

ASIANetwork EXCHANGE

Vol. XIII, No. 3 Spring 2006

Editors' Note

Redux — “On Contradiction”

Addressing the Mao Controversy

In the months since the Winter Issue of *ASIANetwork Exchange* went to press, the long-standing controversy over the historical evaluation of Mao Zedong has resurfaced—with a vengeance. The release in the United States of *Mao: the Unknown Story*, a searing critique of the late Chinese Communist Party Chairman, co-authored by Jung Chang and Jon Halliday, has fueled and intensified the debate over Mao and his legacy.

Many ASIANetwork members who are concerned with modern Chinese history have been faced with questions as to whether or not—or how—the book should be utilized in their teaching.

Reviews of the book have varied widely. The *Guardian* has asserted, for example, that Chang and Halliday have

torn away the many masks and falsehoods with which Mao and the Communist party of China to this day have hidden the true picture of Mao the man and Mao the ruler. Mao now stands revealed as one of the greatest monsters of the 20th century alongside Hitler and Stalin.

Thomas Bernstein, of Columbia University in New York, has countered that “the book is a major disaster for the contemporary China field.” He continues,

Because of its stupendous research apparatus, its claims will be accepted widely; yet their scholarship is put at the service of thoroughly destroying Mao’s reputation. The result is an equally stupendous number of quotations out of context, distortion of facts and omission of much of what makes Mao a complex, contradictory, and multi-sided leader.

As editors of *ASIANetwork Exchange*, we hope to encourage dialogue about this important controversy in the pages of the newsletter.

The Passion of the Mao

To launch the discussion, we are highlighting in this issue (p. 19) an interview with Mao biographer, Lee Feigon, who is just now releasing his new film, *The Passion of the Mao*. This movie itself promises to fan the flames of the controversy. We thought it appropriate to include the Feigon interview, particularly in light of his long-time service to one of our member institutions, Colby College, as professor of East Asian History.

Readers’ comments on the book, on the interview, and on the Mao controversy more generally are most welcome.

Tom Lutze and Irv Epstein

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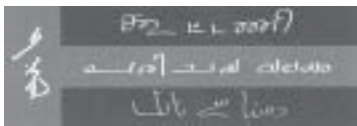
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ASIANetwork is a consortium of over one hundred sixty North American colleges that strives to strengthen the role of Asian Studies within the framework of liberal arts education to help prepare succeeding generations of undergraduates for a world in which Asian societies play prominent roles in an ever more interdependent world. The unique teaching mission of the undergraduate liberal arts institution poses special opportunities and challenges in the development of Asian Studies. ASIANetwork seeks to encourage the study of Asian countries and cultures on our campuses and to enable our students and faculty to experience these cultures first hand. In a time of fiscal constraints, ASIANetwork facilitates conversation among faculty and administrators concerning the development and strengthening of Asian studies programs, as well as ways to foster collaboration among institutions.



The *ASIANetwork EXCHANGE*, A Newsletter for Teaching About Asia, is published three times a year. As an important venue for communication among members, the newsletter includes information and articles in its sections Network News, Teaching about Asia, Media Resources, Research of Note, For Our Students, and

New and Noteworthy.

We welcome submissions of materials for any section of the newsletter. **Deadlines** for submission: **November 1** for the Winter issue, **February 1** for the Spring issue, and **July 1** for the Fall issue. The editors reserve the right to edit all materials submitted for publication.

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NETWORK NEWS

From the Executive Director

An Inside Look at the Grant Selection Process

Teddy O. Amoloza

Illinois Wesleyan University



I write this piece after having returned from my last trip to Hickory Ridge this winter, where I attended meetings to select the participants for the programs that we will continue to

run this summer and through the next academic year. Although those meetings were exhausting, I have always come back more energized and inspired, knowing that the study of Asia flourishes, especially in small liberal arts institutions. Allow me to give you a more intimate look at what happened during the selection meetings.

The selection committee of the Student-Faculty Fellows program, funded by the Freeman Foundation (board chair Richard Bohr, vice-chair Phyllis Larson, Project Director Van Symons and I), spent the whole month of January reading 40 applications for 12 or 13 available slots. The application packets were quite extensive and detailed; 36 of them had at least three students on the team and of these 36, 17 had five student members. Thus it took us anywhere from an hour and a half to two or more hours to read each application. I calculated that each one of us spent the equivalent of two working weeks just reading these applications.

Having directed this program since its inception in 1997, I am witness to the ever-increasing strength of the application pool each year—thus having 40 strong applications was both a welcome surprise (almost double that of previous years) and a challenge, knowing that we can only send around 60 individuals from among the more than 200 applicants. Of those 40 applications, 20 came from schools that have not received previous funding from this program—a testament to the

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continuing, and even increasing interest in the program. However, it should be stressed that when we read the applications, we focused on the strength of the proposed project and the capability of the research team to carry on the project without paying attention to the previous history of participation of the school and/or the mentor. Individually, we carefully noted the strengths of each application as well as the concerns we had and rated each application as either a “yes”, “maybe” or “no.”

When we got together at Hickory Ridge over the January 27-29 weekend, our initial task began almost as soon as we met for dinner on Friday evening, when we had conversations about the history of this program. Because Van and I had been with this program from the very beginning, we were able to offer Richard and Phyllis a historical perspective on the quality of the projects and the strength of the faculty mentors. Indeed, we have noted the increasing sophistication in the quality of the projects proposed by the students,

reflecting the increasing strength of Asian studies curricula in our member institutions.

In addition, we happily observed the increasing number of faculty mentors with graduate degrees in Asian studies and faculty mentors who had retooled themselves in order to apply their disciplinary expertise to the study of Asia. No wonder that we all had a challenging time rating the proposals.

When we met on Saturday morning, we compiled our ratings and ranked the teams according to our combined judgments; five teams rose to the top right away while three teams received “no” rating from all of us. Two applications came from institutions represented in the selection committee; the corresponding committee member abstained from rating that application and did not participate in the deliberation of the proposal.

Going over the 32 remaining proposals took up the rest of our meeting times. We went back to our notes, summarized the strengths that we noted, pointed out areas of concerns and weaknesses, and arrived at a decision with which we were all comfortable. It was an exhaustively thorough process and indeed a thoroughly exhausting experience. By 6:30 p.m. on Saturday, we had agreed upon funding 11 teams but our brains were already saturated, so we decided to give our brain cells some rest. We met again early on Sunday morning and finally decided to award two more teams.

We were able to fund 13 teams instead of the 12 specified in our proposal to the Freeman Foundation because most of the teams did not exhaust their allowable budgets, thus leaving enough money to fund one additional team. We spent the rest of the morning reviewing the budgets of the selected teams to ensure that the requested amount for each item

(continued on next page)

was reasonable and offered alternative suggestions. We then went back to review our comments about the proposals that were not funded and agreed on the contents of the letters that were to be sent to each of these teams. As in the past, we did not want to simply write a form rejection letter but we wanted to indicate to these teams the strengths of their proposals and to offer suggestions for improvement, should they decide to re-apply next year.

In general, the teams that were selected were those that clearly showed evidence of the voice of the students and demonstrated the considerable amount of research the students had already completed to lay out the foundation for future research. The winning proposals were well-written; the importance of the research was well articulated, the research questions were well defined, the methodology clearly explained and the expected end products feasible and reasonable. Of the 13 teams selected, ten were from institutions that have not received this award in the past. While mentally draining for all of us, it was one of the most gratifying tasks we do at ASIANetwork. (Please see pages 6-8 for more details on the grantees and their projects.)

To maximize the work that can get done during our trip to Hickory Ridge, the Executive Committee returned on the weekend of February 10-12 to discuss applications for two other projects, the Vietnam Academic Exchange program and the Pearl River Delta Second Faculty Development Seminar. I also met with the Asian Arts in the Undergraduate Curriculum Steering Committee that weekend. The Executive Committee and Paul Nietupski met on Friday afternoon to select the host schools for the second year of the Luce Foundation-funded academic exchange with Vietnam that we run in partnership with ACLS/CEEVN. While there were only six applications for the four slots available, it still took us most of the afternoon to get our job done. Again, we exercised a high level of meticulous care and thorough discussion in selecting the schools that will host the next group of Vietnamese scholars.

In the end we chose the following four schools: Edgewood College in Madison, Wisconsin (Dr. Andrea Byrum, grant coordinator; Dr. Jinxing Chen, faculty

host), The University of Findlay, Findlay, Ohio (Dr. Hiroaki Kawamura, grant coordinator and faculty host); Millikin University, Decatur, Illinois (Dr. Jo Ellen Jacob, grant coordinator; Dr. Kevin Murphy, faculty host); and Whitman College, Walla Walla, Washington (Dr. Brian R. Dott, grant coordinator and faculty host). We also spent some time on Friday afternoon discussing the challenges we encounter in running this program with ACLS/CEEVN and alternative strategies for the future should we mutually agree to apply for renewal of this program. Paul Nietupski has done a marvelous job coordinating the many different facets involved in this grant, never missing a beat in moving this project forward. He has written an essay about this program and about the schools and the scholars involved in the first year of this grant. (See pages 9 to 11.)

On Saturday, the Executive Committee met with Van Symons, Overall Program Director and Chia Ning, on-site Program Director of the Pearl River Delta Second Faculty Development Seminar. As was the case last year, although we would not know the fate of our application to the Fulbright-Hays Groups Study Abroad program until mid-March, we advertised this program and invited

applications for participation. Thus we also completed the selection of the participants ahead of time so that we would be able to send the notification to applicants as soon as we heard news from the Department of Education.

Thank you again to the careful reading and advance work of each member of the committee, the selection of the participants proceeded smoothly and efficiently. After selecting the 15 participants, we once again carefully assessed their background and level of preparation and decided to assign them to only four work groups instead of the

originally planned five. We ensured that each work group would have a balance of advanced scholars and novices in the field. At the end of our meeting, we discussed the challenges faced by the on-site director of the first seminar (Richard Bohr) and developed strategies to avoid similar problems for this second round. We adjourned, content in the knowledge that if we do receive funding from the federal government, we will again enable 15 ASIANetwork colleagues to enhance their understanding of this exciting and rich region of South China.

My last agenda item for that weekend was to meet with the Steering Committee of the Asian Art in the Undergraduate Curriculum project. The five members of the committee (Karil Kucera, Stan Mickel, Mary-Ann Milford-Lutzker, Paul Nietupski and Joan O'Mara) were meeting at another room to select the eight schools that will receive consultancy visits during the next academic year and match them with the art consultants or connoisseurs who were recruited for this project.

True to the way ASIANetwork operates, this five-member committee painstakingly reviewed each application, poring over the narratives, and looking at the art images that were sent (one school sent 600 images) to ensure that informed decisions

The variety of the programs we run shows the opportunities that ASIANetwork offers, and the success of these programs depends to a large extent on the interest and support of the membership. We welcome ideas for new programs and we encourage faculty colleagues at our member schools to share with us their visions and dreams for the consortium.

were made. The schools chosen to receive consultancy visits and their corresponding consultants are: College of Wooster, James Godfrey (connoisseur); Fairfield University, Mary Beth Heston (College of Charleston); Luther College, Diana Chou (John Carroll University); Marietta College, Sun Yan

(Gettysburg College); Ohio Wesleyan University, Frank Chance (University of Pennsylvania); St. Lawrence University, Winston Kyan (Macalester College); Union College, Sandy Kita (Chatam College); Washington & Lee, (consultant still to be assigned).

From the Board Chair



New Challenges for Asian Studies

P. Richard Bohr

College of Saint Benedict's & Saint John's University

This month's ASIANetwork conference in Lisle, Illinois marks our consortium's fourteenth year committed to "strengthen[ing] the role of Asian Studies within the framework of liberal arts education..." Even amidst tight campus budgets, ASIANetwork continues to pursue its mission through its development of Asianist and non-Asianist faculty, through its commitment to pedagogical and curricular design, its support of study abroad, and student-faculty research, as well as its collaborative efforts with programs, resources, and grants across the 160-member consortium.

While maintaining its original vision, ASIANetwork also strives to understand developments in the fast-moving "Asian Century." The April conference, for instance, underscores new themes in the deepening interdependence between Asia and America. Our keynote speakers will highlight pioneering U.S.-Asia interactions in art and environmentalism and the importance of promoting mutual understanding through global media. Plenary and panel sessions will explore novel ways to enhance teaching, faculty, student, and scholarly exchange, distance learning, and intercollegiate cooperation by discussing the latest developments in internet usage, web-exchange and telecommunications technology, as well as improvements in documentary film methodology.

Some panels will review recent reinterpretations of Korean-Japanese relations and the history of U.S.-East Asia interaction through Christian missions, while others will explore new pedagogical trends in illuminating various aspects of East Asian civilization through word and image, teaching about Vietnam and Mongolia (parts of Asia inaccessible to

U.S. colleges until now), and inserting environmental stewardship into the study of Asia, in addition to considering Asian Studies in a post-9/11 world, and the Asian American experience within the liberal arts curriculum. Panelists will also highlight the growing importance of experiential education in broadening study, travel, and student-teacher collaborative research in Asia on the one hand, and ensuring that students from Asia succeed in U.S. college classrooms on the other. In addition, two panels will focus on the lessons learned from last summer's Pearl River Delta study tour regarding the global consequences of South China's hyper-economic development. Finally, the pre-conference tour of Chicago and the performance of student *taiko* drummers will dramatize recent advances in the Asianization of America.

Teddy Amoloz's report highlights the increasing importance of ASIANetwork's programs and projects in fulfilling its mission. The popular Freeman-funded Student-Faculty Fellows Program, now in its eighth year, has helped create a new generation of competent U.S. "Asia Hands." Two Luce Foundation-funded programs are now in their second year. The Asian Art in the Undergraduate Curriculum project reminds us that abundant pedagogical tools are available in our campus art galleries and storage closets. Moreover, the arts project will launch the first volume in our "Resources for Undergraduate Teaching" book series, a collaborative project with the Association for Asian Studies (AAS). The Vietnam-USA Exchange Program, in partnership with the Center for Educational Exchange with Vietnam and the American Council of Learned Societies, fosters faculty exchange to facilitate curriculum

development about newly-opened Vietnam.

