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**ASIANetwork** is a consortium of over one hundred fifty North American colleges which strives to strengthen the role of Asian Studies within the framework of liberal arts education to help prepare a new generation of undergraduates for a world in which Asian societies will play more and more prominent roles. 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. The newsletter, an important venue for communication among members, prints, for example, the speeches of ASIANetwork Conference keynote speakers, course syllabi, and reflections by faculty and by students of study-abroad programs.

We welcome submissions of materials which support the above goals. **Deadlines** for submission of materials are August 1 for the Fall issue, November 1 for the Winter issue, and February 1 for the Spring issue. The editors reserve the right to edit all materials submitted for publication.

Materials may be submitted electronically to ANExchange@augustana.edu, or disks may be sent to Anne Prescott, *ASIANetwork Exchange,* Augustana College, 639 38th Street, Rock Island, Illinois 61201. For further information contact the editors at the above e-mail address or by telephone at (309) 794-7656 (Anne Prescott) or (309) 794-7269 (Ben Nefzger).

Anne Prescott, Editor; Ben Nefzger and Marsha Smith, Assistant Editors

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As Chair of the Board of Directors for 2001-02, I'm delighted to inaugurate ASIANetwork's 10th anniversary year! ASIANetwork began in the spring of 1992, when representatives from about 45 colleges met in Colorado Springs, Colorado, and Pinehurst, North Carolina, to discuss how to strengthen the study of Asia at their institutions. In 1993 ASIANetwork was officially incorporated and became an affiliate of the Association for Asian Studies. In its first decade, ASIANetwork has grown nearly four-fold to over 150 current members. Our founders recognized both the unique place of liberal arts colleges in Western education and the unique role of Asian studies in the liberal arts curriculum. ASIANetwork has sought to enhance the unique strengths of liberal arts colleges: a deep commitment to teaching and learning, a collegial and personalized atmosphere, and a mode of intellectual inquiry that often crosses disciplinary boundaries and—in the case of Asian studies—always crosses cultural boundaries in order to understand others, and ourselves, better. The founders also recognized the problems we all face—limited resources (of all kinds); small size; difficulties in establishing, developing, and maintaining programs; and a sense of isolation, especially for faculty in small programs. ASIANetwork has grown precisely because it addressed these particular needs, by sharing existing resources and by using our collective strength and talent to develop new resources. As we look back to our first decade with considerable pride, we also look forward to the next decade's opportunities with optimism, yet an optimism tempered by the realistic assessment of the continuing problems faced by Asian studies in liberal arts institutions.

RESOURCES FOR MEMBERS

ASIANetwork provides a variety of resources to its members. Faculty exchanges with various Asian colleges have been facilitated through long-standing connections with The United Board for Christian Higher Education in Asia. Other important resources for faculty development come through the annual conference and our thrice-yearly newsletter ASIANetwork Exchange, which have made it possible for us to talk to each other and learn in a natural, collegial way over the years.

Yet the most dramatic results have clearly come through over $3 million in grants awarded by the Luce, Ford, Japan, and Freeman Foundations. These grants have funded faculty development; consultancies aimed to enrich members' Asian studies programs; faculty-student research in Asia; ASIANetwork's website (www.asianetwork.org); and our book, *Asia in the Undergraduate Curriculum: A Case for Asian Studies in Liberal Arts Education* (published by M.E. Sharpe in 2000), whose chapters provide a theoretical justification for Asian studies as well as practical information for implementing the study of Asia in the liberal arts context.

I am delighted to report that the Henry Luce Foundation recently awarded ASIANetwork a $300,000 grant over a five-year period to sustain a variety of activities relating to program development. As our Executive Director Van Symons discusses in this issue, the Luce Foundation has supported ASIANetwork generously with three grants during the last ten years.

Last year the Freeman Foundation generously renewed its initial million-dollar grant for both the Faculty-Student Research program (which will run through the summer of 2003) and for the College in Asia Summer Institute. The latter program, which aims to help ASIANetwork institutions create on-site programs in Asia, will run in the summers of 2002 and 2003. The Freeman Foundation has doubled its commitment to the former program by committing funds to enable 40 students and faculty to do research in Asia each summer, rather than the 20 in previous years. Faculty can
now take groups of up to five students for either collaborative or individual undergraduate research projects, and proposals involving multiple students are especially encouraged.

Another resource which has been underutilized is the Asian studies consultancies to member institutions, which aim to assess the state of Asia-related programs at these institutions, and to recommend ways to enhance and improve such programs. The seed money for the original consultancies came through a grant from the Luce Foundation, but ASIANetwork has continued to arrange for such consultancies even after the original grant money was exhausted.

Please take advantage of the marvelous opportunities that membership brings! And watch for new opportunities that are currently being developed.

MEMBERSHIP

Membership in ASIANetwork is primarily by institution. Regular members are institutions who define their primary mission as providing an undergraduate liberal arts education. Associate members are institutions for whom providing an undergraduate liberal arts education is one of their institutional missions. Affiliate members are organizations (foundations, publishing houses, etc.) or individuals with an interest in undergraduate liberal arts education.

Associate members are eligible for all the benefits open to Regular members, including Board service and grants administered by the ASIANetwork, but when competing applications are of equal merit, preference will be given to Regular members. Affiliate membership confers all the benefits open to other members, except that they are not eligible: 1) to apply for fellowships or grants administered by ASIANetwork; or 2) to nominate or elect candidates to serve as officers of the organization.

ASIANetwork’s members support the organization not only with their time and talent, but also through their membership dues, which provide a significant portion of the consortium's operating revenue. This will be the last year that dues invoice cards will be sent to every member on the mailing list. We now request that each institution designate a “point person” who will be responsible for arranging dues payments, as well as a “backup” contact (for cases in which the designated person is on leave, out of the country, or otherwise unable to respond). If you are the designated “point” or “back-up” person, we would appreciate it if you would ensure that dues are paid in a timely manner.

2002 CONFERENCE

The annual conference will be held on April 19-21 at the Hickory Ridge Conference Center in Lisle, Illinois (near Chicago), the venue that we return to in alternate years. Since it is our 10th anniversary conference, we will reflect on the past and present state of Asian studies and our agenda for the future. Our Saturday evening keynote speaker, Dr. Eliot Deutsch of the University of Hawaii at Manoa, will offer his reflections based on his distinguished contributions to comparative philosophy and aesthetics, ranging from his many research publications to his work with the journal Philosophy East and West, to his seminal N.E.H. Summer Institutes on Comparative Philosophy. At press time, our keynote speaker for Friday evening had not been confirmed, so watch for an announcement in the Winter issue of this newsletter. As in the past, there will be a pre-conference field trip on Friday, April 19 to sites connected with the Asian communities in the Chicago area. The field trip will not merely repeat the sites visited in previous years, so don’t hesitate to sign up even if you went on it before. You can sign up for this when you receive your conference registration card early next year.

INDIVIDUAL CONTRIBUTIONS

I invite you to contribute your energy and talent to ASIANetwork. When you have an idea for a panel at our annual conference, let us know—participation on a panel is a wonderful way to share your knowledge of Asia and to work on common practical problems, be they pedagogical or institutional. Or suggest an idea for a project that would benefit our members; it could become ASIANetwork’s next big grant. Serving on our “working” Board of Directors for a three-year term allows one to become even more deeply involved. If any of these ways of contributing appeal to you, don’t hesitate to contact me (jsmith@skidmore.edu), Van Symons our Executive Director (hisymons@augustana.edu), or Jim Leavell (jim.leavell@furman.edu), next year’s Board Chair.

