject to a late submission penalty against the marks awarded. The work will be marked normally, and then a late submission penalty of five marks (or 5% of the marks if not marked out of 100) per 24 hour period will then be applied.
7. Work that is more than 5 DAYS late will not be accepted and will not be marked and will receive a mark of ZERO.

You are reminded that plagiarism, that is copying someone else's words or ideas without attributing them to that person, is cheating. This is a serious examination offence and at the very least will result in a mark of zero being awarded for this piece of work; it could result in your expulsion from Queen Mary.

By handing in this coursework you acknowledge that it represents your own, unaided work and that you have appropriately acknowledged all sources.

Please complete the following details:

Student ID Number:(9-digit number): ~~XXXXXXXXXX~~

160401873

Module CODE and TITLE: FLM 6210 Cinemas in Contemporary China

Title of Coursework: Peripheral Voices Film Festival

Essay no:

Number of words written: 1040

Module Organiser: Kiki Tianqi Yu

Seminar Tutor (if applicable):

Please continue your coursework on the next page



PERIPHERAL VOICES

CELEBRATING
THE CINEMA
OF TAIWAN,
HONG KONG,
MONGOLIA
AND TIBET

THIS SUMMER AT
THE BARBICAN
CENTRE

WATCH.
LISTEN.
PROTEST.



PERIPHERAL VOICES

PROGRAMME NOTE

The festival will serve as a platform to give voice to alternate filmmaking emerging from the country and its surrounding states.

China is the most populous country on the planet with nearly 1.4 billion people. With such a multitude of voices, China should be at the forefront of international cinema. However, the governing Communist Party of China, led by Xi Jinping, silence and censor the voices of artists all over China. The Peripheral Voices Film Festival aims to give a voice to those affected by the artistic oppression and homogenisation of the CCP. Thus, the festival will serve as a platform to showcase films made by and about the marginalised people of China and its surrounding states.

The festival will be hosted at the Barbican Centre and will take place over the course of 5 days, with the first 4 days consisting of 3 film screenings and a subsequent talk. Each of the first 3 days will focus on different individual groups of peoples who are currently creating and protesting in opposition to the rule of the CCP. The format of the first 4 days will comprise of a screening of a classic film, a documentary and a contemporary film.

Day 1 will focus on the cinema of Hong Kong, Hong Kong has always been distinct from China, as it was previously ruled by the United Kingdom. Since the transfer of sovereignty in 1999, Beijing has followed a 'One Country, Two Systems' approach whereby Hong Kong is an autonomous region that does not operate on socialism with Chinese characteristics. The three films which will be screened are *Chungking Express* (1994), *No. 1 Chung Ying Street* (2018) and *Ten Years* (2015). In a time in which Hong Kong is experiencing political unrest and ongoing protests, it is important to listen to the emerging creative voices during these tumultuous times. Wong's classic *Chungking Express* simultaneously mirrors the nations anxiety surrounding the impending handover from the British to the Chinese while depicting a microcosm of Hong Kong. Our documentary of the day, *No. 1 Chung Ying Street* draws parallels between past and present political movements and the feature *Ten Years* also has a political slant, depicting a dystopian future in Hong Kong in which human rights are being diminished at the hands of the Chinese government. The political nature of this film enhances our understanding of some of the political movements in modern day Hong Kong. To build on this understanding we also invite 'Stand with Hong Kong' and 'Democracy for Hong Kong' to discuss what they are doing and why. To finish the day, we will have a special premiere of

Love After Love (2020) which will present our audiences with a female perspective of experiences faced during Hong Kong's period of colonisation by the British.

Day 2 will focus on the cinema of Tibet. In 1951, the People's Republic of China invaded and took control over the country of Tibet and in 1959 the Tibetan government was abolished after a failed uprising. Since then Tibet has become an autonomous region of China, however they do not possess agency over their own governance and many Tibetans have been arrested and tortured over their political activism. We have chosen to showcase the film's of Pema Tseden, as a Tibetan director with Chinese citizenship he is perfectly placed to depict the Tibetan cultural landscape, and his film *The Silent Holy Stones* gives a vivid insight into the rural life of his hometown that only he could create. We have also chosen two documentaries, a short and a feature, both made after the 2008 and Tibetan unrest which will hopefully educate the audience on the political climate of Tibet and on the power of protest. The day will end with a talk led by the Free Tibet organisation.