A paramount obligation in these projects is to insure that ASIANetwork's Development Team secures sufficient project funding from private and public benefactors and develops workable relationship with project partners. To this end, the Board of Directors is crafting a set of "Principles of Partnership" guidelines for developing and managing these relationships.

ASIANetwork's mission statement emphasizes the "special opportunities and challenges in the development of Asian Studies." With respect to the opportunity side, our member schools have benefited hugely from ASIANetwork projects. But challenges, too, abound. President Bush's recent visit to Afghanistan, India, and Pakistan reminds us that Asia and our relationship to it are rapidly changing. There is no doubt that ASIANetwork colleges have prepared our students humanistically for a personal relationship with Asia. But have we given them the professional tools to compete successfully in the "Asian Century"?

At its meeting last October, the ASIANetwork Board of Directors approved the creation of the Past Chairs Advisory Council (PCAC), which includes previous Executive Directors as well, to informally advise the Board on financial, fundraising, and project matters. Phyllis Larson, current Board Vice-Chair, has wisely proposed that the PCAC also develop a 10-15 year strategic plan for ASIANetwork. As I prepare to pass the Chair's gavel to Phyllis at this April's conference, I would like to suggest three concerns which the PCAC might consider in its long-range planning.

(continued on page 11)

2006 ASIANetwork Freeman Student-Faculty Fellows Abstracts of Research Projects

Van Symons
Project Director
Augustana College

During the summer 2006, the Student-Faculty Fellows Program will support collaborative research in Asia for at least three weeks for 65 students and faculty mentors comprising 13 research teams from ASIANetwork member colleges. This year's research will be conducted in the following countries: The People's Republic of China (seven teams), Japan (four teams), Singapore (1 team), and Indonesia (1 team). Presented below are the colleges, faculty mentors, and student researchers participating in this year's program. The titles of their research projects and brief project abstracts are also given.

ASIANetwork wishes to extend our sincere appreciation to the Freeman Foundation for their continued financial support of these research endeavors.

Elon University, Kirstin Ringelberg, Art History, Japan

Katherine Little, '08, *The Internationalization of Japanese Art: Art Institutions*

Leslie Mumme, '06, *The Internationalization of Japanese Art: Contemporary Fine Arts*

Thomas Spradling, '07, *The Internationalization of Japanese Art: From Ukiyo-e to Video Games*

Professor Ringelberg and her students "propose a research trip to Japan to study in more depth what we call the 'internationalization' of Japanese art. Since the Meiji period, Japan has become increasingly connected to, infiltrated by, and in some cases, dominated by the Western view of what constitutes art and art history at the same time that its own art has become more widely known in the United States and Europe. We have studied this expanding relationship primarily from our Western perspective, and desire to ask the questions we have developed from this study of (the) Japanese sources: how has the increasing internationalization of the Japanese art world affected its institutions, artists, and the popular culture that has developed from it?"

Gettysburg College, Voon Chin Phua, Sociology, Singapore

Li Fong Chen, '08, Emily Harsen, '09, Douglas Kaufman, '09, Jason Loh, '08, and

Michael Quinn, '08 joint project on *The Social Construction of Chineseness in Singapore*

Professor Phua writes: "Few studies have examined Chineseness as a symbolic ethnicity where the Chinese population is the majority in a country. This student-directed project examines the social construction of Chineseness among Chinese Singaporeans and asks if this Chineseness is merely a symbolic ethnicity. The project will focus on Chineseness in family formation processes, such as dating and wedding rituals (relying upon) a triangulated approach to data collection (drawing from) oral history interviews, photography and historical documents."

Guilford College, Eric D. Mortensen, Religious Studies, China

Amanda Armbrust, '07, *Dynamics of Consistency and Change in Tibetan Horse Festivals*

William Frank, '06, *The Sacred Role of the Horse in Pastoral Tibetan Life*

Lauren Reed, '06, *Gender Performance at Tibetan Horse Festivals: Masculinity's Voice in Gender Roles and Consumer Culture in Kham, Tibet*

Joshua Shelton, '08, *Nomadic Melodies: An Exploration of Music at Tibetan Horse Festivals*

William McKindley-Ward, '08, *Medicinal Practice in Eastern Tibet: Preservation and Profiteering*

Professor Mortensen's research group will "travel to Kham (Eastern Tibet...) to pursue and complete five independent research projects relating to nomadic horse festivals and the culture of Kham. Following a week of acclimatization and study in Zhongdian (Northwest Yunnan), we will travel across nomadic areas of Kham to Yushu (Southern Qinghai) in order to attend a twelve day nomadic horse festival. We will camp for the majority of our time in China. The five projects include the study of the performance of gender roles in Kham, changes at the horse festivals, the sacred role of the horse in Khampa nomadic life, peripheral music at nomadic gatherings, and the role of traditional medicine in Kham."

Green Mountain College, Mark Dailey, Anthropology, China

Felipe Colón, '06, Ashley Converse, '07, HariNarayan Khalsa, '08, Tala Wunderler-Selby, '08, Keith Solmo, '06 joint project on *Changing Traditional Behaviors and Beliefs Relating to Ancestors in Jiangsu Province, China*

Professor Dailey writes: We (a cultural anthropologist and five students) propose to conduct four weeks of ethnographic research on the changing traditional behaviors and beliefs relating to ancestors in Jiangsu Province, China. Primarily through the intensive ethnographic study of a small set of families, we will document the changing behavioral and cognitive relationship contemporary Chinese families have with their ancestors. We will also contextualize our research findings within the broader issues of religious practice, urban expansion into farmland, and how Chinese people are negotiating the tensions between modern and traditional choices.”

Haverford College, Leslie Dwyer, Anthropology, Indonesia

Colon Cahill, '07, *Balinese Identity in Transition: Identity and Cultural Commodification in Bali-Visual Art and the Case of Kamasra*

Ippolita Di Paola, '08, *Balinese Identity in Transition: Regional Identity in Post-New Order Bali*

Elizabeth Rhoads, '07, *Balinese Identity in Transition: Balinese Punk*

Deepa Vasudevan, '07, *Balinese Identity in Transition: Women at the Crossroads-Feminist Literature in Bali*

Professor Dwyer states: “This collaborative research project...will address shifting discourses of ‘identity’ and ‘culture’ in contemporary Bali, Indonesia. Using anthropological methods of participant-observation, supplemented by interviews, guest speakers and community discussions, project participants will explore various facets of Balinese identity-formation, broadening their understandings of dynamic processes of cultural redefinition and globalization. Student research projects on the arts and identity, youth culture, feminist literature, and new articulations of regional autonomy will complement the faculty mentor’s ongoing research on community peace-building in the aftermath of conflict and the role of narratives of ‘Balinese culture’ in setting the limits and possibilities for social transformation.”

John Carroll University, Paul Nietupski, Religious Studies, China

Melissa Ann Cigoi, '07, *The Labrang Educational System and Modernity*

Nicholas Mercurio, '09, *Music of the Sino-Tibetan Borderlands*

Alecia Ott, '08, *The Union of Politics and Religion in the Labrang Monastery and Its Properties*

Rosemary Stanitz-Skove, '08, *The Art and Ideology of the Labrang Monastery and Surrounding Regions with Emphasis on Tantric Deities in Visual Art, Labtse, and Prayer Flags*

Jeffrey Villanueva, '09, *Patient Choice of Chinese, Tibetan, and Biomedical Health Care Systems in the Sino-Tibetan Borderlands*

Professor Nietupski writes: “This project is a collaborative study of the greater Labrang (Chinese Labuleng) Monastery community. The community is located in the Sino-Tibetan borderlands, where Gansu, Sichuan and Qinghai Provinces meet.

Its culture is undergoing rapid socioeconomic change. The goal of the project is to introduce students to the complexities of culture and social life in the Labrang subregion...As our research team travels through this diverse region, each member will draw on his or her own interests and expertise to study a key component of this culture that remains vibrant and central in people’s lives and yet is undergoing significant changes.”

Loyola Marymount University, Katherine Anne Harper, Art History, Japan

Brian Dworetzky, '06, *Kamakura Zen Architecture*

Stephanie Jewell, '07, *Kamakura Temple Sculpture*

Courtney Sherman, '08, *Tokeiji Nunnery and the Role of Women in Kamakura Zen Buddhism*

Professor Harper writes: “Given the dearth of information and photographic documentation on Kamakura’s Zen temples and its material culture, the project team...proposes to conduct a historical and photographic survey of...seven temples and their artifacts...All are Rinzei Zen temple complexes of the Kamakura Period... (Although) a number of the structures are reconstructions, the project team, nonetheless, intends to document all the buildings since they are reflections of the original constructions at the various sites.”

Marietta College, Luding Tong, Modern Languages, China

Jamie Gougarty, '07, Timothy Kemble, '08, Lauren Stermer, '06, William Sullivan

IV, '07 joint project on *Investigating the Building Blocks of Advertising in Contemporary China*

Professor Tong writes: “This project is a cross-disciplinary examination of the advertising industry in contemporary China. We will investigate three areas: 1) changes in the Party leadership’s attitude towards capitalism and consumption, 2) government law and policies on advertising and their implementations, and 3) the interplay of Chinese cultural and philosophic tradition and Western influence reflected in contemporary Chinese advertising.”

Mills College, Wah K. Cheng, History, China

Stacy Fisher, '07, *Huaju and Broadway: A Comparative Study of Chinese and American Theatres*

Stephanie McLeod, '07, *Advertising in the Socialist Market Economy of China*

Stephanie Snyder, '06, *Renovating the Past: History, Symbolism, and Rhetoric in Creating Chinese War Monuments*

Emily Warde, '07, *The Conflict Between Tradition and Modernity in the Architecture of Chinese Cities*

Sarah Wong, '08, *Women Artists in the Chinese Contemporary Art Scene*

Professor Cheng states: “While our proposal consists of five independent, though related, student research projects, and

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therefore should fall more fittingly into the ‘individual’ category, each of these projects has been profoundly informed by an overall analytical framework that is the result of our collective, ongoing discussion...In the end, we came to the conclusion that our collective inquiry would be framed around the concept of the metropolis as icon of modernity and that our field work would focus on the three metropolitan clusters of Beijing, Shanghai, and Hong Kong.”

Oglethorpe University, Robert Steen, Foreign Languages, Japan

Brittany Bennett, '06, *The Current State of Ainu Cultural Traditions*

Johannah Garon, '08, *Deligitimization in Japan: Official Nationalism and Its Impact on Ainu Minority Rights*

Jessica Pond, '07, *The Ainu: We or They*

Professor Steen notes: “Japan has long been viewed as a mono-racial society. Prime Minister Nakasone himself once infamously attributed Japan’s economic success to its racial homogeneity. Yet there are many distinct minorities in Japanese society: the burakumin (descendants of the traditional outcast class); Japanese of Korean heritage; the people of Okinawa and several others, depending upon how the term minority is defined. Indeed, one need only scratch the surface of Japanese history before discovering that on the margins of the cultural center, peripheral groups exist in Japan that clearly do not adhere to normative definitions of what it means to be Japanese.” Students in this research group will explore different aspects of Ainu culture including how Ainu youth view their ethnicity, how Ainu history is conveyed in the Japanese public education system, and the recent history of Ainu political activism.

Trinity University, Wen Xing, Modern Languages and Literatures, China

John Bandy, '06, *The Art of the Mogao Caves and the Power of the Tang*

Adrienne McAllister, '07, *Marketing the Ancient: Perspectives on How China Markets Concepts and Objects of Antiquity to Foreigners and Its Impact on Chinese Society*

Jennifer Rektorik, '06, *Yangsheng: Cultivating the Elements of Ancient and Modern Chinese Food Culture*

Daniel Williamson, '07, *Chinese Medicine and Cosmology: Yin-Yang and the Five Phases*

Professor Xing’s research group is comprised of undergraduate students who have completed his upper level Chinese language course entitled “Excavated Chinese Texts,” which focuses upon the translation of “excavated early Chinese manuscripts, many of which are texts not available in the transmitted textual tradition, (which) have been extremely important in rethinking and understanding Chinese civilization.” This grant will now enable these students to visit five Chinese cities to “observe the original manuscripts, visit the archaeological sites, conduct research with leading scholars in the leading institutions, and use the best libraries in China.” Each student has developed his/her own research project, listed above,

related to early textual discoveries, and they have also committed themselves to analyze and translate a recently excavated text.

Valparaiso University, Zhimin Lin, Political Science, China

Bethany Birch, '06, Carl Boschert, '07, Stanley Chin, '06, Vaura Van't Land, '06 joint project on *Chinese Perceptions of the Rise of China and China's Relations with the United States*

Professor Lin writes: This research team “will examine how the general public and elite groups in China view the rise of China and its implications on relations with other countries, especially the United States. By conducting in-depth interviews and surveys in the Hangzhou area of Zhejiang province, the project hopes to shed light on two important questions: 1) With the ‘rise of China’ becoming ever more prominent, how do the Chinese react to the phenomenon; and 2) Given China’s growing influence over world affairs, how do the Chinese view their relationship with other nations, especially the U.S.?”

Wittenberg University, Jennifer Oldstone-Moore, Religion, Japan

Kimie (Vance) James, '07, *Commercialization and the Shikoku Pilgrimage*

Zachariah Simon, '07, *Who are the henro of the Kobo Daishi Pilgrimage?*

Professor Oldstone-Moore notes: “This project examines the practices of pilgrims on the 88 temple circuit around the island of Shikoku in Japan...(to study) key aspects of religious practice, both those that specifically characterize Japanese religious expressions and those that are found more widely across religious traditions and cultures...This includes observing the demographics of those observed on the pilgrimage; specific ritual practices; the role of and reverence for Kobo Daishi (Kukai) expressed on this circuit; the commercialization and marketing of Kobo Daishi in particular and Buddhism in general; and the experience of pilgrimage juxtaposed with academic learning about pilgrimage.”