ASIANetwork also invites its members and friends to make individual monetary contributions to the consortium. Your contribution, which is fully tax-deductible, will help to ensure that our collective vision and educational mission stay strong. Your contribution may be sent directly to the Executive Director, Van Symons of Augustana College, or enclosed with your registration form for the annual conference. In its first decade, ASIANetwork has accomplished a great deal. Since these accomplishments have come through the efforts and talents of its members, we need your continued commitment. We look forward to seeing you at next spring’s conference, and we invite your advice and suggestions as we begin our second decade of promoting the study of Asia in the liberal arts curriculum.

Joel Smith
Last fall a newly-created ASIANetwork development committee (Stan Mickel of Wittenberg University and Cathy Benton of Lake Forest College) and I flew to New York City to meet with representatives from various foundations. As none of us are development officers or professional grant writers, our trip proved to be a memorable experience in which we each gained a new respect for the challenges faced by the development officers at our own colleges. We easily reached a consensus that teaching Chinese, South Asian religion, or East Asian history beats development work. Nonetheless, we enjoyed introducing ASIANetwork to some new friends and conversing with some old ones. Particularly memorable was a luncheon we had at the Harvard Club as guests of Dr. Terrill Lautz, Vice President of The Henry Luce Foundation, and his associate, Ms. Helena Kolenda, Luce Program Officer for Asia.

Since the inception of ASIANetwork, The Henry Luce Foundation has encouraged our growth and development, and we have come to rely upon Terry and Helena for sound advice and counsel. Terry played a pivotal role in working with the editors and authors in the development of the book *Asia in the Undergraduate Curriculum*, and Helena, despite an arduous schedule, manages to regularly attend our spring conferences. The discussion that day focused upon the forthcoming celebration of ASIANetwork’s tenth anniversary, the incredible growth of the consortium, and the impact ASIANetwork has had on the development of Asian studies on college campuses. We also talked about the administrative challenges faced by the leadership of the consortium concomitant with its growth, our future development plans, and especially about the fragility of our financial base. The challenges we face financially are related to our lack of endowment, and, more importantly, to our commitment to keep institutional membership dues low in order not to discourage small colleges with limited resources from joining ASIANetwork. At the end of the conversation, Terry and Helena graciously encouraged us to submit a grant proposal to their Board of Directors to address these financial concerns.

As I suggested in last Fall’s issue of the newsletter, much of the initial success of ASIANetwork is directly tied to the beneficence of The Henry Luce Foundation, which has a long tradition of supporting the study of Asia. Our first grant of $225,000 was received in 1994 from this foundation to develop a consultancy program to support visits by experienced Asian scholars to small college campuses seeking advice on how to develop and strengthen Asian studies programs. Through careful management of these resources we were able to extend a three-year program to one that facilitated consultancy visits for four years. Once funds were exhausted, the consortium developed the ASIANetwork Consultancy Advisory Program. This program is managed pro bono each year by the immediate past board chair of the consortium who informs interested colleges about consultancy possibilities and helps them identify possible consultants. For each of the past two years, this program has enabled a half dozen colleges to invite consultants to visit their campuses.

This first grant was followed in the fall of 1997 by a three-year $150,000 grant to "promote dialogue among Asianists.” Monies from this grant were utilized to further the development of our newsletter (the ASIANetwork Exchange), our website (www.asianetwork.org), and our annual spring conference. It also enabled us to publish the book *Asia in the Undergraduate Curriculum*.

As reported by our new board chair, Joel Smith, this spring The Henry Luce Foundation informed us that we are the recipients of a five-year $300,000 program development grant to insure our continued financial viability and to enable us to further strengthen our publications, website, and annual conferences. We remain immensely grateful for this financial support and for the ongoing encouragement and counsel received from Luce Foundation officers.

*Van Symons*
We are beginning our third year of editing the ASIANetwork Exchange, and having survived our first (and hopefully only) hard drive crash, we feel that we can conquer anything! With each issue we learn more efficient and effective ways of producing the best possible newsletter for you.

This year as last, we requested that certain conference presentations selected for publication be submitted to us during the summer, and then we will publish them throughout the year. We had to move the deadline for the Fall issue back to July 15 because two of us (Anne Prescott and Ben Nefzger) will be leaving for Asia on August 29 to teach on Augustana College’s East Asia Term. Thanks to all of you who were so understanding and sent us your papers early in the summer. A great deal of our material for publication comes from the conference presentations, so your cooperation is essential to the success of the ASIANetwork Exchange.

How do we decide which conference papers to print when? Normally, one keynote address is published in each of the Winter and Spring issues. This year, the keynote addresses (and a number of the panel presentations) were more visual and informal, so we are not able to publish them. We prefer to print the panel presentation papers as a set, but sometimes circumstances don’t allow that, most often because we have yet to receive one of the papers from a panel. We have already received a greater percentage of the total number of papers than we had at this time last year, but we are still missing that final paper from most sessions. If you have not yet submitted your paper from the conference, please don’t feel that it’s too late! Again this year we are running our amnesty program, and we encourage you to send them in. Marsha Smith will be on campus throughout the fall and will be happy to receive those and any other correspondence. To assure that you receive a prompt reply to your inquiries, through November please contact Marsha Smith at either sosmith@augustana.edu or ANExchange@augustana.edu.

Now for the appeals—and this will probably sound like our column from last year! Each year we have encouraged your feedback on issues you have read about or would like to read about in the ASIANetwork Exchange. However, we have yet to receive any letters to the editor, and we rarely receive any ideas for things you would like us to include in the ASIANetwork Exchange, your publication. So let us hear from you! Anything you agree/disagree with? (The editorial staff has plenty of ideas, but we haven’t stooped to writing our own letters—yet!) Anything you would like to emphasize/ask/answer? We welcome any and all suggestions which would benefit the membership.

We continue to try to enliven the newsletter with photos, and if you’re shy about contributing your words, perhaps you would be willing to loan us your photos. If your college is having a special Asia-related event, if you took a trip to Asia this summer and have a great picture you’d like to share, or if you have any great photos from past conferences, let us know. All photos will be returned to their owners—please mark them with a name and address.

The deadlines for submissions for the remainder of this year are November 1 for the Winter issue and February 1 for the Spring issue. We encourage you to help us get each issue to you on time by observing these deadlines. Thank you for your support, and we hope that you enjoy reading each issue of the ASIANetwork Exchange.

Anne Prescott, Editor
Ben Nefzger and Marsha Smith,
Assistant Editors
ASIANetwork recently completed a three-year grant from the Freeman Foundation that supported the College-in-Asia Summer Institute and the Student-Faculty Fellowship program. Under the fellowship program, we sent ten pairs of student-faculty fellows to Asia during each of the summers of 1998, 1999 and 2000 to conduct collaborative research and have a common cultural experience. This program has had significant impact on the professional lives of the fellows, especially the students, by further heightening their interest in Asia. For instance, Paul Boruta (St. Olaf College, '98 fellow) went to Taiwan in 1999 on a Fulbright Fellowship; recently Jeffrey Lung (Kalamazoo College, '00 fellow) received a Fulbright Fellowship to go to China in Fall 2001 and Ryan Murray (Valparaiso University, '00 fellow) is back in China teaching English. The success of this program inspired the Freeman Foundation to challenge ASIANetwork to increase the number of students that we send to Asia. The three-year renewal grant from the foundation that has been expanded and enhanced enables us to meet this challenge.