Day 3 will focus on the cinema of Inner Mongolia with a specific focus on the depiction of nature through film. We will be screening a beautiful Mongolian Classic, *A Mongolian Tale* (1995), what makes this film particularly beautiful is its cinematography allowing viewers to enjoy and appreciate the open spaces of the Inner Mongolian landscape. Following on from this will be the documentary screening of *Behemoth* (2015), a Chinese film which focuses on the environmental, social and health effects as a result of the coal mining industry in Inner Mongolia. In comparing the depiction of nature in these two films, we can observe some of the environmental challenges being faced in Inner Mongolia right now. The final film of the day, *Tuya's Marriage* (2006) which explores issues of economic disparity and physical disability against the backdrop of Mongolian nature. To end the day, we have a talk with Prof Delger Borjigin who will more generally discuss Mongolian culture followed by a Q&A.

Day 4 will focus on the cinema of Taiwan. Following the Chinese Civil War in 1949, ruling government of China fled to Taiwan after their defeat at the hands of the Communist party. Due to the PRC's One China policy, Taiwan struggles to maintain its autonomy and identity on the global stage. We have chosen films from two of the Taiwanese New Wave's star directors, Hou Hsiao-Hsien and Tsai Ming-Liang. The Taiwanese New Wave is famous for its realistic depiction of life in Taiwan, and Hous Hsiao-Hsien's *A Time To Live and A Time To Die* is an autobiographical tale that shows the realities of a family forced to leave their hometown and forge a new life in the emerging new state of Taiwan. We are proud to announce the British premiere of Tsai Ming-Liang's latest film, *Days*. We will also be showing the documentary *Self-Censorship* by Kevin H.J. Lee which explores how the PRC

censors both Taiwan and Hong Kong on the global stage. The day shall end with a talk on Taiwan's indigenous people's and cinema by Professor Chris Berry.

On the final day will feature a screening of the documentary film *On a Tightrope* (Lom, 2007) and will culminate with a protest outside the Chinese Embassy in conjunction with activist groups Hong Kong Watch, Amnesty International, World Uyghur Congress and local religious representatives in support of the oppressed and detained Uyghur (and also the Kazak, Uzbek, Tajik, Kyrgyz and Hui) peoples.

SCHEDULE

DAY 1- Hong Kong

10am: Classic film- Chungking Express (1994) dir. Wong Kar-Wai

This film from one of the most notable Hong Kong directors offers a cinematic depiction of the Chungking Mansions which Wong feels represents 'a compressed Hong Kong'.

12pm: Documentary- No. 1 Chung Ying Street (2018) dir. Sung Kee Chiu

No. 1 Chung Ying Street gives a comprehensive insight into two of the most important protest movements in Hong Kong, from the 1976 protests against British rule and the 2014 pro-democracy Umbrella Movement.

2pm: Feature- Ten Years (2015) dir. Jevons Au, Ng Ka-Leung, Wong Fei-Pang, Kwok Zune, Kiwi Chow

Due to its commentary on the diminishing human rights at freedoms at the hands of the Chinese government, this film has been censored in China.

4pm: Talk and Q&A- Talk with Stand With Hong Kong and Democracy for Hong Kong

In 2014, the people of Hong Kong took to the streets in the Umbrella Revolution in response to party interference in Hong Kong's elections, and again in 2019 the people of Hong Kong rose up in response to a CCP bill that allowed the extradition of criminals to the mainland. Today we have speakers from two Hong Kong activist groups discussing these political issues currently being faced.

6pm: Special Premiere Event- Love After Love (2020) dir. Ann Hui

We are excited to premiere this film from a female director which deals with the fate of women living during the colonial period in Hong Kong.

DAY 2- Tibet

10am: Classic film- The Silent Holy Stones (2006) dir. Pema Tseden

The first film by Tibetan/Chinese auteur, Pema Tseden, The Silent Holy Stones is the tale of a young Buddhist novice who returns home from the Guwa Monastery for New Year. The film is entirely in the Tibetan language and is shot in Tseden's home town, and the film juxtaposes the monastic life of a Buddhist monk with the digital allure of the modern, global and sinicized secular world.