2005 Lawrence University ASIANetwork Freeman Student Fellows interact with Filipino hosts during field research on bats.

Vietnam-ASIANetwork Faculty Exchange

Paul Nietupski
John Carroll University

In yet another expression of generous and considered support, the Henry Luce Foundation has provided funds for academic exchanges between Vietnamese and ASIANetwork schools for 2005-2006 and 2006-2007. The program was originally proposed by Minh Kauffman, Director of the Center for Educational Exchange with Vietnam, a member of the American Council of Learned Societies. ASIANetwork was brought on board to provide appropriate host institutions in the United States and to promote long term academic relationships between Vietnamese and U.S. institutions. Sandra Bradley of ACLS is in charge of managing the grant monies and legal details.

The enthusiasm for this program is an indicator of both Vietnam's emergence as a progressive new player in East Asia and of U.S. interest in the country. Even in the current fast-moving Asian environment, Vietnam is arguably one of the most dynamic countries in the region. Its physical location makes it special. The striking natural beauty of its nearly 3500 kilometer coastline and its rugged highlands are the setting for its rich ethnographic and biological diversity. Its 1400 kilometer border with China and its Lao and Cambodian frontiers are filters for intercultural exchange, assimilation and conflict with South, Southeast and East Asia. The country is nonetheless distinctively Vietnamese, with a persistent culture, a long prehistory and a complex web of native civilizations that rose and fell over very many centuries, tested most recently by events since the 1950s. Perhaps the most remarkable fact is that through many turbulent centuries the Vietnamese have survived. In the past twenty-five years Vietnam has overcome tragedies and ongoing obstacles, and has emerged as a modern and forward-looking country, strong, creative and as resilient as ever. It is poised to be an Asian economic powerhouse, it boasts vibrant and distinctively Vietnamese arts and literary communities, and above all it seeks to engage the world.

Since the 1995 normalization of relations between the USA and Vietnam, and U.S. President Bill Clinton's landmark speech at Hanoi University in 2000, the United States has become Vietnam's largest trading partner and provider of key structures for educational development in the country. In the face of massive development issues, Vietnam's commitment to education has been a top priority. Vietnam's rapprochement with the United States is significant in itself; in the words of many young Vietnamese, "Vietnam is looking to the future, not to the past." The present faculty exchange program plays a central role in this process, each year placing four Vietnamese scholars of the social sciences

[I]n the words of many young Vietnamese, "Vietnam is looking to the future, not to the past." The present faculty exchange program plays a central role in this process...[c]onversely, our ASIANetwork schools will send four scholars to Vietnam in each year of the program to study, do research, and most of all to lay the basis for lasting relationships....

and humanities in four ASIANetwork schools, sharing our curricula, our visions, our problems and solutions. Conversely, our ASIANetwork schools will send four scholars to Vietnam in each year of the program to study, do research, and most of all to lay the basis for lasting relationships, a stated objective of the program. CEEVN's experience and familiarity in Vietnam, ACLS' administrative expertise and ASIANetwork's hands-on understanding of teaching and research work together to build a solid foundation for the program.

In the first year, four Vietnamese scholars from the College of Social Sciences and Humanities in Ho Chi Minh City and in Hanoi were selected from a large pool of candidates. The selection of Vietnamese candidates was no small task. The ASIANetwork/ACLS/CEEVN

team was charged to identify qualified faculty with strong English skills in academic specialties poised for growth in their home schools, who could easily interface with ASIANetwork counterparts, and who were above all able to be granted leaves of absence. On the U.S. side, a national competition was put in place through the ASIANetwork consortium. Schools with established links to Vietnam and schools with commitment to develop Vietnam studies applied for the awards; selecting the best host schools was also no small task. In the end, four Vietnamese scholars were placed in four U.S. schools, and those four schools have substantially strengthened their Vietnam curricula.

Pham Quang Minh-Pomona College

The four Vietnamese scholars are as diverse as their ASIANetwork hosts. Prof. Pham Quang Minh is, among many other things, Deputy Dean of the Department of International Studies in the College of Social Sciences and Humanities in Hanoi. Prof. Minh is very articulate in English, and speaks fluent Russian and German. He earned a Bachelor's degree in Russia and a Master's in Germany. His current research interests are in U.S. teaching methods, college resource



Pham Quang Minh

(continued on next page)

development and international relations; he has published extensively in his fields in Vietnamese, German, and English. Above all, Pham Quang Minh is an active and engaging individual; his enthusiasm for his work is contagious. After careful consideration, the ASIANetwork/ACLS/CEEVN placed Prof. Minh at Pomona College in Claremont, California. Pomona has a long history of Asian studies, and is part of the Consortium of Claremont Colleges. Several Pomona faculty will work with Prof. Minh, including one of the leading U.S. scholars of Vietnam, Prof. David Elliot. Prof. Elliot brings many decades of research and landmark publications to Pomona, and will serve as an excellent colleague for Prof. Minh.

Nguyen Quy Thanh-University of Puget Sound

Nguyen Quy Thanh teaches in the Department of Sociology



Nguyen Quy Thanh

at the College of Social Sciences and Humanities in Hanoi. His English is excellent, and he is fluent in Russian. He has academic degrees from Russian and Vietnamese universities, and has taught in South Korea and lectured in Hawai'i and Russia. Prof. Thanh's main research interest is in the sociology of healthcare and healthcare development. He is a remarkably prolific author, to date the author or co-author of ten books and some twenty-six articles in his

field. He is an active scholar on many fronts, and will be a credit to his ASIANetwork hosts at the University of Puget Sound in Tacoma, Washington. The greater Puget Sound region holds excellent resources for Prof. Thanh, including a vibrant Vietnamese community and a dynamic group of scholars at the University of Puget Sound. Prof. Karl Fields and no fewer than fourteen UPS colleagues will engage Prof. Thanh with an impressive array of relevant courses and a well-articulated agenda for the visitor. The UPS team is excellent; their qualifications are outstanding in many relevant fields. The group has expressed a keen interest in Vietnam, and the scholars in all disciplines will make good use of this opportunity to develop a Vietnam curriculum.

Tran Thi Phuong Phuong-Hobart and William Smith College

Tran Thi Phuong Phuong is the Director of International Relations and Research Affairs at the College of Social Sciences and Humanities in Ho Chi Minh City. Her academic and teaching specialties are in Vietnamese, Russian and comparative literatures. Her English language skills are excellent, and she has academic degrees from Vietnamese and Russian universities. Prof. Phuong was a Fellow at Harvard University for two years and is an active lecturer and author. She is an accomplished teacher, and has had considerable experience teaching foreign students. Her current research is in ancient and medieval Vietnamese literature and in teaching methodologies. Her literary interests and notably her interest in pedagogy make her an excellent choice for a post in

an ASIANetwork school. Hobart and William Smith College in Geneva, New York, is located in western New York's Finger Lakes region, certainly an ideal location for any foreign visitor, and, given its outstanding foundation in Vietnamese studies, an excellent choice for this program. HWS has a long history of Asian studies and an extensive Asian language library collection; as such, the college is in an ideal location for a scholar of literature. In addition,



HWS makes good use of its Asian *Tran Thi Phuong Phuong* resources in its extensive Asian studies curriculum. This ASIANetwork host offers foundation courses in Vietnam, and it developed exchange programs even before the 1995 normalization of relations between the USA and Vietnam. In 2001, Hobart and William Smith was a co-recipient of a major U.S. Department of Education grant designed specifically to expand Vietnam studies. Since receiving the grant HWS has been committed to developing Vietnam-related courses, exchange programs, guest lecture programs, Vietnamese film and music programming, regional community education projects and a host of Vietnam-related activities. The ASIANetwork grant—and notably Prof. Phuong, a specialist in languages, literature and international studies—will surely move the HWS Vietnam program forward. One of the key scholars at HWS is Prof. Jack Harris, whose broad interests and achievements include numerous Vietnam development initiatives, as well as publication and research projects. His involvement with the regional community will also give their Vietnamese guest a terrific opportunity to engage American society. The HWS effort will surely be successful.

Lam Thi My Dzung-Marlboro College

The fourth ASIANetwork guest from Vietnam is Lam Thi My Dzung, scheduled to come to Marlboro College in Fall, 2006. Prof. Dzung's qualifications are as impressive as her colleagues' but her background is notable for its depth and diversity. She is an expert in many fields, and brings experience from them all. Her academic degrees were granted in Bulgaria in History and Archeology, and she now teaches history and archeology in Hanoi, at the University of Social Sciences and Humanities. Her publication record is outstanding, with four books to her credit and ten articles published and co-published from 2002-2004. She is also the Director of the Museum of Anthropology in Hanoi and is a highly regarded field researcher. While her academic specialties are history, archeology and anthropology, Prof. Dzung will bring expertise in curriculum development and gender studies to Marlboro College in Marlboro, Vermont. Her ability to address such diverse fields so thoroughly and clearly impressed the team. Above all, Prof. Dzung is a teacher, and when asked, her stated objective if selected to be a guest of ASIANetwork was simply to engage U.S. students. She is indeed a natural teacher, and she will fit the Marlboro community well.

Marlboro is a small school in the stunning Green Mountains of Vermont, not far from a number of other colleges and universities, with which it has close contacts and exchanges—another factor which will serve this initiative well. The faculty-student ratio is very small, and Marlboro students enjoy a high degree of autonomy and flexibility. The culture of the school allows for interdisciplinary contact and interaction between students and teachers, a perfect place for a natural teacher and scholar like Prof. Dzung. Nearly half of Marlboro students study abroad, and recently many have studied in Vietnam. Marlboro's curriculum includes courses on Vietnam, and the school has hosted a Vietnamese film festival, sponsored a number of lectures on Vietnam, and encouraged student and faculty research in Vietnam. Prof. Seth Harter is the team leader, and has done extensive field research in Vietnam. Katrin Jellema and other colleagues contribute significantly to the effort to develop Vietnamese studies at Marlboro, whose program is more extensive

than many at much larger colleges and universities. Among the Marlboro faculty are scholars who bring fluent Vietnamese language skills, knowledge of Vietnamese literature, study of Vietnamese sociology and ethnography, knowledge of Southeast Asian biology and expertise in the region's flora and fauna, and appreciation of Vietnamese art. This is a dynamic environment.

And these initiatives reflect only the first year of the ASIANetwork Vietnam Faculty Exchange Program! It too is dynamic, and has required hard work and commitment on the part of the entire ASIANetwork Committee: Sandra Bradley at ACLS and Minh Kaufman at CEEVN. It goes without saying that this initiative would be impossible without the vision, generosity and commitment of the Henry Luce Foundation. The second year of the program is upon us. We all look forward to working together to enhance our understanding and contact with Vietnam and to using this pilot program as a foundation for development of Vietnamese studies in the ASIANetwork consortium.

From the Executive Director (*continued from page 4*)

I joined their meeting on Saturday evening to discuss the new timeline and budget allocation as a consequence of the one-year extension that we worked out with the Luce Foundation. Again, I was very impressed with the level of care and foresight of the members of the group. A budget re-allocation was carefully considered and thoroughly discussed, and the timetable that was approved, although tight toward the end, is feasible. (Subsequently, both the budget re-allocation and timeline were sent to the Luce Foundation and were approved.) Stan Mickel, the Project Administrator, is doing a yeoman job coordinating the many facets of this complicated project. Although retiring in a year, he will see to the completion of this project, that will result in the publication of the first book in our book series project.

As you can see, the level of activity at ASIANetwork goes up several notches during the first part of the spring semester when we spend considerable amount of time reading applications

and selecting participants for the different programs we run. Of these funded programs, only two will continue beyond the current cycles; the Asian Art in the Undergraduate Curriculum project, which will continue through the spring of 2009, and the Student-Faculty Fellow program funded by the Freeman Foundation, which still has one year left in this funding cycle (we are hopeful that we will again receive funding to continue this program when we apply for renewal).

The variety of the programs we operate is illustrative of the opportunities that ASIANetwork offers, and the success of these programs depends to a large extent on the interest and support of the membership. We welcome ideas for new programs and we encourage faculty colleagues at our member schools to share with us their visions and dreams for the consortium. By working together, we will ensure the continuing relevance and pivotal role of ASIANetwork, as we forge ahead in our mission to promote the study of Asia at small liberal arts institutions.

From the Board Chair (*continued from page 5*)

1) *Enhancing College Language Instruction.* Asia is now the world's economic epicenter. Increasingly, American policy-makers realize that preparing U.S. students for the global economy begins with teaching them Asian languages. The White House-endorsed National Security Language Initiative seeks to expand Asian and Middle East language instruction to keep America globally competitive and secure. And the U.S.-China Cultural Engagement Act, now moving through the Senate Foreign Relations Committee, proposes to spend \$1.3 billion over five years to make American kids proficient in Chinese (the world's most widely spoken language) by the fourth grade. Moreover, the Boston, Chicago, Houston, and Philadelphia public schools, along with a number of U.S. states, are cooperating with China's Ministry of Education to immerse American students in Chinese language and culture. These initiatives will multiply the 25,000

high school students currently taking Chinese in thirty U.S. states. But are ASIANetwork member schools—most of which offer nothing beyond second-year Japanese and Chinese—prepared to provide advanced language courses by the time these students enter college?

2) *Expanding the Geographical Scope of "Asian Studies."* East Asia has been the well-funded cornerstone of America's Asian Studies syllabus for the past century and a half. But the recent economic surge of India and its potential integration with China—many economists call this phenomenon "Chindia"—puts the spotlight on the need to develop a South Asian (along with Islamic) Studies component of Asian Studies. Few ASIANetwork schools have historic ties to South Asia, and there is little foundation support for South Asian Studies at present. However, for America to succeed in relating to the new Asia, we must now make this area a major priority.