Since the implementation of this program, we have consistently received increasingly sophisticated proposals reflecting the strength of liberal arts education at ASIANetwork institutions. The first batch of applications under the expanded and enhanced fellowship program again showed such a level of sophistication and heightened intellectual curiosity. There were more than ten meritorious proposals, hence we decided to approach Mr. Freeman for additional money beyond the original grant amount for this year. He happily obliged. Thus, in summer 2001, the Student-Faculty Fellowship Program supported collaborative research in Asia for at least three weeks by 59 students and faculty mentors comprising 13 research teams from ASIANetwork colleges. Five teams were in India, three in China, two in Thailand, and one each in Japan, Mongolia and Indonesia. In 2002 and 2003, 40 individuals will be sent to Asia each summer with the support of the Freeman Foundation grant to ASIANetwork.

ASIANetwork congratulates the following recipients of the 2001 student-faculty fellowship:

**Austin College, Charles C. Krusekopf, Economics and Business Administration, Mongolia:**
- Georgina Michel, '03, Economics, *Transitions to Independence or Further Dependence? The Role of International Organizations in Mongolia's Economic Development*
- Amanda Lauren Darby, '03, Political Science, *The Importance of the Mongolian-Russian Relationship for Mongolia's National Security & Development*
- Sarah Rush, '03, Sociology and International Studies, *Mongolia & China in the Post-Cold War Era*

**Belmont University, Ronnie L. Littlejohn, Philosophy, China:**
- Erin May Cline, '01, Philosophy, *Quantification and Prioritization in Chinese Moral Culture*

**Butler University, Erberto Patrick Lozada Jr., Anthropology, China:**
- Rebecca Lynne Dayhuff, '04, International Management
- Jennifer Nicole Fugate, '04, Philosophy
- Matthew Clark Guebard, '03, Anthropology
- Elizabeth Nancy Jackson, '03, Anthropology
- Jeffrey Scott Payne, '02, Political Science/International Studies
Carthage College, Pamela Smiley, English and Women’s Studies, Thailand:
Group Project Title: *Tete’s Story*
  - Mary Jean Preston, ’01, English/Creative Writing
  - Miriam Eck, ’02, English/Graphic Design

Davidson College, I. Job Thomas, History/Art History, India:
  - Austin Stroebele Cashman, ’01, Anthropology, *Devi as Woman*
  - Genevieve Corbiere, ’02, Peace and Conflict Resolution, *Cultural Implications for the Structure of a Satyagraha Movement*
  - Rebecca Awotwe Essah, ’01, Biology, *Indian Women in the Workforce*
  - Katherine Rice Miller, ’01, History, *The Socio-Political Message of Dalit Theology*
  - Rebecca Renee Wilson, ’02, Religion, *Two Frames of Freedom: Contemporary Art and Traditional Art in Madras*

Elmira College, James A. Cook, Art and Art History, India:
  - Kelly Renee Monk, ’01, Biochemistry, *Study of Effects of Air Pollution on Temples in Tamil Nadu*
  - Jennifer Jeanne Dennis, ’01, Studio Art, *A Photographic Portrait of Indian Women in Mammalapurum and Swamimalai*
  - Juliet Kristen Marion, ’01, Art and Psychology, *The Plight of Older Indian Women who have no Family Support*

Illinois Wesleyan University, Doran C. French, Psychology, Indonesia:
  - Sara Ashleigh Cordes, ’01, Psychology, *Parent’s Beliefs Regarding Children’s Ownership and Possession*
  - Jillian Mary Denoma, ’01, Psychology, *Relational Aggression and Indonesian Children’s Conflict*
  - Allison M. Lawton, ’01, Psychology, *Individual Difference Predictors of Indonesian Children’s Conflicts*

Kenyon College, Miriam Dean-Otting, Religious Studies, India:
  - Erin Diane Saunders, ’02, Anthropology, *Social Services for Women in Calcutta*
  - Soubhik Saha, ’02, Religion and English, *Divided Bengal: Hindus and Muslims in Calcutta*

Lake Forest College, Shiwei Chen, History, China:
Group Project Title: *The Convergence of Socialism and Capitalism in Urban China*
  - Julia Marin Haskell, ’01, International Relations

Jie Li, ’02, Business
  - Sven Pinczeswski, ’02, Asian Studies
  - John Stephen Root, ’03, Physics & Philosophy
  - Matthew M. Saffar, ’01, Business

Millikin University, Sushil Mittal, Religion, India:
Group Project Title: *Occidentalism: Indian Images of the Other*
  - Kristina Compton-Parker, ’02, Experimental Psychology
  - Casey J. Guimond, ’03, Philosophy
  - Jace Quinlin Hoppes, ’02, Religion
  - Gloria Shaw, ’02, Religion
  - Nicole M. Surprenant, ’04, History/Political Science

St. Lawrence University, Erin A. McCarthy, Philosophy, Japan:
  - Nicole Gagnon, ’02, Philosophy & Religion, *Nature in Zen*
  - Marcus Perman, ’03, Philosophy & Psychology, *A Comparative Study of Zen as Lived in Japan and the U.S.*
  - Bethany Mason Taylor, ’04, Undecided, *Zen Methods of Teaching*
  - Courtney Ann Williams, ’04, Undecided, *The Role of Women in Zen*

St. Olaf College, Robert Eric Entenmann, History, Thailand:
  - Dannia Lor Vang, ’01, Chemistry/Asian Studies, *Assessing the Extent of Assimilation of the Hmong Minority in Thailand*
  - Tong Xiong, ’02, Nursing/Asian Studies, *Assessing Hmong Assimilation in Thai Society: Focusing on Health*

Viterbo University, Pamela S. Maykut, Psychology, India:
  - Stacey Beth Scott, ’03, Psychology, *The Study of Children’s Understanding of Death*
  - Jennifer Jene Holtz, ’02, Psychology, *The Study of Ethnic and Bicultural Identity*

We invite applications for the 2002 fellowship. The deadline for the application is November 30, 2001. For further information, please visit the ASIANetwork website at www.asianetwork.org.
2002 ASIANetwork Conference
April 19-21, 2002
Hickory Ridge Conference Center
(Lisle, Illinois near Chicago)

10th Anniversary

Our annual conference in April, 2002, will celebrate the 10th anniversary of ASIANetwork. Special sessions will reflect on the past decade and look forward to the future of Asian studies in the liberal arts curriculum, including ASIANetwork’s role in promoting the study of Asia.

Please mark your calendar now and plan to attend. If you have an idea for an individual presentation or (better yet) for a panel session at the conference, please contact the chair of the ASIANetwork board for 2001-02:

Joel Smith
Department of Philosophy and Religion
Skidmore College
Saratoga Springs, NY 12866
Phone: 518-580-5407 FAX: 518-580-5409
Email: jsmith@skidmore.edu

Remember that unlike many professional conferences, ASIANetwork presentations focus on pedagogical, curricular, and resource issues rather than on pure research.

Freeman College in Asia Summer Institute

The Freeman College in Asia Summer Institute aims to help ASIANetwork institutions create on-site programs in Asia. Faculty and administrators from eight ASIANetwork institutions will be selected for the 2002 program. For more information about this unique opportunity, visit the ASIANetwork website at www.asianetwork.org or contact Norm Moline at ggln thismolinel@augustana.edu, tel. (309) 794-7303; or Madeline Chu at chu@kzoo.edu, tel. (616) 337-7325.

The application deadline is November 30, 2001.
The East-West Center in Honolulu has announced
The Asia Pacific Leadership Program, a new one-year
certificate program, funded by the Freeman Foundation. The
Program will offer a two-semester, multi-disciplinary program
designed to develop a network of future leaders who are
knowledgeable about critical issues in the region and
committed to working collaboratively for their resolution.