12pm: Short- Leaving Fear Behind (2008) dir. Dhondup Wangchen

Compiled from over 40 hours of footage of interviews with ordinary Tibetan people, the documentary is a searing expose on the CCP's repression of Tibet, described by the New York Times as 'an unadorned indictment of the Chinese government'. Director Dhondup Wangchen served 6 years in prison for subversion after releasing the film.

Documentary- The Sun Behind the Clouds (2009) dir. Ritu Sarin and Tenzing Sonam

Featuring interviews with the Dalai Lama and Tenzin Tsundue and also of the Tibetan youth, The Sun Behind the Clouds covers the 2008 Tibetan Unrest where over 200 Tibetans were killed following riots that started in the Tibetan capital of Lhasa.

4pm: Feature- Balloon (2019) dir. Pema Tseden

The latest film from Tseden juggles themes of nature, spirituality, politics, free will and autonomy as a family deals with the implementation of China's controversial One-Child Policy.

7pm: Talk- Tibetan Voices presented by Free Tibet

Free Tibet are an organisation dedicated to fighting for the human rights of the Tibetan people and will be hosting this talk on the power of the Tibetan voice in art and culture.

DAY 3- Inner Mongolia

10am: Classic film- A Mongolian Tale (1995) dir. Xie Fei

This Mongolian language film is a simple story of love and loss.

12pm: Documentary- Behemoth (2015) dir. Zhao Liang

As a result of its critique of the lack of environmental protection from the Chinese government, this film has been banned in China.

2pm: Feature- Tuya's Marriage (2006) dir. Wang Quan'an

Set within Inner Mongolia, this film deals with economic disparity and the determination of one family to navigate physical disability and unemployment on their own against the backdrop of Mongolian nature.

4pm: Talk and Q&A- Mongolian Nationality with Prof Delger Borjigin (Inner Mongolia University)

This talk will provide a basic introduction into the culture and lives of Mongolian people and their lived experiences not only in China but worldwide, looking at how Mongols have adapted to the variety of cultures imposed on them.

DAY 4- Taiwan

10am: Classic film- A Time to Live and a Time to Die (1985) dir. Hou Hsiao-Hsien

Based on the Taiwanese auteur's own childhood, Hou Hsiao-Hsien explores the upheaval of a family forced to leave their homeland in 1947 and forge a new life in Taiwan.

12pm: Documentary- Self-Censorship (2017) dir. Kevin H.J. Lee

*A Taiwanese documentary from filmmaker Kevin H.J. Lee, *Self Censorship* explores how China censors expression in Taiwan and Hong Kong.*

2pm: Feature- Days (2020) dir. Tsai Ming-Liang

*The latest film from the Taiwanese New Waves Tsai Ming-Liang, *Days* premiered at the Berlinale and won the Teddy Award. The film stars Ming-Liang's regular partner Lee Kang-Sheng in a minimalist and observational piece of slow cinema.*

4pm: Talk - Taiwan's Indigenous Peoples and Feature Film Cinema presented by Prof. Chris Berry King's College London

Professor Chris Berry from King's College London will be hosting this talk on the identity of Taiwan's indigenous peoples and their relation to cinema.

DAY 4- Turkestan/Xinjiang

10am: Documentary- On a Tightrope (2006) dir. Petr Lom

On our final day, we will be presenting the inspiration film On a Tightrope by Petr Lom. The film chronicles the attempts of four orphans at becoming tightrope walkers, an ancient Uyghur tradition. The film serves as a metaphor for the tightrope that Uyghurs must walk in their everyday life when juggling their Muslim faith and their lives in a communist state.

1pm: Protest- @ Chinese Embassy

To finish the festival, we will be participating in a protest outside the Chinese Embassy to raise awareness of the Uyghur plight and in the hope that we can spur both the British and the Chinese governments into ending the persecution of the peoples of Xinjiang.

Roles and Responsibilities

~~Someone~~ Did the write up on Taiwan, Tibet, Turkestan/Xinjiang and the corresponding sections in the timetable.

~~Someone~~ Did the write up on inner Mongolia and Hong Kong and the corresponding sections in the timetable.

~~Someone~~