TEACHING ABOUT ASIA

ASIANetwork and *Education About Asia*

Lucien Ellington

Editor, *Education About Asia*

I'm delighted that the editors of the *ASIANetwork Exchange* invited me to contribute an essay on *Education About Asia* (EAA) for this issue. I've been honored to work with ASIANetwork for a decade. It is unlikely that EAA would be entering its eleventh year as a publication without the enthusiastic support of ASIANetwork. ASIANetwork members serve on our editorial boards, referee manuscripts, and, perhaps most importantly, consistently contribute stellar EAA articles. In what follows, I describe EAA, summarize the EAA vision, and discuss future EAA special sections in hopes that ASIANetwork members will continue to collaborate with us through their subscriptions and their contributions to each issue.

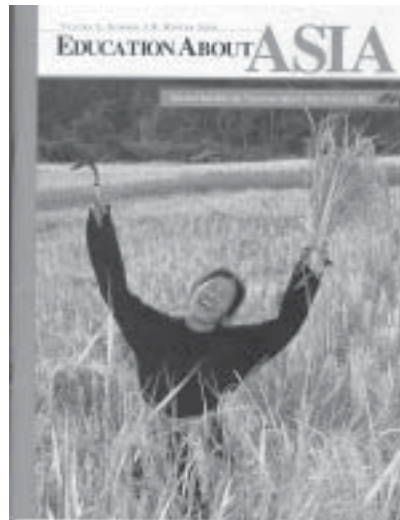
The EAA Mission

In 1995 the *Association for Asian Studies* approved the creation of a teaching journal intended for undergraduate and high school instructors, and our first issue was published in Spring 1996. EAA is a peer-reviewed journal with a circulation of more than 3,500 readers. Our readership primarily consists of undergraduate instructors who have a particular interest in teaching, and secondary school teachers with an interest in Asia. Our mission is to assist professors and teachers who are responsible for general survey history, humanities, and social science courses. Three issues of EAA are published each year, and annual subscription rates are \$15.00 for AAS members, \$25.00 for non-AAS members, and \$31.00 for organizations. For complete information about EAA, please visit our Web site, <http://www.aasianst.org/ea-toc.htm>, or email me at Lucien-Ellington@utc.edu.

The EAA Vision

We determined early on that to succeed, EAA needed to be a hybrid publication with some characteristics

common to conventional scholarly journals and yet similar in other ways to publications for larger audiences such as *Harpers*, *The Economist*, or *The Atlantic Monthly*. To put it another way, to be useful to teachers of survey courses, EAA must have the scholarly integrity demanded by AAS yet at the same time serve as a medium for popularization of basic information about Asia to non-specialists, including all of us who teach about Asian countries other than the one that we primarily study.



We aspire to high standards of scholarship through utilization of a rigorous peer review process for all feature articles and many of the essays that are published. In any given issue, PhDs with expertise in the topic they address in EAA are responsible for approximately ninety percent of feature articles. However, we like to think that every successful contributor to EAA has demonstrated not only subject matter knowledge but the ability to lucidly communicate essential elements of that knowledge to a primarily non-specialist audience in a way that ultimately benefits students. We also try to make EAA appealing to our diverse subscribers by

including in every issue pieces on a variety of Asian cultures, differing perspectives on controversial issues, interviews with eminent scholars and policy makers, appealing and useful graphics, and reviews on a wide range of teaching materials including books, film, Web sites, and curriculum guides.

Two years ago we began publishing special sections devoted to a specific theme in every issue. Although each EAA issue includes significant material not related to the special section, we are particularly interested in our ASIANetwork colleagues learning about planned special sections to which they might contribute.

Future EAA Special Sections

Fall 2006: Rethinking our Nations of "Asia"

Authors of manuscripts for this special section are encouraged to challenge readers' traditional prior conceptions of "Asia." We are interested in manuscripts on such topics as: how new archeological discoveries challenge conceptualizations of early China; the incorporation of peasant narratives into the teaching of Asian history; and globalization's impact upon Asia's environment, economies, educational systems, and families. The deadline for initial receipt of manuscripts for this special section is the first week of May 2006.

Winter 2006: Teaching About Asia Through Travelers' Tales

In this special section we hope to publish articles that introduce teachers and students to fascinating historical and contemporary outsiders who have unique insights about Asia or who have impacted Asia or foreign perceptions of the region. The deadline for the initial receipt of manuscripts for this special section is the first week of September 2006.

(continued on page 21)

Unfolding History around Film: “Visualizing Twentieth Century China”

A Film Course

Li-Lin Tseng

University of Illinois, Urbana-Champaign

Editors’ note: Utilizing film in our teaching has become a staple of Asian Studies pedagogy, but the teaching of film courses has presented us with a unique set of problems. At the 2004 ASIANetwork Conference, one panel focused precisely on the difficulties of offering a film course on Chinese history, noting the ambiguities easily generated by efforts to teach students film and teach them history at the same time.

Li-Lin Tseng, a Ph.D. student at the University of Illinois, has successfully taught a film course in which modern Chinese history is taught as a context for both film study and the study of the history of Chinese film. We asked her to share her syllabus with us for publication in the newsletter in hopes that it might offer useful ideas to our members. She has graciously consented, and has provided, by way of introduction, a short description of her pedagogy and a helpful discussion of how she has handled some problems that have arisen in the course.

Introduction:

This course originated from my dissertation on early Chinese film entitled *Pictures in Motion: Zheng Zhengqiu and his Shanghai Contemporaries, 1922—1937*. I begin the course with the transition from silent to sound films (1922-1937) and end with contemporary Chinese films (2000s). During the term, fifteen assigned films are chosen from the 1,000 films that are included among my research materials. They are presented in chronological order so as to demonstrate particular problems and issues regarding the historical context in which the films were created. With these select films, I introduce American undergraduate students to an overview of Chinese film, giving them a general knowledge of both the history of Chinese film and the relevant issues they express with regard to Chinese culture and history. I have taught this film course twice at two different institutions: the Art History Division of the University of Illinois at Urbana-Champaign (Spring 2004) and the History Department of Illinois Wesleyan University (May 2005). I have been invited to repeat the course at Illinois Wesleyan in fall 2006.

Pedagogy:

From my experience with students in the two institutions, class discussions work particularly well. Therefore I use class discussion as a teaching tool in order to raise questions and guide students to contemplate relevant issues about Chinese

film and culture. For example, on May 9, I assign Sun Yu’s *The Highway* (1934), a film representative of the left-wing cinema in the 1930s. I use the film to teach the rise of the Chinese left-wing cinema movement and the relevant political events in 1931, when the Japanese Kwantung Army invaded Manchuria in northern China. Historical events are of great importance because the left-wing cinema movement emerged in part as a political weapon for leftist intellectuals to disseminate Marxist ideology and awaken the Chinese audience to the idea of national salvation later. The republican government’s attitudes toward the Japanese invasion are also discussed through its policy on film censorship.

To generate good class discussions, I use readings, assignments and handouts to introduce students to the main issues and guide them in formulating responses to the films. First, I assign readings to provide a clear historical outline for students. Generally, at least two required articles (about 50 pages in total) are assigned before watching a film in order to provide students with adequate background information. I intentionally choose concise and straightforward texts. Students are required to hand in a written reading response (1-2 pages) to these articles, in part to assure that the students do the readings and learn how to grasp the main points of an article, and to facilitate class discussion. In the case of *The Highway*, the two required articles

focus on the left-wing cinema movement and film censorship between 1927 and 1937, so students become familiar with these issues before watching the film. In the syllabus, I also list one or two theoretical texts that are recommended. I incorporate ideas and arguments from these into the class discussions.

Second, I use short lectures and handouts to enhance students’ knowledge on a particular topic. Before showing a film, I give a structured lecture for 15-20 minutes on the director and also recapitulate the main points of the assigned readings. Key terms are listed on a handout that is distributed to students at the beginning of class. These terms are clearly defined in my short lecture so students can follow the lecture easily. While watching the film, students have to answer three to four questions included on the bottom of the handout, which concern the narrative structure of the film and related issues from the assigned articles. For example, the handout for *The Highway* asks students the following:

Use your knowledge from the assigned readings and the lectures to answer these questions.

1. Who are the protagonists? Who is telling the story? From whose perspective?
2. How is the cinematic narrative structured and established? What are the ingredients of the film?

(continued on next page)

3. In what way is *The Highway* considered left-wing cinema? How does *The Highway* demonstrate leftist ideology?

Finally, during the discussion, I detail and expand the questions on the handout by asking the following questions: Who are the enemies of the construction workers in *The Highway*? Why did director Sun Yu choose a group of construction workers as the protagonists in the film? How does Sun's choice relate to the left-wing filmmakers' strategies and goals presented in the assigned readings and the lecture? Referring to the readings, I explain that the director couldn't make the enemies of the construction workers clear in the film because of the republican government's policy on film censorship, a result of the government's diplomatic stance toward Japan.

In this way, students learn how to analyze a film through using the tools of relevant Chinese film culture and political history. For class assignments, students are asked to write an analysis of a film to demonstrate their knowledge of both Chinese cinema and the issues surrounding it. My goal is to use questions and discussions to inspire and interest students and get them to participate in broader discussions, rather than ask them to rely solely on lectures. My goal is to help students learn from their own observations about a film and encourage thought-provoking discussions.

Tackling Problems

The most difficult problem I have encountered in teaching the course is American students' lack of familiarity with Chinese culture, and the Chinese style of cinematic narrative and cinematic convention, such as the use of slow-pacing in contemporary films. This problem becomes a big challenge when I teach Hou Hsiao-hsien's award winning movies. In Hou's films, the average length of each shot could reach 85 seconds and the actors' acting is minimal. This technique contrasts sharply with a Hollywood style of narrative. In Hou's autobiographical film *A Time to Live, A Time to Die* (1985), students have had difficulty comprehending the story about his

childhood memories because the narrative does not unfold according to typical Hollywood conventions. The students feel no connection with the film at all; the general comments I have received are:

"There is no central focus in the film!"

"We didn't grow up in Taiwan and we don't share Hou's childhood memories!"

"I know nothing about Taiwan."

My solution to these problems is to suggest that students think of film from another perspective and point out the different narrative structures between Hou's films and Hollywood's films. The students can learn from Hou's distinctive narrative structure, where it is not necessary for a film to be dramatic

or to incite the audience's excitement. For example, *A Time to Live, A Time to Die* is highly bound with Taiwan's national history under the Chiang Kaishek's regime in the 1950s and 1960s. During class discussion, I meticulously analyze Hou's

unique cinematic forms (i.e., the Japanese style of architectural settings, geometric composition, static camera position, etc.) and explain how the form visualizes Hou and his family's life in

Taiwan to create a nostalgic, mesmerizing effect for the film.

In addition to the analysis of Hou's cinematic form, I focus on his cinematic content: how Hou uses his personal memories (his autobiography) to reconstruct a national history in which the republican government's history in Taiwan is retold through Hou's remembrance of the past and the family's history. The untraceable national history is accumulated and articulated through the random narrative of Hou's childhood activities and substantiated through the experiences of the two generations: Hou and his parents and grandma. Hou grows up in Taiwan, speaks Taiwanese, and is

totally assimilated into Taiwanese culture, while his parents and grandma involuntarily settle in Taiwan because of the outbreak of the civil war. They speak Cantonese dialect, long for returning to China, and feel trapped in Taiwan. Through an accumulation of unrelated trivial things that occur in daily life, *A Time to Live, A Time to Die* represents a powerful image of national history, which contains a multi-layered, rather than a linear, narrative about Hou, his parents and his grandmother, and the 1950s and 1960s in Taiwan.

After a discussion of *A Time to Live, A Time to Die*, the students feel that their understanding of film is highly challenged, so much so that I have considered removing the film from syllabus. But, the students'

feedback on the course has suggested to me that it is best to keep the film precisely because of the challenge it presents. Among their responses were

"I don't think I want to see the movie again, but I am glad that I watched it!"

"This is what I can't see in a movie theater."

Besides *A Time to Live, A Time to Die*, China's fifth generation filmmaker Chen Kaige's epic film, *Farewell My Concubine*, was also a challenge to students, but in a completely different way. The students commented on Chen's film:

"I have never seen such a complex movie in my whole life!"

"I don't know which character I should blame? I am overwhelmed by the moral complexity of the film."

By the end of semester, students' understanding of the history of Chinese film changed. I was pleased with their final papers because I knew they finally embraced contemporary Chinese film, the most difficult category to understand in the history of Chinese film. I was particularly amazed with the students' ability to integrate class discussions and the assigned readings into their papers, providing some thought-provoking insights about the films on which they chose to write. Course evaluations indicated that students not only learned a great deal but also thoroughly enjoyed the class.



Scene from *A Time to Live, A Time to Die*

[S]tudents learn how to analyze a film through using the tools of relevant Chinese film culture and political history.

Sample Syllabus

History 270

Visualizing Twentieth Century China

May Term 2005, Illinois Wesleyan University
 Lectures: Monday-Friday: 9:00-12:00 am, CLA 305
 Screening: Monday-Friday: 9:00-12:00 am, CLA 305

Instructor: Li-Lin Tseng
 Office Hours: Tuesdays and Thursdays 1:00-3:00 pm, CLA 305, or by appointment
 E-mail: ltseng@uiuc.edu

Course Description

This course introduces the history of Chinese film from the 1920s to the present. Our primary focus is on established filmmakers from China, Taiwan, and Hong Kong. This course divides the historical progression of Chinese film into three stages. The first stage is early Chinese film prior to 1949, witnessing the transition from silent to sound film. We will discuss Shanghai film studios, the Chinese left-wing cinema movement, the Chinese New Woman, and Shanghai prostitution. The second stage is the 1960s and the 1970s when films from Mainland China, Taiwan, and Hong Kong began to diverge from each other and established distinctive identities. Genres films, such as melodrama, martial arts, and kungfu, will be examined. The last stage includes films produced from the 1980s to the present, when Chinese cinemas rose internationally and broke away from cinematic conventions. Special attention will be paid to the Fifth Generation in China, the New Taiwan Cinema, and the Hong Kong New Wave. The goal of this class is not only to cover the historical development of Chinese film, but also to critically examine it through case studies and contextualization. This course will consist of film screenings, structured lectures, and informal discussions.