The program will begin in January 2002 with a one-
semester pilot program for 25 participants, chosen from a
pool nominated by faculty from colleges and universities in
the U.S., Asia and the Pacific. The first full-year program, for
50 participants, will begin in August 2002. By 2004 and
beyond, the Center anticipates that up to 100 participants
will take part in the Asia Pacific Leadership Program each
year, one-third from the U.S. and two-thirds from other
countries in the region.

The Program will consist of the following elements:

- A two-semester core seminar focused on the history,
culture and issues of Asia and the Pacific, including
regional politics and security, economic development
and integration, social change, and the environment;
- A leadership component that will integrate cross-cultural
aspects of leadership, group work and leadership skills
development with the content focus of the core seminar;
- One to two graduate level courses at the University of
Hawaii selected by participants from a list of suggested
courses; and
- Field study to countries of the region following the
completion of the Spring semester.

The program seeks to attract the participation of
outstanding young professionals, recent graduates of
colleges and universities, and students already enrolled in
graduate programs at universities throughout the region. It
is expected that graduates of the Asia Pacific Leadership
Program will seek or return to positions in business,
government, non-governmental organizations and
universities, or pursue further study related to the region.
University of Hawaii course credits normally will be earned
for the Core Seminar and elective courses, which could
subsequently be applied to a graduate degree at the University
of Hawaii.

Graduates of ASIANetwork colleges who have taken
advantage of the Asian studies offerings of their colleges,
and who are interested in a program that offers further study
of the region with significant experiential leadership and cross-
cultural components are strongly encouraged to apply.

The program provides housing in a Center residence
hall, a monthly stipend, tuition and fees at U.H., health
insurance, field study, and an allowance for books and
materials. Participants will be responsible for their
transportation to Hawaii and a fee of $5,000. For participants
accepted into the January 2002 pilot program, there is no fee.

Additional information on the Asia Pacific Leadership Program and the East-West Center can be obtained
at the Center’s web site, www.EastWestCenter.org/edu-
sp.asp.
Resources for Teaching About Asia

Have you had success with particular materials, topics, or pedagogies in your Asian studies classes or programs? Share your experience and expertise with others through this new publication venue. The Association for Asian Studies has recently launched a publications series, Resources for Teaching About Asia.

The purpose of this series is to produce early publication of important new teaching materials that are easily accessible and affordable. Authorship is open. The intended audience is primarily undergraduates at two- and four-year colleges, but could obviously include advanced high school students and other teachers as well. The format of publications in the series will be determined by the content, and likely will include both print and electronic formats.

The series will publish a variety of teaching materials including short (50+ pages) pamphlets on key turning points or thematic issues in the study of Asia, basic documents for students to read and analyze, maps, photos and other teaching aids, and other topics that will be revealed in proposals by potential authors.

Proposals for publication in this new series should be sent (preferably on paper) to:

Peter Frost  
Department of History  
Stetson Hall  
Williams College  
Williamstown, MA 02167  
Tel (413) 597-2418  
E-mail: peter.k.frost@williams.edu

Proposals should include a statement of the author’s view of what contribution the publication will make to Asian studies, a curriculum vitae, a plan of the work; samples of the proposed text, and an indication of when the manuscript might be completed. Queries and other correspondence can be sent to peter.k.frost@williams.edu. The AAS Editorial Board retains the right of acceptance or refusal of proposals.
Editors’ note: Regge Life, in his keynote address, showed clips of his films and talked about his work in Japan. The following is a review of the three films which he discussed.

Race, Ethnicity and Quest for Cultural Identity: The Films of Regge Life

Yoko Ueda
Spelman College

Regge Life has produced three well-researched and fascinating documentary films which explore important themes—race, ethnicity and a personal quest for cultural identity. All three films deal with the complex relationships between Americans and Japanese who have lived across the boundary of the two societies.

Life’s first film, entitled Struggle and Success: The African-American Experience in Japan (1991), documents the lives of African-Americans who have chosen to make Japan their home. This film sets the stage for the next two films, forming an excellent trilogy on the topic of racial and cultural interactions between Americans and Japanese.

Success or failure of an individual in a foreign country can be measured by the degree of his/her adjustment to the new society and also by how he or she is accepted by the host society. Struggle and Success exposes numerous contradictions and paradoxes inherent in the racial prejudice of Japanese people. First, it shows the most common form of discrimination African-Americans encounter in Japan when they seek housing. Like many others, Bill Whitaker, CBS foreign correspondent, was denied the right to rent an apartment when the prospective landlord learned that he was Black. However, as soon as his professional position as a TV network executive was revealed, his blackness became a non-issue. In fact, Japanese automatically give foreign professionals a certain status and prestige, assuming that they possess abilities and competence which are useful and unique to Japan. In this sense, many African-Americans benefit from being different and are given greater access to business opportunities, which is hardly the case in their own country.

Secondly, the film introduces many stereotypical images of Blacks, ranging from comments made by prominent Japanese politicians to dakko-chan dolls, to Michael Jackson and Whitney Houston, and points out that the problems of prejudice are largely based on the export of racial stereotypes from the US. The film also traces back the origins of racial hierarchy by skin color which existed even before Japanese met Westerners for the first time in the mid-sixteenth century. Historian Mitsuo Akamatsu has noted that the Japanese too often accept White Western culture uncritically. A commentator has noted, “The Japanese are treating you as you are treated in your own country.”

Japan, then, is presented as a closed and exclusive society. No matter what you do, no matter how fluent you speak Japanese, and no matter how long you live there, you are forced to remain a gaijin (foreigner) forever. Because of this some feel ambivalent about their future career advancement in Japan and contemplate changing careers. The more
competent they become in life in general, the less interest the Japanese show in them. Many foreigners in Japan gradually give up trying to be Japanese. Writer Karen Hill-Anton has been living in Japan for seventeen years with her Jewish husband and three teenage children. She says that they cannot be Japanese as they always physically “stick out.” Clearly racial characteristics determine who you are in Japan. However, Karen says that their teenage children are “socially Japanese.” Lastly, the film exposes the most contradictory nature of Japanese racism by examining interracial relationships. While a foreigner, Black or White, is accepted based on his/her professional talent and/or social position, the same person encounters strong opposition once he or she tries to cross the racial boundary by marrying a Japanese. Ronnie Rucker, a composer and TV personality, gets along with his Japanese in-laws. However, his mother-in-law feels ashamed of her grandchildren being mixed of blood despite the fact that she is proud of her son-in-law’s success.

Regge Life examines this most complicated race relation in his second film. Introducing voices of mixed blood individuals, Doubles: Japan and America’s Intercultural Children (1996) gives new dimensions to the understanding of interracial relationships, and the ethnic and cultural identities of mixed-blood people. Intermarriage or interracial relationships present a major challenge to existing social order and consensus which are closely associated with kinship ties, shared culture, history and tradition. Shared culture or kinship ties play a pivotal role in shaping an individual’s ethnic identity, while moral consensus is internalized through early childhood socialization. Having intercultural individuals talk about their experiences growing up in the two worlds, the film points out that a person’s ethnic and racial identities are also shaped by other’s perceptions of them. Toshikazu Kiyonaga (Japanese and African-American descent) says, “Americans think I am Black, but the Japanese think that I am not Japanese.” Similar experiences were shared by several other mixed blood individuals. Ellen Hasegawa (Japanese and Caucasian American descent) says, “I feel ‘white’ inside.” However, because of her appearance, Americans categorize her as Asian, a person of color. Clearly these individuals’ identities are determined by the perception of others regardless of their true feelings.

The experiences of intercultural people born as a result of American Occupation are particularly difficult. Many children were born out of wedlock and were often abandoned by both their American fathers and Japanese mothers. In addition to the obvious economic hardships they ensured after the war, these children were often the targets of bullies. Hitomi Ishiyama’s comment, “I was not born to be called ainoko (half-breed)” highlights the racism found in Japan. Some were fortunate enough to leave war-torn Japan for better lives in the US; however, many of these children were not totally accepted as American because of their mixed heritages. They are gaijin in Japan, but in America they are either Black or Japanese.

Intermarriage between Japanese and European foreigners can be found as early as the late 19th century. Doubles shows that generations of inter-cultural individuals trace back their roots and find richness and strength in their biracial and bicultural heritages. In contrast to the first half of this film, the rest is a presentation of the triumph and pride of intercultural individuals who are re-defining what they are. Scott Watanabe, interested in learning about his roots and heritage, says, “We will define ourselves. This is a privilege we keep to ourselves. Only we can tell you who we are.” Statements such as this represent a significant departure from the experience of his father, Don Watanabe, who was abandoned by both parents and raised by a Caucasian couple in the US during the war.

Since the post-occupation era, Japan’s economic advancement has brought Americans into more frequent contact with Japanese. Many Americans have married Japanese and vice-versa, creating a new generation of intercultural and interracial children. Unlike the wartime generation, whose identity was shaped by unfortunate historical circumstances, these younger generations of mixed blood individuals, enriched by being the products of two cultures, claim to be citizens of the global community who transcend ethnicity and race.

The last film of Regge Life’s trilogy, After America . . . After Japan (1999) examines promises and difficulties of re-entry for individuals who return to their native country after a long stay in a foreign land. While Life’s first two films focused on societal experiences of cultural and racial interaction, this film examines experience of individuals at more personal level focusing on the impact of culture on people’s identities.

After America . . . After Japan begins with a scene at Tokyo International Airport where a middle-aged couple happily meets their son and his family returning from America. Scenes like this are becoming very familiar on both sides of the Pacific; however what is not known is the experiences these individuals have after they actually return “home.” The film documents the lives of a select group of returnees who attempt to readapt to and re-establish themselves in their country of birth. The experiences of these returnees vary depending on their circumstances in terms of lengths of their sojourns, family situations, professions, career goals, etc, but what is common to all these returnees is that “life is never again the same.”

The film shows several types of re-entry experiences. One is a relatively smooth re-entry for people whose stay in the foreign country was short. These individuals quickly overcome the initial “culture shock” and find ways to utilize their newly acquired cultural knowledge and language skills. They have even acquired the ability to see their home country critically, and yet maintain the cultural identity of their birth. Re-entry for people who stayed overseas for many years seems more difficult, as they are more likely accompanied by the family that they made in the foreign land. As soon as they arrive home, they must deal with their family’s integration into a new society in addition to their own re-adjustment. Life introduces two similar families representing this situation. Gary Abrahamsen, an English teacher, brought
back his Japanese wife and their two-year-old daughter to Portland, Oregon where he attempted to rebuild a life with his parents' support. From day one, he faces many challenges, such as helping his family integrate into a new society, taking care of his wife's emotional needs as she is expecting their second child in a “foreign” land, and more importantly, finding a job to financially provide for his family. In the middle of this chaotic situation he tries to redefine who he was before and who he is now. In contrast, Mitsuo Ishikawa, seems to be getting on with his life immediately after his return, although he, too, has to help with his American wife and their daughter's adjustment process and find a job. He, however, does not seem to exhibit a so-called identity crisis. This is perhaps because he had a purpose for returning home. He says, “I came back to Japan to challenge a new field.”

The film clearly shows that “the longer you stay in a foreign land, the harder it is to readjust.” Becoming a “native” in a foreign country represents a threat to the social and cultural order of the person’s country of origin. In fact Japanese companies overseas routinely send men back to Japan to “re-Japanize” them (cited by Fukushima in the film). The film also suggests that a person’s strong sense of cultural identity and purpose for returning home are important components for his/her successful re-entry. As the eldest son, Koya Azumi, a sociologist, went back to Japan after a 35-year sojourn in order to take care of his parents. So did Hiro Iwasaki, who returned to take over his parent’s publishing business even though he had to leave his own family in the US to do so. On the one hand these individuals show a strong sense of commitment and obligation to the culture and tradition of their birth, but on the other hand they seem to possess a bicultural identity which enriches their lives rather than creates conflict for them.

A person's cultural identity, which is shaped by his/her country of birth, may be reinforced in a foreign environment. This is particularly true for foreigners who have lived in Japan for a long time. Regge Life again brings up the issue of the exclusive nature of Japanese society, which was described by many Americans in his first and second films. Alan Brown, who lived in Japan for seven years, says, “You can be comfortable as long as you are a foreigner. . . . The most comfortable is to be an outsider in Japan.” It is ironic that this exclusiveness helps Americans realize their strong sense of identity. Nonetheless the impact of a foreign culture on people's lives, whether it to be positive or negative, is powerful.

Regge Life's trilogy calls for re-thinking race, ethnicity and cultural identity. All three documentary films should be shown not only to students and educators who are engaged in Asian Studies, Social Sciences and Humanities, but also to those who are and will be in both business and personal cross-cultural settings. These three films confirm that Regge Life is one of the most important documentary filmmakers, and we cannot afford to ignore him.
Preparing a Successful Fulbright Scholar Application

David B. J. Adams
Council for International Exchange of Scholars

In a piece that appeared in the Winter 2000 issue of the ASIANetwork Exchange, I suggested some reasons why faculty at liberal arts colleges in Asia should consider applying for Fulbright scholar awards for themselves or their institutions. In this article, I would like to share with the members who were not at the annual conference in Cleveland the main points I made in a presentation on how to prepare a competitive application for a lecturing or research award.

Successful applications proceed from a carefully considered strategy. The best place to start is to see the application set as a tool for introducing or presenting yourself to peers who do not know you. Since the average review committee member is likely to spend only about 15-30 minutes reading an application, it is essential to make it as easy as possible for the reviewers to find all pieces of critical information and to make your project statement clear and compelling. There is no set formula for accomplishing this since the statement should reflect your personal style.

As you review the printed or online (www.cies.org) Fulbright scholar application materials pay careful attention to the summary of the program for each of the countries in which you are interested as well as to the descriptions of each award. Important information is found in both places. You need to make sure that your discipline or field is included and that the type of award in which you are interested is offered. Also, note the possible length of the awards and the starting and ending dates.

To assist you in using the materials, here is a brief explanation of some of the important terms and distinctions used in them. Awards are either for lecturing, research, or a combination of the two. While lecturing awards focus on classroom teaching, the assignment may also include consulting on curriculum and program development, staff seminars and workshops, and guest lectures. Lecturing/research awards provide some opportunity for research, but in most cases the emphasis is on the teaching portion. Unless otherwise stated in a specific award description, you should assume that the ratio of activity is about 80% lecturing and 20% research. Research awards are for full-time research. Please note that worldwide only about 25% of the awards offered are research only and not all of the countries in South, Northeast, and Southeast Asia offer them.

Some awards are open to any field or discipline and the country allows the applicant to specify the activity and host institution (e.g., Thailand). At the other end of the spectrum are awards that are for applicants in a particular discipline. In between are awards that are limited to a specific set of disciplines, usually the social sciences and humanities. These awards may also limit the opportunity to applicants proposing to work on a particular set of topics (e.g., Japan). This last type of award is the most typical one in the programs in Asia.