Course Requirements:

- 1) Attendance and Participation: Students are expected to attend each class meeting and should complete the assigned readings for each day.
- 2) 3 Reading Response Papers: Students will write 1-2 page reading response to what they have read and turn it in at the beginning of class on each due date. Please see syllabus for the due dates and plan your reading and writing time accordingly. Guidelines will be distributed.
- 3) Film Analysis: A 3-4 page paper based on an analysis of the narrative structure of a film and issues and problems surrounding it. Guidelines will be distributed.
- 4) Literature Analysis: Choose either one book or 3 articles/excerpts from required or recommended class readings and analyze. Guidelines will be distributed.
- 5) Take Home Final: The exam questions will be given to you one week before the final.

Required Texts:

1. *Cinema and Urban Culture in Shanghai, 1922-1943* ed. by Zhang Yingjing, (Stanford University Press, 1999).
2. *New Chinese Cinemas: Forms, Identities, Politics* ed. by Nick Browne, Paul G. Pickowicz, Vinvian Sobchack, Esther Yau, (Cambridge, 1994).
3. Timothy Corrigan, *A Short Guide to Writing about Film*, 5th edition (N.Y.: Pearson & Longman, 2004).
4. E-Reserve [E]

Grading:

Attendance and participation	10%
Three response papers (1-2 pages)	15%
Film analysis paper (3-4 pages)	25%
Literature analysis paper (3-4 pages)	25%
Final paper (4-5 pages)	25%

I. 1920s-1950s: Origins of Chinese Film in Relation to Chinese Modernity in Shanghai

1. May 4: An Introduction to the History of Chinese Cinema
 Film: *Shadow Magic* (2000) by Ann Hu
2. May 5: The Cinema of Attractions
 Film: *Ballet Mechanique* (1924) by Fernard Léger
 Required readings:
 1. Tan Ye, "Hollywood and the Chinese Other" in *Cineaction* issue 60, 2003, 10-20. [E]

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2. Tom Gunning, "The Cinema of Attraction: Early Film, Its Spectator, and the Avant-garde" in *Film and Theory: An Anthology* ed. by Robert Stam & Toby Miller, 229-235. [E]
3. Timothy Corrigan, *A Short guide to Writing about Film*, 1-34.

Recommended readings:

Yingjin Zhang, "Introduction: Cinema and Urban Culture in Republican Shanghai" in *Cinema and Urban Culture*, 3-23.

3. May 6: Shanghai Film Studios: Mingxing, Lianhua, and Tianyi Motion Picture Companies

Film: *Laborer's Love* (1922) by Zhang Shichuan

Required readings:

1. Leo Ou-fan Lee, "The Urban Milieu of Shanghai Cinema, 1930-40: Some Explorations of Film Audience, Film Culture, and Narrative Conventions" in *Cinema and Urban Culture*, 74-98.
2. Zhen Zhang, "Teahouse, Shadowplay, Bricolage: Laborer's Love and the Question of Early Chinese Cinema" in *Cinema and Urban Culture* (Stanford University Press, 1999), 27-50.
3. Timothy Corrigan, *A Short guide to Writing about Film*, 35-78.

****The first reading response paper due on Friday**

4. May 9: The Chinese Left-wing Cinema Movement

Film: *The Highway* (1935) by Sun Yu

Required readings:

1. Laikwan Pang, "The Left-wing Cinema Movement" in *Building a New China in Cinema: The Chinese Left-wing Cinema Movement, 1932-1937*, 37-69. [E]
2. Zhiwei Xiao, "Anti-Imperialism and Film Censorship During the Nanjing Decade, 1927-1937" in *Transnational Chinese Cinemas*, 35-58. [E] .

Recommended readings:

Zhiwei Xiao, "Constructing a New National Cultural: Film Censorship and the Issues of Cantonese Dialect, Superstition, and Sex in the Nanjing Decade" in *Cinema and Urban Culture*, 183-199.

5. May 10: The Concept of the New Woman

Film: *Center Stage* (1987) by Stanley Kwan

Required readings:

1. Laikwan Pang, "Woman's Stories On-screen versus Off-screen" in *Building a New China in Cinema: The Chinese Left-Wing Cinema Movement, 1932-1937*, 113-132. [E]
2. Kristine Harris, "The New Woman Incident: Cinema, Scandal, and Spectacle in 1935 Shanghai" *Transnational Chinese Cinemas* (University of Hawaii press, Honolulu, 1997), 277-302. [E]

Recommended readings:

Timothy Corrigan, *A Short guide to Writing about Film*, 79-123.

Bryna Goodman, "The New Woman Commits Suicide: The Press, Cultural Memory, and the New Republic" in *The Journal of Asian Studies* vol. 64 Number 1, Feb. 2005. (The Association for Asian Studies)

Miriam Bratu Hansen, "Fallen Women, Rising Stars, New Horizons: Shanghai Silent Film as Vernacular Modernism," in *Film Quarterly*, vol. 54, Number 1, Fall 2000, 10-22. [E]

6. May 11: Shanghai Prostitution

Film: *The Goddess* (1932) by Wu Yonggong

Required readings:

1. Michael G. Chang, "The Good, the Bad, and the Beautiful: Movie Actresses and Public Discourse in Shanghai, 1920s-1930s," in *Cinema and Urban Culture*, 128-159.
2. Zhang Yingjing, "Prostitution and Urban Imagination: Negotiating the Public and the Private in Chinese Films of the 1930s" in *Cinema and Urban Culture*, 160-182.
3. Film Script: "The Goddess ." Please print out the script from E-reserve and bring it to class.

Recommended readings:

Andrew D. Field "Selling Souls in Sin City: Shanghai Singing and Dancing Hostesses in Print, Film, and Politics, 1920-49," in *Cinema and Urban Culture*, 99-127.

****The second reading response paper due on Wednesday**

II. 1960s and 1970s: Formation and Development of Chinese Film Genres

7. May 12: China: Melodrama
 Film: *Stage Sisters* (1965) by Xie Jin, (or *Hibiscus Town*, 1986)
 Required readings:
 1. Stuart Cunningham, "The 'Force-Field' of Melodrama" in *Film and Theory: An Anthology* ed. by Robert Stam and Toby Miller, 191-206. [E]
 2. Paul G. Pickowicz, "Melodramatic Representation and the 'May Fourth' Tradition of Chinese Cinema" in *From May Fourth to June Fourth* ed. by David Wang, 295-326.[E]
 Recommended readings:
 Nick Browne, "Society and Subjectivity on the Political Economy of Chinese Melodrama" in *New Chinese Cinemas*, 41-56.
8. May 13: Taiwan: Martial Arts Aesthetic
 Film: *A Touch of Zen* (1971) by King Hu, (or Ang Lee's *Crouching Tiger, Hidden Dragon*, 2000)
 Required readings:
 1. David Bordwell, "Richness through Imperfection: King Hu and the Glimpse" in *The Cinema of Hong Kong: History, Arts, Identity* ed. by Poshek Fu and David Desser. (Cambridge Press, 2000), 113-136. [E]
 2. Mary Farquhar, "A Touch of Zen: Action in Martial Arts Movies" in *Chinese Films in Focus: 25 New Takes*, Chris Berry, ed., (U.K.: British Film Institute, 2003), 167-173.
 Recommended readings:
 Stephen Teo, "King Hu" and "King Hu's *The Fate of Lee Khan* and *The Valiant Ones*" in <http://www.sensesofcinema.com/contents/directors>

**Film analysis paper due on Friday.

9. May 16: Hong Kong: Kungfu: from Bruce Lee to Jackie Chan
 Film: *Fist of Fury (The Chinese Connection)* (1972) by Lo Wei
 Required readings:
 1. David Desser, "The Kung Fu Craze: Hong Kong Cinema's First American Reception" in *The Cinema of Hong Kong: History, Arts, Identity* (Cambridge, 2000), 19-43. [E]
 2. Leon Hunt, "Wicked Shapes/ Wicked Lies: Performance and 'Authenticity' in Hong Kong Martial Arts Films" in *Kung Fu Cult Masters: From Bruce Lee to Crouching Tiger* (London and New York: Wallflower Press, 2003), 21-47.
 Recommended readings:
 Steve Fore, "Jackie Chan and the Cultural Dynamics of Global Entertainment" in *Transnational Chinese Cinemas*, 239-264. [E]

III. 1980s-2000s: The Rise of Contemporary Chinese Film

10. May 17: China's Fifth Generation Filmmakers
 Film: *Farewell My Concubine* by Chen Kaige
 Required readings:
 1. Sheila Cornelius and Ian Haydn Smith, "The New Wave," "Dissidence and Disguise," "The 6th Generation" in *New Chinese Cinema: Challenging Representations* (Chippenham: Antony Rowe Ltd., 2002) 34-52, 53-67, 106-117. [E]
 2. Yomi Braester, "Farewell My Concubine: National Myth and City Memories," in *Chinese Films in Focus*. Chris Berry, ed., 89-96.
11. May 18:
 Film: *The Story of Qiuju* (1993) by Zhang Yimou
 Required readings:
 1. Sheila Cornelius and Ian Haydn Smith, "Post-socialist Concerns" in *New Chinese Cinema: Challenging Representations* (Chippenham: Antony Rowe Ltd., 2002), 90-105. [E]
 2. Sheldon Hsiao-peng Lu, "National Cinema, Cultural Critique, Transnational Capital: The Films of Zhang Yimou" in *Transnational Chinese Cinemas*, 105-138. [E]
 Recommended readings:
 Paul G. Pickowicz, "Huang Jianxin and the Notion of Postsocialism" in *New Chinese Cinemas*, 57-87.

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**** Literature analysis paper due on Wednesday**

12. May 19: New Taiwan Movie

Film: *A Time to Live, A Time to Die* (1989) by Hou Hsiao-hsien

Required readings:

1. I-Fen Wu, "Looking for Nostalgia: Memory and National Identity in Hou Hsiao-Hsien's *A Time to Live, A Time to Die*" in *Cineaction* issue 60, 2003, 45-51. [E]
2. William Tay, "The Ideology of Initiation: The Films of Hou Hsia-hsien" in *New Chinese Cinemas*, 151-159.

Recommended readings:

June Yip, "Constructing a Nation: Taiwanese History and the Films of Hou Hsiao-hsien" in *Transnational Chinese Cinemas*, 139-168. [E]

13. May 20:

Film: *Vive L'Amour or Long Live Love* (1994) by Tsai Ming-liang

Required readings:

1. Jared Rapfogel, "Tsai Ming-liang, Cinematic Painter," *Senses of Cinema*, 1-6. [E]
2. Olivier Joyard, Biography, "Scouting" in *Tsai Ming-liang* (Paris: Dis Voir, 2002), 45-76. [E]

Recommended readings:

Olivier Joyard, "Corporal Interference," in *Tsai Ming-liang* (Paris: Dis Voir, 2002), 79-118. [E]

****The third reading response paper due on Wednesday**

14. May 23: Hong Kong New Weave

Film: *Rouge* (1987) by Stanley Kwan

Required readings:

1. Hector Rodriguez, "Emergence of the Hong Kong New Wave," in *At Full Speed: Hong Kong Cinema in a Borderless World* ed. by Esther C. M. Yau (University of Minnesota Press, 2001), 53-72. [E]
2. Li Cheuk-to, "The Return of the Father: Hong Kong New Wave and its Chinese Context in the 1980s" in *New Chinese Cinemas*, 160-179.
3. Rey Chow, "A Souvenir of Love," in *At Full Speed*, 209-229. [E]

Recommended readings:

Leo Ou-fan Lee, "Two Films from Hong Kong Parody and Allegory" in *New Chinese Cinemas*, 202-216.

15. May 24

Film: *Chungking Express* (1994) by Wong Karwai

Required readings:

1. Gina Marchetti, "Buying American, Consuming Hong Kong: Cultural Commerce, Fantasies of Identity, and the Cinema" in *The Cinema of Hong Kong: History, Arts, Identity* ed. by Poshek Fu and David Desser. (Cambridge Press, 2000), 289-313. [E]
2. Marc Siegel, "The Intimate Spaces of Wong Kar-wai," in *At Full Speed: Hong Kong Cinema in a Borderless World* ed. by Esther C. M. Yau (University of Minnesota Press, 2001), 277-294.[E]

Recommended readings:

Natalia Chan Sui Hung, "Rewriting History: Hong Kong Nostalgia Cinema and Its Social Practice" in *The Cinema of Hong Kong: History, Arts, Identity* ed. by Poshek Fu and David Desser. (Cambridge Press, 2000), 252-272. [E]

16. May 25:

Film: *In the Mood for Love* (2000) by Wong Karwai

No readings for today.

17. May 26: Final

MEDIA RESOURCES

Filmmaker Interview

Lee Feigon on *The Passion of the Mao*

The editors of ASIANetwork Exchange recently conducted the following interview with Lee Feigon, whose new film, [The Passion of the Mao](#), premiered March 11 and 12 at the Cinequest Film Festival in San Jose, California. As we wrote on p. 1, we are publishing the interview primarily in the interest of encouraging discussion of the newly re-kindled controversy over the life and works of Mao Zedong. As Bay Area film critic Fernando Croce has noted,

The film's main contrast lies between established notions about Mao brought from history books and little-known facts regarding his background, aims, and achievements.... Best of all, filmmaker Lee Feigon uses an irreverent tone to bring the many sides of history together, blending interviews, stock footage, and hilarious animated interludes ...into an informative and highly enjoyable essay.