An important first step in preparing your application is to have a conversation with the CIES program officer who is responsible for the country or countries in which you are interested. Their names appear on the application and the website under each country with a phone number and e-mail address. This will help you to make certain that your expertise and proposed project match the award and to get some advice about how to structure your project in a way that will make it fit more closely with the interests of the proposed host country.

This conversation can also help you to determine the level of competitiveness for awards in the countries in which you are interested. Needless to say, it pays to read application guidelines carefully and to follow the instructions closely. They are based upon considerable thought and the insights that CIES programs officers have gained from working with review committees.

As you prepare the application materials, be sure that they present a well-integrated argument for your candidacy. That is, make the parts of your application articulate well with each other. For lecturing awards, the quality and pertinence of the syllabi you submit are important factors in reviewers’ determination of your teaching abilities and whether you are well equipped to teach the courses you propose. For research awards, a well-considered bibliography that shows you have a good command of the most current, pertinent scholarship related your topic is very important.

Your choice of references should receive careful consideration. For a lecturing award, you will need a teaching report that comes from the person (most likely the chair of your department or your dean) with the most extensive knowledge of your teaching abilities, who has access to information from teaching evaluations, and who can place your stature as a teacher within a departmental and institutional context. Be sure that at least one of your references comes from outside your institution. This is one way to demonstrate how well known you are among your peers. While it is good to have references from prominent scholars in the field, only ask them if they know you and your work well.

The project statement is probably the most critical part of your application set. You cannot change your record of professional accomplishments at the time of your application, but you can present a compelling proposal. Irrespective of the type of award for which you are applying, a persuasive project statement will make clear
• What you propose to do
• How you will do it
• Why you want to do it and the benefits that will be forthcoming
• Why it is important to do it

An excellent proposal will meet what I call the “three C’s test:” complete, clear, and compelling. Reviewers are also influenced by the communication capabilities that are demonstrated as well as by the tone. Applicants who come across as arrogant, opinionated and inflexible or lacking in cultural sensitivity are not likely to get recommended.

Since an important criterion in the review is the match between an applicant’s training and experience and the proposed activities as well as the value of the proposed activities to the host country, your project statement should elaborate on the salient dimensions of your professional life that are outlined in your curriculum vitae or underscore the parts of your CV to which you want reviewers to give particular attention. It is essential to explain why you have chosen a particular host country and to discuss the professional benefits that you anticipate you will gain from your Fulbright experience as well as the potential benefits to your host country and your home institution. Research applicants should also demonstrate how their proposed work will make a contribution to scholarship in his/her field.

For a lecturing award, do some homework and learn something about academic life in your proposed host country as well as the state of your discipline there. You can do this through online research or by seeking out scholars and graduate students from the country who are at your own or nearby institutions. Explain why you are interested in this particular country and what you hope to gain from the Fulbright experience including the impact you anticipate it will have on your professional life and the benefits your new knowledge will bring to your home institution, etc. Demonstrate why your training and experience make you a good match to what the country or host institution has requested or what you are proposing to do. Describe the courses that you would like to teach or list some others that you would be willing to offer as well as other activities such as program and curriculum development, staff seminars, etc.

You should also explain how you will adapt your material and pedagogy for students for whom English is a second or third language and who may not have extensive background in your discipline or much knowledge of the cultural context from which you operate. Committee members access applicants’ sensitivity to these considerations and the feasibility of their proposed approaches and teaching strategies. Keeping in mind that Fulbrighters are ambassadors, you also want to demonstrate your ability to be flexible and adaptable, i.e., how you will cope with cold or hot classrooms that are noisy, where audio-visual facilities are minimal and where libraries are inadequate. Unless applicants are specifically asked not to make contact with a potential host institution, they also look for evidence of host country interest in the project in the form of an invitation. Since the teaching record of applicants for lecturing and lecturing/research awards is an important area of evaluation, be sure to include information about teaching awards, development of innovative teaching materials, as well as experience in program and curriculum development.

For research awards, the project statement should provide an informative and detailed description of the project, carefully explaining

• WHAT you are going to do
• HOW you are doing to do it
• WHY the research is important

You also need to explain why your research must be done in that particular country and to discuss the adequacy of your proposed timeframe. Proposing a scope of work that reviewers do not perceive as commensurate with your timeframe is usually a fatal flaw in a proposal. Show why you believe that your proposed methodology or research strategy is feasible. If you do not know the language of the host country, present a strategy for how you will handle this (e.g., knowledge of the language is not essential since the materials to be used are in English and the people to be consulted speak English, or a host country collaborator will provide assistance with language, etc.). Indicate how you plan to disseminate your findings, i.e., book, articles, conference paper, a video or film, etc.

There are several other things to keep in mind. Make sure to limit the extent of background discussion of the project. Keep it to about one page, so that you have plenty of space for responding to the key questions noted above. One way to present background materials is to use the required bibliography. Both the CIES review committees and reviewers in the host countries find collaborative projects more compelling.

If you are applying for a lecturing/research award, keep in mind my comments above and follow the guidelines in the instructions. It is especially important that the level of attention, space and emphasis you give to the respective activities is compatible with the award description. In most cases, only about 20% of the grantee’s time would be spent on research. This should be reflected in the construction of the project statement.

Regardless of the type of award for which you have applied, reviewers give particular attention to professional achievements in relation to career stage as well as to kind of institution in which an applicant is based. Applicants from research universities are expected to have a larger corpus of published work. While reviewers give a significant amount of weight to published work, they also consider conference papers, development of curricular materials, etc. and take into account professional reputation as well as activity and leadership in professional organizations.

In addition to all of the above considerations, review committees are also required to take into account some non-academic factors such as previous Fulbright scholar grants
National Consortium for Teaching About Asia
Presentation

East Asia Centers at five institutions across the country are collaborating on a multi-year initiative called the National Consortium for Teaching about Asia (NCTA), launched to encourage and facilitate teaching and learning about Asia in precollege courses in world history, geography, social studies, and literature. During the past three years, over 1,500 teachers in twenty-eight states have completed an intensive course of instruction sponsored by NCTA with funding from the Freeman Foundation. The five institutions coordinating the NCTA seminar program are the University of Washington, the University of Colorado, Indiana University, Columbia University, and Five Colleges, Incorporated. (The Five Colleges include Amherst, Hampshire, Mount Holyoke, and Smith Colleges, and the University of Massachusetts at Amherst.)

Speaking on behalf of her NCTA colleagues, Mary Hammond Bernson, who directs the NCTA site at the University of Washington, stated, “Those of us at the five institutions coordinating the National Consortium for Teaching about Asia are delighted that funding from the Freeman Foundation is making it possible to have such an impact on teaching about Asia in our schools.” Each of the five coordinating sites has established a record of working successfully with schools by offering workshops and institutes and by lending resources to improve the way East Asia is taught in schools. What distinguishes the NCTA model from previous efforts is both its scale and level of coordination as well as the sustained nature of the relationships it creates between colleges and schools.

“NCTA brings college and precollege teachers together,” says Lynn Parisi of the Colorado coordinating site. “The NCTA seminar has an impact different from a workshop or even a two-week institute because there is more opportunity for significant reading and discussion, time for taking things back into the classroom and trying them out, space for reflection, and a chance to network with colleagues in the vicinity of the seminar. The seminar creates a community of inquiry,” she explained.

Each year NCTA supports seminars for a minimum of 500 teachers of history, geography, social studies, and literature around the country. The focus of the seminars is initially on East Asia, although a seminar program on Southeast Asia is being piloted through Five Colleges. All five NCTA sites are responsible for recruiting and supporting local sites and seminar leaders. Seminar leaders include university faculty of Asian studies, Asia outreach specialists, and master teachers working in collaboration with their own institutions and the Consortium.

Faculty from colleges and universities associated with ASIANet are invited to contact site coordinators if the faculty member is interested in leading a seminar or if the institution is willing to host a seminar. Each seminar leader or team facilitates a thirty-hour seminar on East Asian history and culture that incorporates primary-source selections from the Chinese, Japanese, and Korean traditions. Individual seminars are adapted to the needs and curricula of the participating teachers and school districts in order to promote long-term engagement in Asian studies by core groups of teachers within schools, districts, and school consortia. NCTA seeks to develop a forum for collegial examination and discussion of Asia-related issues and strategies for teaching about Asia.

The selection of participating teachers and school districts is based on their commitment to integrating the study of Asia into their curricula. In joining a local seminar, teachers make a professional commitment to participate in the full thirty hours of instruction on East Asian history and culture. Following the seminar, teachers incorporate new content and materials about Asia into their own courses and school curricula. In addition to assisting in the evaluation of the NCTA program, teachers agree to participate in one or two meetings during the academic year following their seminar instruction.

The benefits of the NCTA program to seminar participants are many. Most sites offer course or recertification credit. All seminars offer quality instruction about Asia from leading experts in the field. Teachers receive an excellent selection of background materials on Asia for their use, and their schools are given a generous donation of exemplary curriculum materials on Asia for their libraries or teacher resource centers. In addition, teachers receive a stipend upon completion of the seminar and after submitting an implementation plan; they receive an additional stipend the following year, once they have integrated Asia into their curricula. Alumni of the program are invited to apply for opportunities for field study in China, Japan, and Korea, also administered by NCTA.

“What some teachers get out of the NCTA program,” says Jacques Fuqua of the Indiana University site, “amounts to a life-changing experience, but one with practical benefits, too—thirty contact hours, credit toward a degree or professional development points that may lead to an increase in salary, an opportunity to build relationships with peers as well as with scholars of Asian studies, opportunities for travel and grants to help build school resources—all that goes beyond merely teaching and learning.” These were
the major points of Fuqua’s address to the plenary session at the ASIANetwork’s annual conference in Cleveland, Ohio in April 2000.

“We are always looking for additional institutions with which to partner in order to introduce the NCTA seminar format into new areas of the country, he continued. In fact, several ASIANetwork members, such as Wittenberg University and Augustana College, are already cooperating with NCTA. These partnerships represent the synergistic effect we can achieve if members of our two organizations find common ground upon which to proceed.” Fuqua closed his remarks to a clearly enthusiastic audience by urging ASIANetwork member schools interested in becoming a part of this growing program to contact the NCTA coordinating sites in their respective regions.

In elaborating upon the goals of NCTA seminars, Kathleen Woods Masalski, of the Five Colleges, Incorporated site at Smith College, points to one of the findings in Asia in the Schools, recently published by the Asia Society: “The (National) Commission (on Asia in the Schools) found that teachers often work hard to incorporate Asia-related content in the classroom, but they must do so without adequate background or opportunities to upgrade their knowledge through professional development and often without the benefit of quality instructional materials.” “Meeting this challenge is exactly what NCTA is about,” Masalski asserted. “NCTA seminars offer a professional development opportunity complete with the benefit of quality instruction and quality instructional materials.”

NCTA welcomes the collaboration of others in expanding the seminar program. Roberta Martin, who directs the Columbia University site, noted that the University of Oklahoma, the University of Tennessee at Chattanooga, and the University of Pittsburgh are currently hosting satellite coordinating sites. In addition, seven new administrative partners within individual states—the China Institute in New York City, the Universities of North Carolina, Florida, and Kansas, Rice University, UCLA, and Stanford University—are administering several seminars in their respective states in 2001-2002. “Partner sites within states with large populations are extremely important in helping us expand our capacity as a national consortium,” said Martin, “and in creating the network that will support a permanent place for Asia in state and local curricula.”

You can contact the East Asia Center institution in your area at:

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The NCTA Web site is under construction at http://ncta.easia.columbia.edu. It will eventually link all states and sites.
Asian Arts in the Liberal Arts

Asian Theater and the Liberal Arts

Kevin Wetmore
Denison University

The arts occupy a unique place in the liberal arts. A random sampling of the general education requirements of over a dozen member schools of ASIANetwork indicates that the average small liberal arts school requires an average of two arts courses during the student’s tenure. Some schools combine arts and humanities and make no distinction between the two for purposes of graduation requirements, thus ensuring the student who wishes to avoid the arts can do an end run around them. The overall impression of the attitude towards the arts in ASIANetwork schools runs from the belief in the importance of the arts in balancing a liberal arts education to the notion that a knowledge of the arts is nice, but not necessary. It is the position of those on this panel, however, that the arts are valuable on their own, as well as within the liberal arts.

The arts allow us to view how a culture sees itself; how the artist within a society chooses to represent that society. The arts in general and theatre in particular engage all that a culture contains: history, philosophy, religion, economics, social concerns, etc. The stories a culture tells itself tells us who and what that culture is and what it holds dear. Theatre, functioning as it does, shows human beings engaging in human behavior. The theatre is arguably the most social of the arts. An actor needs an audience in order to create his art, which is, after all, temporally and spatially located. Theatre can only take place in the here and now when watched by an audience. A musician playing alone still makes music. A dancer dancing alone still dances. A painter painting alone still creates a painting. An actor playing alone is schizophrenic or in need of counseling. I say this not to disparage either the craft of the actor or the value and use of the other arts. I cite this for the sole purpose of arguing the value of theatre to demonstrate what lies at the heart of a culture: it is socially bound, represents human behavior, and engages the issues and concerns at the heart of society. The very word “theatre” comes from the Greek theatron, “the seeing place.” Theatre is the only art named after the activity of the audience and not the artist. Value is placed on both the doer and the experiencer, so to speak.

The study of theatre as an art form might be divided into two sections: history and theory, and practice. The teaching of the practice of Asian theatre is alive and well in many schools across the country. In the decade following World War II, Earl Ernst began a program in Japanese theatre at the University of Hawaii, including a practical training component. Since then, numerous scholar/practitioners have included practical training in the traditional theatres of Asia as part of the curriculum. Kabuki, noh, kathakali, bharata natyam, Beijing opera, are all being taught in the theatre schools of America, both on their own and as part of fusion or intercultural theatre projects. In Japanese theatre alone, James Brandon at the University of Hawaii, Shozo Satoh in Illinois, Yukihiro Goto at San Francisco State University, Carol Sorgenfrie at UCLA, and Andrew Tsubaki at the University of Kansas, among others, for example, all teach Japanese theatre practice, including to undergraduate students. Their primary function, however, is the teaching of advanced degrees and in the training of professional artists. Those who study under Brandon, or Satoh, do so to complete an M.F.A.

We should remember, however, that one of the very first producers of Japanese theatre by American students was Leonard Pronko, who taught (and still teaches) the undergraduates at Pomona College. Though a Professor of Romance Languages and Literatures (indeed, many of his writings are about French theatre), Pronko studied kabuki in Japan in the early 1960s. In 1964 he began directing productions of kabuki plays. In his seminal book Theatre: East and West, Pronko describes his early kabuki productions at Pomona. Though he acknowledges their less-than-accurate rendering of kabuki at times, the productions clearly engaged Japanese theatre practice as a pedagogical tool for the learning of both Japanese culture and theatre practice. In 1978 Pronko co-wrote The Revenge of Spider with two students, with two additional students writing the music for the production. As a training exercise for future playwrights and musicians, the project also exposed the students to Japanese theatre practice. Pronko introduced kabuki to student actors and student audiences. The acting students learned a new type of theatre, the students in the audience had an admittedly cross-cultural, mediated encounter with kabuki, but the door had been opened to Asian culture.