The interview, we feel, serves an important secondary function as well. Many of our members are interested in film as an element of contemporary education about Asia, and this article not only provides information about a new film in the field, but also some fascinating insights into the production of the movie itself.

Dr. Feigon received his Ph.D. in modern Chinese history from the University of Wisconsin at Madison. For over twenty years, he was a Professor and Chair of the East Asian Department at Colby College. Now he is a Research Associate at the University of Chicago. In addition to the book on which the movie is based, [Mao: A Reinterpretation](#) (Ivan R. Dee, 2002), he has also written [Demystifying Tibet: Unlocking the Secrets of the Land of the Snows](#) (Ivan R. Dee Press, 1996), [China Rising: The Meaning of Tiananmen](#) (Ivan R. Dee Press, 1990), and the biography: [Chen Duxiu: Founder of the Chinese Communist Party](#) (Princeton University Press, 1983). He has also written for [The Wall Street Journal](#), [Barron's](#), [Nation](#), the [Chicago Tribune](#), the [Atlantic](#), and the [Boston Globe](#). He has also appeared on MacNeil Lehrer, CNN, Hardball CNBC, and the NBC Nightly News.

What made you decide to take on this project?

I've had two secret passions all my life. My book on Mao came out a couple of years ago, so that secret's been out of the closet for a while. But my filmmaking desires have only been known to a few close friends. When I was in graduate school, I took a summer off to take filmmaking classes. I loved them, but filmmaking didn't seem like a serious occupation. So I went back to grad school and wrote my dissertation. Two years ago, when I bought a new home computer for my daughter, I noticed it came with software that enables users to edit home movies. Why, I thought, couldn't I use similar software to make a documentary on Chairman Mao's life? So the movie is not only about Mao's aspirations, but also about mine. As Mao put it, "Dare to struggle; Dare to win."



But why Mao now?

In the 1960s, Americans disillusioned with U.S. policies in the cold war and in Vietnam accepted many inflated Chinese views of Mao. After Mao died, some of

his mistakes became better known and a reaction naturally occurred. Mao's reputation took a 180-degree turn.

Mao's successors tried to magnify their own achievements—and draw attention away from their failings—by debasing the leader they once called “the sun in the sky.” It became trendy, even avant-garde, (as Wang Zheng, a University of Michigan Professor whom I interview in my movie points out), for people in China to claim that they had been victimized during the Cultural Revolution. For some, like the novelist Ba Jin who did this publicly at a time when it was dangerous to say such things in China, making these statements was a courageous act. But in the West, where there's not only no danger from such statements but a receptiveness to talk

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of the evilness of a communist system, many have jumped on this bandwagon.

Today it is commonplace to compare Mao to Stalin, Hitler, or other notorious villains. The Chang/Halliday book is an example of the extreme form of this demystification process. Just as the pendulum initially swung too far in the one direction, it has now swung too far in reverse. The time is ripe to look at Mao and especially at the Cultural Revolution in a more even-handed manner.

The people I interviewed for my film acknowledge that horrible atrocities took place during the Cultural Revolution. But during the Cultural Revolution my interviewees didn't engage in violence and neither did their friends. Then and now they thought that the people who did engage in violence were wrong.

As some of my interviewees note, while the power people attacked one another, ordinary people engaged in productive, creative enterprises, or sometimes just had fun. The shut down of much of the old Stalinist-derived political, social, and education system for periods of time enabled people like my interviewees to engage in new kinds of personal growth and to work to benefit society. That innocent people were caught up in the violence, and many of the innocent people who were victimized were intellectuals is undeniable, but it does not take away from the fact that economic, political and educational growth was also occurring during this period.

Unfortunately, many of those who are now bemoaning the violence of the Cultural Revolution, and sometimes even bemoaning the violence in which they themselves engaged, were people who didn't have to do it or at least could have helped prevent it in the first place. These violent people are in effect getting away with murder by claiming that Mao or his lackeys made them do it, while the good deeds of those who weren't violent are being ignored.



How did you solicit and carry out interviews? And with whom?

The interviews were the best part of making the movie. I had already written a book on Mao, so I knew whom I wanted to interview. But I hadn't met any of the people I referenced in my book. It was exciting to call them up and actually arrange to talk with them. In the interviews with Wang Zheng, Bai Di (a Drew University professor), and Han Dongping (a Warren Wilson College professor), I found my eyes sometimes welling up with tears at what they were saying. It was moving to listen to the sacrifices they made to help women and peasants advance.

But how is *The Passion of the Mao* different from the book you wrote on Mao?

I felt I could portray Mao more comprehensively with a movie than with the printed word. One of the biggest long-term problems of Mao's rule was his deification. In my book, I tried to portray Mao seriously. I think the best way to attack Mao's deification is to use humor.

With *The Passion of the Mao*, I have made a movie that reflects in style as well as content the impact of Mao Zedong's life. The movie is irreverent, serious, playful, obscene, tragic—all at the same time. I believe there is a huge gap between Mao the passionate political leader and Mao the man—a man with outsized peculiarities and peccadilloes in sex, hygiene, and just about everything else.

I have developed what I believe to be an original documentary style. Just as Mao and Jiang Qing in the Cultural Revolution tried to combine the old with the new, turning the familiar genre of Peking Opera into a new revolutionary form, so I try to blend old documentaries into my new documentary to convey both in style and in content Maoist ideas. At times the real Mao is difficult to distinguish from the fictional Mao. And so I use animation and humor to show some of the wilder, more ambiguous aspects of Mao's life, such as his sexual high jinks. What better subject for such a mix of genres than the life of a man viewed

by millions as a savior and by others as a tyrant?

How did you find documentary footage?

Back in 1980, I had the first research Fulbright given for China since the late 1940s. When I got to Beijing, I had to negotiate my way into every library and archive. I often found material in unusual places. This experience gave me the wherewithal to contact far-flung archives not only in the U.S. and China, but also in Hungary, Albania, England, and other unlikely areas.

My best source turned out to be Russia. They had old footage maintained in mint condition. I found a Texas company assisting the Russian archives. They helped me understand that the people duplicating this archival footage were poorly paid freelancers.

This meant taking chances. Not just in Russia but also in China and in India, I wired thousands of dollars into the accounts of people I had never met. Friends and relatives thought I was insane. In the end, the worst experience was with someone in the U.S. The second worst was with a person in China, a country I thought I knew well and where I had friends who attested to the integrity of the people with whom I was dealing.

Also, as I have already discussed, I wanted to use animation instead of regular footage to show certain aspects of Mao's life. I got quotes of hundreds of thousands of dollars for the work. That was beyond my means, so I decided to get on the internet and outsource it. In India, I found two talented artists charging a fraction of the price of American animators.

This brings us to the question of what you hope to show with the movie.

The movie is a biography of Mao from birth to death, but here are a few of the things I highlight:

- Mao was a successful businessman and educator before he became a communist.
- The Long March was in many ways a disaster.
- Mao did more than anyone in Chinese history to enhance the position of women.

- Under Mao the literacy rate increased from 15 to 80 percent.
- It was Mao who in the late 1950s insisted on departing from the centralized, Soviet model of development and began to decentralize the economy.
- Chinese industrial output increased thirtyfold from 1949 to 1976. Even during the Cultural Revolution, the country had almost no inflation and an industrial growth rate of between 8 and 10 percent, respectable by any standards.
- Legitimate questions remain about the human costs of the economic expansion achieved under Mao, as well as disputes over exact numbers. But the assertion that the Chinese economy stagnated under Mao and did not begin to grow until his successors imported Western economic methods is sheer malarkey.
- Western writers have usually credited Mao's successors with ending China's period of isolation, but in 1971, when the Nixon administration reversed America's China policy, Mao was in charge and was eagerly receptive.

My goal is to put Mao in perspective as a canny revolutionary who shaped China's history.

How did you go about publicizing the film and getting it ready to market?

I went to film festivals and film markets and talked to any distributor, publicist, or agent who would listen to me. I came up with a provocative title, which I knew would get a lot of attention. It got a little more than I had bargained for when it got picked up by some vicious hate groups and put on a white supremacist website. But far and away the best source of publicity has been my fellow Asian scholars. As soon as I started telling them about the movie, the word got out lickety-split.

Do you have any advice for others who might want to get into film production?

Watch out for the sharks and look beyond the usual sources. When people hear that a movie is being made, they see dollar signs. I was shocked at the prices Americans and Europeans wanted to

charge for sound, for footage, for everything.

Make sure you either have good camera skills or that you bring along a good camera-person. I bought a decent camera and did most of the filming myself. This gave me maximum flexibility and meant I didn't have to hire fancy crews. But the learning curve was greater than I had expected.

Keep control of the process. I was the producer, writer, and director. I had my hands in everything. It was a lot to do, and I'm not sure other people would want to take on that much. But I found that as soon as things got out of my hands, they started going in directions I didn't always like. When I finally got some professional editors in to help me, they carted away my footage to their own studios. Often they would put in things that didn't belong there or that I hadn't intended. To this day, I'm not sure I caught everything they changed.

Learn to be flexible. For instance there is a section in the movie that discusses Mao's activism on woman's issues in 1919. The problem was that I didn't really have anything to represent this. My editor stuck in a picture of woman activists some 25 years later. At first I was livid. He finally convinced me that since we were trying to represent the idea, and didn't have pictures of the actual historical event, it would do. Making movies is different from writing books.

How do you envision this film being utilized in the classroom or in other teaching situations?

I'm hoping this movie will get at least a limited theatrical release before it gets to the classrooms. Ultimately the film can be used in both basic modern Chinese history classes and in more specialized classes on Mao.

I haven't yet made the round of educational distributors. With the major distributors I have so far contacted, the film has been viewed first by a junior person in the organization. Many have called me back to say they loved it and were recommending it to their boss. Each time, they mentioned how much they had learned from it. Unfortunately, this didactic message hasn't carried much water with the bosses so far, but I think it says something about how well it may ultimately work in the classroom.

EAA (continued from page 12)
Spring 2007: Asia in World History: 1450-1770

This is the third in a series of planned special sections that will eventually include all eras encompassed in the National World History Standards. Authors of manuscripts for this special section are encouraged to focus on transnational flows of people, products, ideas and practices. The deadline for initial receipt of manuscripts for this special section is mid-December 2006.

Fall 2007: Natural Disasters in Asia: Geography and Environment

In this special section, it is hoped that articles will be published where authors address how the people of Southeast and other parts of Asia have responded to natural disasters such as earthquakes, hurricanes, tsunamis, and threats of epidemics and pandemics. We intend this section to be particularly useful for geography teachers. The deadline for initial receipt of manuscripts for this special section is the first week of May 2007.

Winter 2007: Teaching about Asian Governments and Legal Systems

There are many mistaken Western stereotypes about the function of law in Asian politics and societies. This special section should better enable instructors to inform students about the role of legal systems in various Asian cultural and political contexts. The deadline for initial receipt of manuscripts for this special section is early September 2007.

Spring 2008: Marriage and Family in Asia

The institutions of marriage and family are common to all societies. Prospective authors writing for this special section should develop manuscripts that will enable teachers and students to both better understand marriage and family practices in Asia, and more intelligently reflect on the role of these institutions in their own societies. The deadline for initial receipt of manuscripts for this special section is early December 2007.

We look forward to years of collaboration between ASIANetwork and EAA. If you have any questions whatsoever about EAA please don't hesitate to contact me.

The Asian Educational Media Service: Valuable Resource for Asian Media Information and Reviews

Jenny C. Huang, AEMS Director
University of Illinois, Urbana

Editors' note: *An exceptional resource for teachers of Asian studies is the Asian Educational Media Service. In order to spread the word about this resource, we asked Jenny Huang, AEMS Director, if she would be willing to write a brief article about AEMS for ASIANetwork Exchange and permit us to share with our members a couple of sample reviews from AEMS's News and Reviews. Her article and the reviews follow, reprinted here with permission from AEMS.*

You enjoy using media to teach about Asia and you want to stay on top of information about new web and film resources and how they're being used in the classroom. You are interested in showing some documentaries to your students, but you are not sure what materials are available and where to begin the search. A colleague told you about a great television program series that might be useful for your undergraduate class, but it doesn't seem to be available for purchase anywhere.

Do any of these statements describe you? If the answer is yes, then the Asian Educational Media Service (AEMS, pronounced "aims") is here to be of service. Whether you are an instructor, a student, a school librarian, or someone who is simply interested in learning more about Asia, AEMS can help you find information and resources that will further your exploration and study.

Since 1997, AEMS has been promoting education about Asia in K-16 classrooms through the use of media and technology. Funded through the generous support of the Freeman Foundation, AEMS maintains a comprehensive website (www.aems.uiuc.edu) with a searchable media resource database. Three times a year, we publish *News and Reviews*, an eight-page full-colored newsletter with reviews of documentary and feature films as well as essays about teaching with film and technology. Anyone who needs special assistance can take advantage of our free call-in and mail-in reference service. The following descriptions highlight three of our services that are of particular interest to our national audience. We hope that it will encourage you to take advantage of our resources.

Comprehensive website and media resource database

Visitors to the program website (www.aems.uiuc.edu) have many options for navigation. For first time visitors, we recommend that you start with the sectional tabs (located below the page banner.) "About Us" takes you to information regarding our overall mission and activities, the people on our staff and advisory boards, the history of the program, and projects by our affiliate unit, the Media Production Group. "Resources" takes you to an index of helpful teaching materials (particularly for K – 12 classrooms) developed by AEMS and other educational outreach programs. The "Reviews" tab directs you to our online newsletter (see *News and Reviews* information below) archive where the latest and past issues can be viewed and searched. The "Related sites" section contains a comprehensive list of other online resources for further exploration, including the websites of many film distributors and links to image galleries. As new features are added and updates are made, they will be announced in the "New at AEMS" section, accessible by clicking on the phrase that appears near the top of the page.

Those who prefer to conduct quick searches can find information efficiently by using either the Media Database or the Google-powered search tools. A search for the film "To Live" through the Google search option, for example, returns a list of all available resources, the first being a teacher's guide, which includes reproducible handouts for the classroom. Using the Media Database search option, on the other hand, yields a list of four film titles, and users can view detailed information about each film by clicking

on the title link. If you are interested in a particular subject or country but do not have a specific title in mind, the "Advanced Search" option allows you to customize the search using criteria such as country, region, audience, subject, media type, and keyword, among other fields.

AEMS News and Reviews

Another popular AEMS resource is the *News and Reviews* newsletter, which is published three times a year at the beginning of each academic term (including one issue for the summer months). This popular newsletter is sent free of charge to about 4000 individual and organizational subscribers and we would be happy to add you to the mailing list or to send you extra copies for your next workshop.

Since 1998, *News and Reviews* has been helping to inform readers of the latest media materials available for learning about Asia. The film reviews and essays cover a wide range of geographical regions and subjects, and past special issues have focused on themes such as women, religion, and bargain buys for classroom instruction. Topics slated to be covered in the next two issues include: the aftermath of the Khmer Rouge period in Cambodia, 1970's feminist movement in Japan, the Korean War, the Yasukuni Shrine, and Indian adaptations of Jane Austen, etc. AEMS receives regular notifications from distributors about new releases and we are always looking for reviewers to help evaluate these materials for the classroom. Please let us know if you are interested.

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Sample Review from *News and Reviews*—AEMS

COURTESY OF WOMEN MAKE MOVIES

Indonesia: The New Order and Beyond

>> *Shadow Play: Indonesia's Years of Living Dangerously*. A film by Chris Hillton. 2002. 55 minutes.

>> *Children of the Crocodile*. A film by Marsha Emerman. 2001. 52 minutes.

>> *A Trial in East Kalimantan: The Benoaq Dayak Resistance*. A film by Sandeep Ray. 2000. 50 minutes.

Indonesia's 30-year New Order began in 1966 with the overthrow of the country's first president, Sukarno, and his replacement by General Suharto who served as president until forced to resign in 1998. He was succeeded by then Vice President B.J. Habibie. The New Order was characterized by considerable economic and educational development, but also by military rule, ecological damage, human rights violations, and corruption in business and government. These films illuminate three violent points in the New Order's history: its beginning in mass killings following an alleged communist coup attempt; the occupation in 1975 of East Timor (after its decolonization by the Portuguese in 1974) which lasted until 1999; and conflicts which have arisen as new democracy is expressed following the end of the New Order regime and exploitative development projects are challenged. All three films would be suitable for high school grades 11 and 12, college, or adult audiences.

Shadow Play takes its title from popular puppet plays of Java and Bali, which portray the machinations and wars of kings in tales from India's *Ramayana* and *Mahabharata* and from Javanese history. Its subtitle is a play on the

successful Australian movie, *The Year of Living Dangerously*, which portrayed the chaos in Indonesia immediately before the fall of Sukarno. *Shadow Play* focuses on events surrounding September 30, 1965, when six Indonesian generals were murdered on one night, allegedly by supporters of the Indonesian Communist Party as part of a coup, which was put down within 24 hours by General Suharto. This led to a nationwide purge of suspected communists and brutal killings in villages and towns, mainly in Java and Bali, but also other areas. Hundreds of thousands of people died and were buried in mass graves. Local scores were often settled following Indonesia's chaotic political and economic situation in the early 1960s. Many persons were imprisoned for the next several decades, and others were classified as communist sympathizers, and their job and educational possibilities were restricted.

The film's title, *Shadow Play*, also relates to its central argument that before 1965, Australian, British, and American government representatives and agents were manipulating Indonesians through propaganda, misrepresentations, monetary support, and intelligence information as part of the Cold War fear that Communism was spreading

throughout Southeast Asia and that Indonesia, with a large communist party, was a prime target. The thesis is supported through interviews with a variety of governmental and private persons, including survivors of prisons and torture, as well as consideration of recently released documents of several governments. The film would be useful in classes concerned with Southeast Asia, the wider implications of the Vietnam conflict, and the history of the Cold War.

Children of the Crocodile concerns the aftermath of Portugal's withdrawal from Portuguese Timor in 1974. This event heightened anti-Communist fears in Indonesia's military elite, with the rise of a revolutionary and allegedly leftist political party in East Timor, Fretlin, and led Indonesia to invade and occupy East Timor in 1975, with tacit support from the United States and Australia. Timorese fought the Indonesians during a violent two decades in which as many as 200,000 Timorese may have died from fighting, displacement from farming areas, hunger and disease. Many East Timorese fled to Australia. After the fall of President Suharto, President Habibie offered the East Timorese a choice: become an autonomous region in Indonesia or become independent. In a referendum managed by the United Nations in East Timor and among overseas refugees, a resounding 78% chose independence to the surprise of the often misinformed Indonesians and the chagrin of the military. Violence by Indonesian-sponsored militia drove many people to flee or be driven from the area. A U.N. military force came to help protect East Timorese from the militia and, after a period of U.N. trusteeship, East Timor became a nation on May 20, 2002.

The film's title refers to a myth in which a Timorese man befriends a crocodile which eventually repays him by turning into the island of Timor where he and his descendants can live. The film, made by Australians, tells the story of two women, Cidalia Pires and Elizabeth Exposto, whose parents and many relatives were among thousands of refugees who fled East Timor to Australia in 1975. The film portrays events in the lives of these two young women as they grow up in close and highly political refugee families in Melbourne, become

(continued on next page)

Sample Review from *News and Reviews*—AEMS

Shinto on Film

>> *Nature, Gods, and Man in Japan*. Produced by Peter Grilli. Directed by David Westphal. 1977. 50 minutes.

>> *Japan Past and Present: Buddha in the Land of the Kami*. 1989. 53 minutes.

>> *Religions of the World: Shinto*. Produced by Schlessinger Media and Greenstar Television. 1998. 50 minutes.

Three popular videos used in courses to help students gain a deeper understanding of Japanese religions in general and Shinto in particular are *Nature, Gods, and Man in Japan*; *Buddha in the Land of the Kami*; and *Religions of the World: Shinto*. The three films were produced in different decades (the 1970s, '80s, and '90s) and provide a glimpse into how the study and perception of Shinto and Japanese religion have developed and changed over the years. But perhaps the best indicator of how effective these videos are in the 21st century in introducing classes to Japanese religion and culture is to ask the students themselves for their evaluations. What follows is a brief description of each film accompanied by the comments and insights of students in Japanese Religion and World Religions classes.

Nature, Gods, and Man in Japan was produced in 1977 by the Japan Society Film Center and, although it is the oldest of the three films under review, it provides the most visually arresting cinematography. The film utilizes serene and mystical images of Shinto with footage that lingers on the beauty of Japan's natural landscape to help convey some of the basic traits and themes, such as permanence and renewal, which characterize Shinto. Two of the most important and sacred sites in Shinto—the Ise and Izumo shrines—are shown, as well as ceremonies, local festivals, and seasonal celebrations. Shinto images and works of art are also depicted to help explain how Shinto evolved through interaction with other Japanese religions, especially Buddhism. Most of the students' comments, however, focused on two aspects of the film: the cinematography and the film's emphasis on nature and harmony.

For the most part, students thought *Nature, Gods, and Man in Japan* was informative and stunningly beautiful.

The emphasis on the mystical nature of Shinto and the aesthetically pleasing cinematography affected students in a number of ways. Some said they could feel the serenity and peacefulness of Shinto through the video. They found it especially helpful to see the Ise and Izumo shrines and how their architectures express Shinto themes. Other students, however, felt that the pace of the video, the lingering footage of scenery, and the resonant tone of the narrator made it difficult to maintain concentration. One student said that the scenery footage was pleasant and beautiful but excessive and slow-paced and made her “want to cuddle up with a blanket and sleep.” Indeed, some students in class fell asleep!

In the view of some students, the emphasis on Shinto as a religious tradition in harmony with nature resulted in an unbalanced view of the religion. A number of students commented that they would have liked to learn more how Shinto affected the lives of ordinary individuals and their communities as Shinto is as much a dynamic tradition of communal festivals as it is a religion of tranquil beauty. The focus on Shinto as a harmonious religion also meant that State Shinto was not discussed in the video, much to the dismay of some students.

For the most part, students thought *Nature, Gods, and Man in Japan* was an informative and stunningly beautiful film. The video rightly points out that Shinto is an amalgamation of various influences yet also preserves essential characteristics such as the emphasis on purity, the affirmation of nature, and the closeness between nature and the divine.



The second video, *Buddha in the Land of the Kami*, was produced in 1989 and highlights the role of Buddhism and Chinese culture on the development of Shinto and Japanese culture from the 7th to 12th centuries. It is actually part of the *Japan Past and Present* film series that spans Japanese history from the 7th century to the 20th century. As such, the video provides a good historical framework from which to view Japanese religion and culture and offers insight into the evolution of various Japanese traditions, including sumo, rice paper making, calligraphy, and the creation of Japanese gardens.

Students responded positively to the ritual performances of the Shinto creation myths at the opening of the film. They
(continued on next page)

FOR OUR STUDENTS

SIT Study Abroad Program in Vietnam

MEKONG DELTA: NATURAL AND CULTURAL ECOLOGY

Editors' note: In anticipation of the upcoming ASIANetwork Conference panel on Ecology and Development and to encourage the expansion of Asian Studies in the natural sciences, we want to highlight this SIT Study Abroad Program in Vietnam.

The Mekong River, the longest river in Southeast Asia, flows for 3,000 miles from the Plateau of Tibet to the South China Sea. The river basin is shared by six countries and populated by 60 million people. Before it reaches the sea, the river flows through the Mekong Delta, an intensely cultivated and densely settled landscape. Many of the plans for upstream river development—such as dams, irrigation schemes, and dredging—will dramatically alter the river's flow and impact the delta in unpredictable ways. Protecting the ecological and cultural resources of the Mekong Delta will require unprecedented basin-wide cooperation.

This interdisciplinary program explores the natural and cultural ecology of the delta, examining mangroves, shrimp farms, migratory bird habitats, freshwater swamps, and grasslands, as well as sustainable development, pressures on natural resource exploitation, and ecotourism. Activities and excursions include a two-week trip to Cambodia. This program is organized in conjunction with Can Tho University, internationally recognized for its research in a wide range of topics associated with management of the Mekong Delta region, including marine aquaculture water conservation and management, and irrigation systems.

COURSEWORK/COMPONENTS

Intensive Language Study: Vietnamese—
(VIET 1000 / 4 credits / 60 class hours)
Emphasis on speaking and comprehension skills through classroom and field instruction. Instruction is integrated with the Natural and Cultural Ecology Seminar. Particular attention is paid to vocabulary that will support students' Independent Study Projects. Instructors are faculty of the Can Tho University.

Natural and Cultural Ecology Seminar—
(ENVI 3000 / 6 credits / 90 class hours) An interdisciplinary course, conducted in English, with required readings, focusing on aquatic ecology in the delta. Lectures are provided in conjunction with Can Tho University. Lectures generally include:

Mekong Delta Life and Culture

Precolonial and colonial history; the Viet Nam War and the delta ecosystem; postreunification development; Doi Moi (renovation) and agricultural intensification; issues in human and natural ecology; theoretical perspectives on the environment.

Introduction to Wetland Ecology

Basics of aquatic ecology in large floodplain rivers in the humid tropics; wetland hydrology; functions and major types/classifications of wetlands; socioeconomic factors and wetlands.

Floodplain Wetlands

Melaleuca forests; freshwater swamps and depression areas; acid sulphate soils; water pollution; changing flow regimes and unusual flood events; irrigation and altered flow; conservation issues and endangered species; sediment budgets and delta geomorphology; invasive species.

Mangrove Ecology

Biodiversity; mangroves and coastal protection; rehabilitation efforts and mangroves; shrimp

farming and mangroves; saltwater intrusion in farming areas; coastal fisheries.

Challenges of Sustainable Development

Problems of compacted soils caused by bombing; population pressure; mangrove restoration; flooding and farming; water pollution; food security; ecological impacts of collectivization and decollectivization; protected areas and conservation; sustainable aquaculture; integrated pest management; rice-fish systems; wild-capture fisheries; landless laborers and sustainable livelihoods; mangrove and Melaleuca restoration and protection; sustainable shrimp farming; ecotourism; health and pesticides; economic diversification strategies; traditional uses of mangroves and Melaleucas.

Comparative Delta Ecology. Cambodia

Students will visit Tonle Sap, Cambodia, for two weeks for a comparative analysis of environmental issues. Topics include fisheries and food security; flooded forests; siltation of the lake; migratory bird habitat; conflicts over fishing lots; water pollution.

Educational Excursions

Educational excursions provide direct knowledge of case studies in natural and cultural ecology. Excursions might include Angkor Wat, Tram Chim National Park, Plain of Reeds, Cau Mau Peninsula, Red River Delta, Vo Doi Forest, Can Gio Biosphere Reserve, Ca t Tien National Park, and villages associated with Can Tho researchers.

Field Study Seminar—(ANTH 3500 / 2 credits / 30 class hours) A course in the concepts of learning across cultures and from field experience. Introduction to the Independent Study Project. Material includes cross-cultural adaptation and skills building; project selection and refinement; appropriate methodologies;

field study ethics; developing contacts and finding field resources; developing skills in observation and interviewing; gathering, organizing, and communicating data; maintaining a work journal.

Independent Study Project—(ISPR 3000 / 4 credits / 120 class hours) Conducted in Can Tho and surrounding areas. Sample project topics: ecological change and food security in the delta; the Eastern Sarus Crane and transboundary habitat protection; shrimp farming and mangroves; pesticides and health; ecological consequences of landlessness in the delta; invasive species; ecological consequences of Doi Moi; urban development and delta ecosystems, orchards, pests, and monoculture—investigating biological controls; traditional uses of mangroves—the role of local knowledge.

Program Orientation—Academic, cross-cultural, health, safety; and program orientation are conducted by the academic director and other contributors during the first week of the program. Material includes program rationale, organization, and logistics; attitudes and tools for immersion in another culture; academic and personal expectations; evaluation methods and criteria.

Homestay—Three weeks in the area of Can Tho, Viet Nam. Other accommodations during the program include guest houses, hostels, or small hotels.

Program Evaluation—Oral and written presentation of the Independent Study Project. Overall program synthesis and assessment.

Prerequisites—None

Deadline for Student Applications Fall 2006—May 15

NEW AND NOTEWORTHY

Growing a Program: Asian Studies at Furman College

James Leavell

Herring Professor of Asian Studies

*Editors' note: As a means of introducing our **New and Noteworthy** section, we asked Professor Jim Leavell to write the following piece summarizing Furman University's remarkable support and development of its Asian Studies Department and program. In reading about the growth of Asian Studies at Furman, one cannot help but be impressed with the dedication of involved university faculty, the support of selected members of the administration and alumni, and the creative ways in which all constituencies have been able to conceptualize and frame salient curricular issues to enhance the presence of Asian Studies on the Furman campus. There is obviously much that many of us can learn from the "Furman story," as is summarized below.*

The request for an update on Furman University's Asian Studies Department and its program could hardly have come to me at a more pivotal moment. During this 2005-2006 academic year our efforts are moving to a new, higher level of visibility, teaching strength, and range of activity. The present and immediate future look exciting rather than "challenging" as I have so often characterized our situation when conversing with colleagues.

Forgive me, but as a historian I feel the need to provide a bit of background. In 1968 the Furman faculty voted to require that all students take a course about Asia or Africa as a graduation requirement. This decision was the foundation for our current program. Since there were no Asian or African specialists on the faculty at the time and courses were needed to service this requirement, a vigorous retooling effort was launched. India was the initial focus. Eventually, in 1973 Furman hired its first faculty member with a doctorate in an Asian specialty. This first generation of specialists was often asked to teach



courses in several national traditions. As this group retires, we are replacing them with scholars who are more specialized to a single Asian nation.

By 1988 the number of Asian course offerings in the humanities, social sciences, and languages (Chinese and Japanese) had grown to the point that the general faculty approved an Asian Studies major. The dean followed quickly with the creation of an Asian Studies Department, the appointment of a chair of Asian Studies, and the establishment of a small operating budget including funds for library purchases.

But there was ambiguity from the start. What would the role of Asian Studies, be in the hiring of future Asianists? When an Asianist from the Department of History came up for tenure and promotion, what voice would the Department of Asian Studies have in that decision? Were Asianists really under joint contract? The dean never ruled on these basic issues, nor would the next dean clarify the situation. This situation left the chair of Asian Studies with a daunting diplomatic task. Our chair had to negotiate with other chairs regarding class schedules, perusal of teaching evaluations, and availability of Asianists for any number of university-wide activities in which faculty participation was administered through departments. All of this negotiation had to

be managed without clear support from the administration. Asian Studies had no agreed-upon "rights." It was up to the Asian Studies chair to forge firm collegial relations with other chairs.

Making a Success of Failure

A new chapter in Asian Studies development at Furman coincided with our multiple failed attempts to secure either Luce or Freeman grants. Despite these disappointments, but as a result of grant writing discussions, several departments began recognizing the importance of Asia to their own disciplinary programs. Faculty members with South Asian interests were hired in Economics, Religion, and English. The Hindu scholar hired by the Department of Religion came with an energetic spouse qualified to teach Hindi and South Asian music. These hires were accompanied by the addition of two historians—a China scholar and a South Asian specialist.

Pursuit of a Luce grant inspired us to begin a separate fund-raising drive among our graduates. The Ed and Beth Evans Jones Endowed Fund now yields a steadily growing sum of undesignated revenue available for special Asian-related projects each academic year. Furman's Asianists won a small Mellon faculty enrichment grant to take the entire department on a study tour of Japan in the summer of 2004. The objective was to make all Furman Asianists familiar with the Japanese aspects of our departmental program. We are asking our majors to take courses in India, China, and Japan, but our individual faculty members are becoming increasingly narrow with regard to both training and in-country experience. In addition to visiting museums, historical sites, and sessions with Japanese scholars, the trip included visits to the two campuses where our students participate in foreign study programs. Ultimately, we hope to

duplicate this experience in both India and China.

Following our Japanese sojourn, but completely unrelated to it, a local Japanese-American businessman offered Furman a Buddhist temple building. Relocating the structure from Nagoya took several months and its reassembling has not yet begun, but the Japanese style garden on campus is being completely renovated in preparation to provide a new view from the temple's veranda. Our Japanese philosopher, David Shaner, has turned fund-raiser in an effort to finance the construction of a companion building that will be more suited for multi-use education about Asia. These are not easy times to raise money for such buildings. This endeavor is on-going.

Unexpected Funding

Two years ago a Furman alum quite suddenly and unexpectedly donated one million dollars for strengthening the Chinese aspects of Furman's program. The appointment of a new dean from outside the Furman faculty also added to the new possibilities. At this point we recognized our need for "prophets from afar" who could give us advice and added perspective. We invited two consultants—former ASIANetwork executive director Van Symons, and Neil Kubler. Neil looked specifically at our Chinese language program. Van helped us look more broadly at a variety of possibilities. This consultancy proved to be exactly what we needed. With our new dean taking an active part in the discussions, the entire experience helped us effectively refocus with the administration's enthusiastic support.

In the wake of this consultation, we agreed that the financial gift would be used to secure two new faculty positions—one in Chinese language, the other in economics with an emphasis on China. To hire a much-needed Asian Studies administrative assistant, we augmented resources from the China gift with university operating funds and money from the National Consortium for Teaching about Asia. (Furman has served as the South Carolina NCTA headquarters for three years, but until this arrangement, had never had any staff support.)

We earmarked a portion of the China gift to fund a series of international conferences, but in my view Kate Kaup, our Chinese political scientist, and Jan

Kiely, our Chinese historian, proposed the most creative project. They conceived of offering a heavily subsidized two-week China study trip to a group of fifteen incoming freshmen (fall, 2005). The key requirement of the participants was an agreement to take Chinese language during their freshman year. This has turned out to be pure genius. All incoming freshmen and their parents were made aware of opportunities Furman provides to study about China. This initiative provided our new Chinese language teacher with a highly motivated core of students just back from experience in China. Further, the plan included inviting a tenured faculty member with a non-Asian specialization to team-teach on the study trip along side one of our China scholars. An American historian

worked with this first group, and he is now an enthusiastic promoter of Asian Studies. Next summer's program will include a faculty member from our Department of Communication Studies.

As the request for this piece came to me, our Asian Studies chair was settling into his new office suite that includes a work area for the new administrative assistant as well as a lovely lounge and reading room devoted to Asian Studies. These new amenities have given Asian Studies a highly visible physical space in the very center of the Furman's newly refurbished humanities classroom building. During the past few weeks we have been playing host to candidates for four tenure-track faculty positions we hope will significantly broaden our Asian offerings. Three are completely new—business, economics, and philosophy. The fourth will be my replacement in Japanese history.

Becoming an Equal Partner

The fruition of my hopes for Furman's Asian Studies program came to pass just last week when our dean ruled that the Department of Asian Studies must be treated as an equal partner in future hiring activities as well as decisions of tenure and promotion involving Asianists. All of us will henceforth hold recognized dual appointments. We will now have a

recognized seat at the table. Negotiating skills will remain a necessity for any chair of Asian Studies, but now there will be institutional recognition of our partner role with other departments.

Most of the progress I have outlined above has come from internal efforts. A key catalyst appears to have been our various outreach initiatives that have served to gain recognition for the Asian Studies program. I am tempted to offer the following phrase as the underlying secret for this success story—"Rarely, if ever, say

I am tempted to offer the following phrase as the underlying secret for this success story—"Rarely, if ever, say 'No.'"... In our experience outreach yields significant dividends.

'No.'" Several of my colleagues have shown a spirited willingness to stretch themselves in ways that have increased our visibility. Few words are more pleasing to the

ears of our administrative leaders than praise flowing back to the campus from the community be it local, regional or national. In our experience outreach yields significant dividends.

Much remains to be done at Furman, particularly in the area of language study. Eventually, we hope to offer four solid years of Chinese and Japanese. We are in the planning stage for a foreign study program in South Asia to match our current programs in China and Japan. There are still various academic disciplines at Furman that have no Asian specialist. We need to enrich opportunities for our students by offering more upper-level courses in all the disciplines we Asianists represent. With our department's administrative infrastructure firmly in place and a strong critical mass of Asian specialists on our faculty, we hope to attract additional financial support to meet these goals.

ASIANetwork has provided a community of like-minded undergraduate teacher-scholars for Furman Asianists since the creation of the organization. Many of you joined us for the ASIANetwork annual conference here in South Carolina. It gives me particular pleasure to share with you the current excitement we feel about recent developments here and the potential for further progress. We are both grateful and hopeful.

Membership News

College of William and Mary

Francis Tanglao-Aguas, Assistant Professor of Theatre at the College of William and Mary, directed the world premiere of Jeannie Barroga's play *BANYAN* at the Asian American Theater Company in San Francisco to a sold-out run. The comedic play addresses the serious topic of the new world order brought on by terrorism by using "The Wizard of Oz" as a point of departure except that Dorothy is a Filipina American woman who happens to be the paper shredder at Enron. A playwright himself, Tanglao-Aguas' drama *WHEN THE PURPLE SETTLES*, which won the Philippines National Prize in Playwriting, was recently published by Bathala Press, Manila. In February, 2006, Tanglao-Aguas performed his solo epic play *THE SARIMANOK TRAVELS* at Noh Space in San Francisco, produced by asianamericantheater.org.

Furman University

Savita Nair, Assistant Professor in the Department of History at Furman University, has received research grants for her study of the South Asian diaspora and Indian Ocean networks from the Mellon Foundation and from Furman University in 2005. In addition, Professor Nair delivered an invited lecture, "Rethinking Power and Privilege in British/Indian East Africa, at the Weatherhead Center for International Affairs/Asia Center, at Harvard University in December, 2004.

John Carroll University

Faculty News: **Diana Chou** has published *A Study and Translation of Tang Hou's Huajian (Examination of a Painting): Cultivating Taste in Early Yuan China, 1279-1368* (Edwin Mellen Press, 2005). **Susan Orpett Long** completed *Final Days: Japanese Culture and Choice at the End of Life* (University of Hawaii Press, 2005). Susan is also serving as

secretary and 2006 Hong Kong program chair of the Society for East Asian Anthropology.

Student News: JCU 2005 graduate **Timothy Grose** has been awarded a Fulbright fellowship to study cultural change among the Uighar in Beijing and Xinjiang. He is concurrently working on a masters degree in East Asian Studies at the University of Virginia. Another recent graduate, **Trisha Williams**, is pursuing a doctorate at the Graduate Theological Union in Berkeley. Trisha is studying changes in the Catholic church in China.

Grants and awards: **Paul Nietupski** has been awarded an ASIANetwork student-faculty research grant for study of the Chinese borderlands in summer, 2006. The East Asian Studies program has received a grant from the Mitsui USA Cleveland office and the Mitsui USA Foundation for the 14th annual Mitsui Distinguished Lecture. The lecture this year, "Tollywood: Japan's Expanding Global Pop-Culture Entertainment Business," will be presented by Dr. Ronald Morse on March 22. Our campus has also been the recipient of several donations to the East Asian Studies program by Mr. Susumu Hayashi, whose gifts include a cherry tree given in honor of the inauguration of John Carroll's new president, Fr. Robert Niehoff.

Lafayette College

The Lafayette College's Asian Studies program is hosting P.M. Laksono, a Fulbright Scholar from Gadjah Mada University in Indonesia. Laksono, an anthropologist, is teaching courses at Lafayette is and helping to expand the college's curriculum on Southeast Asia.

Lehigh University

Lehigh in Shanghai Internship Program

Lehigh University is offering a two weeks' language-culture immersion

followed by a 1 month unpaid internship at a multinational or local business in Shanghai from May 22-July 1. Options to stay all summer can be separately negotiated and one will receive six Lehigh University credits upon completion of the program. Its approximate cost is \$4000 which does not include transportation or meals. There is no language requirement as a prerequisite for participation in the program, and individuals are mentored by 3 Lehigh University faculty from the colleges of Arts & Sciences, Engineering, and Business. The program is in its third year and is very successful. For details, please see:

http://www.lehigh.edu/~incis/program_shanghai.htm.

Vassar College

Bryan W. Van Norden, Associate Professor in the Philosophy Department and the Department of Chinese & Japanese at Vassar College, spent the first half of 2005 in Taiwan at the Academia Sinica, where he had a Fulbright Grant to work on a translation of Zhu Xi's Collected Commentaries on the Mengzi. This translation is now forthcoming from Hackett Publishing. Professor Van Norden also has a book forthcoming from Cambridge University Press, titled *Virtue Ethics & Consequentialism in Early China*.

Westminster College

Dr. Seulky McInnes joined the faculty at Westminster College (Missouri) in August 2005. Her teaching and research interests include U.S. nationalism and national and regional identity formation, African-American and women's social and intellectual histories, and the histories of modern China and Japan. She will be offering thematic courses on modern East



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As Of March 27, 2006

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Japan ICU Foundation, Inc.
Myanmar Foundation for Analytic Education
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Affiliate Individuals:

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Bao Bean, Cathy
Cheek, Timothy, University of British Columbia
Kiblinger, Krikstin Beise, Winthrop University
Martin, Roberta, Columbia University
Prescott, Anne, Indiana University

See you at the conference in Lisle,
April 21-23, 2006!



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