A variation on this theme, so to speak, was introduced by Pronko’s project that followed the initial kabuki production: a performance of Christopher Marlowe’s The Jew
of Malta using kabuki techniques. Cross-cultural, intercultural, or fusion theatre are all names given to this form—the production of a text of one culture with the techniques of another. It is an excellent tool for both the exploration of another culture's theatre, and the reflective/reflexive consideration of one's own tradition.

In the education of the artist, especially in regard to practice, the use and integration of Asian theatre offers wonderful opportunities to learn about one's craft from a different cultural perspective. Not only do ontological questions arise ("What, exactly, is theatre?") but methodologies of training differ between East and West. When studying kabuki or noh, the student does not memorize lines and then analyze character and contemplate motivation as one would in order to play a role by Tennessee Williams or Arthur Miller or Shakespeare. Instead, one learns by mimicking one's teacher. One stands behind and slightly to the right of the sensei and follows his steps and movements. One sits with the sensei and echoes him as he sings the songs or declaims the lines. Gone is the director, the designers, and the entire method traditionally used in American theatre. The actor is forced to learn in a new (albeit new to him or her—the method is perhaps the oldest pedagogical trick in the book) manner and contemplate the use of body, voice, mind, and spirit in order to create a performance in an entirely different fashion. The added benefit is the distance from one's own tradition that is gained by studying another. To paraphrase the wise saw, what does he know of realistic acting that only realistic acting knows. By studying kabuki, or noh, or kathakali, or jingju (Beijing opera), the artist better understands both other traditions and her own.

Furthermore, the practical experience of a performing art form from another culture forces the student to think about culture in a manner other than strictly intellectual. Too often in higher education we experience other cultures solely as minds, leaving our bodies at the door. When one learns a noh dance, or a kabuki mie, or the hand gestures of bharata natyam, one learns in a different way—through physical process. This experience is much different than reading a book or watching a video. It is, if only for a moment, to move and act like one from a different culture. A student of noh of my acquaintance remarked that the most difficult part of learning about noh is learning how to sit like a noh actor sits when learning. Ankles hurt, feet fall asleep, and yet in learning how to "sit Japanese" this student has encountered Japanese culture in a very real and unique manner.

Most actors find the experience of studying a new style of acting initially novel, then frustrating, then difficult, then enlightening. Character as koan, as it were. Charlie Hensley, a professional actor from Virginia, observes of his experience in training in noh over the course of a month: "Last summer I went to Pennsylvania to study a 600-year-old Japanese art form I knew nothing about, and I come before you now to say that I had an enervating, exhilarating, soul-challenging, callus-inducing, life-changing experience. Noh Kidding." Even those who are completely unaware of the cultures of Asia gain new insights and experiences by learning its theatre practices.

Not all arts courses are practical, however. [In fact, that is the problem that the parents of many an undergraduate have with them! "What can you do with that?" is not an unfamiliar question.] In this case, however, I refer to the teaching of the history and theory of Asian theatre: courses such as Non-Western Theatre, including the histories of the theatres of China, Japan, and India, offered at Pomona College, or my own Japanese Theatre and the Cinema at Denison University, an exploration of the history of the mutual influence of these two art forms throughout the twentieth century in Japan.

We should note, however, that the average small liberal arts college must carefully consider its academic offerings, especially in departments in the arts which tend to be smaller than the humanities and sciences. Compare Dance, Cinema, or Theatre departments with English, Psychology, or history at any small school and my point should be clear. Many courses in the arts must serve multiple purposes: meeting the requirements of multiple constituencies simultaneously. A single course must meet general education requirements for some, theatre major requirements for others, and perhaps Asian studies major requirements for still others. At Denison University, for example, five faculty members teaching three courses per semester each can offer fifteen classes per semester, in toto. One of those courses is not likely to be Trends in Meiji Kabuki from 1868 to 1900. Perhaps even a course focusing only Japanese theatre alone might prove too limited for the curriculum of a small liberal arts college and the previously mentioned multiple constituencies. Comparative courses in the arts seem to offer a compromise that integrates Asian theatre into the theatre curriculum without being too specialized to either the artist or the Asianist. One course I have recently offered is Revenge: East and West, a comparison of plays about revenge in the West, such as Hamlet, The Spanish Tragedy, and the plays of Seneca, and the revenge plays of Japan, such as Chushingura or the Soga brothers plays. Such a course satisfies the theatre major's requirement to take a drama seminar, the Asian studies major's requirement to take a comparative cultures seminar, and the liberal arts student's general requirement for a course in artistic inquiry. We considered the concept of revenge, philosophically, legally, morally, ethically, and dramatically in each culture. We examined how the representation of revenge on stage in each culture tells us about that culture and the similarities and differences which are implied in each culture. Lastly, we discussed at length why two of the arguably greatest plays ever written, Chushingura and Hamlet are both about revenge.

In the interest of being a "practical artist," I offer the following suggestions, from a theatrical point of view, for engaging Asian studies and the arts in general and theatre in particular:

First: The use of the arts, especially theatre, in non-artistic educational contexts. Already, this practice is carried out by many who teach Asian culture. Theatre is, to twist Hamlet's words, the mirror held up to society. As
anthropologist Victor Turner tells us, the drama within society shows up in the drama on its stages. Conversely, as Turner also observes, the theatre, in representing society, shows society how to behave and respond. As Turner notes, "There was a lot of Perry Mason in Watergate."

Following this notion to its logical conclusion I would note that in the best Japanese history course I ever had as an undergraduate myself, we read not a history text, but Chushingura, the bunraku/kabuki play about the 47 loyal ronin. The students could see the concepts of bushido working within a social context, learn about the culture of Tokugawa Japan, and engage the class structure that would not allow commoners to participate fully in the revenge. In that same course we mined the Heike Monogatari and Genji Monogatari for their historical insights. We watched the kabuki play Kanjinchō on video, which gave insight into the conflict between Taira and Minamoto, as well as between the Minamoto brothers during the twelfth century, as well as how those events were subsequently interpreted by seventeenth century authors.

Similarly, in a political science course on modern China, a showing of Farewell My Concubine, the award-winning film about two Beijing Opera performers, demonstrated the changing political climates of China and the overall effect of the Cultural Revolution on the lives of artists in a manner that simply reading statistics in a textbook could not. The arts can be mined by other disciplines for showing the social animal human in its historical context.

Second: One can incorporate non-Western, and specifically Asian, material in traditional arts courses. As the introductory and survey courses tend to be the ones used to satisfy general education requirements for non-arts students looking to fulfill an arts requirement, as well as being requirements for art majors to receive a thorough grounding in the background of their chosen art, such courses can and should incorporate Asian art as part of the survey. Previous to my teaching History of the Theatre, a two-semester pair of courses, the syllabus had only involved the theatres of Europe and the United States. I have introduced sections on the theatres of China, Japan, India, and Africa in an attempt to create balance and encourage both arts students and non-arts students to perceive the variety of cultures and theatrical experiences.

Third: a specific performance event can become the centerpiece of a larger, multi-disciplinary educational experience. Many times the theatre department of a university will work in conjunction with other departments to use the production of a specific work or set of works, or the residency of a guest artist to serve as a springboard for the larger examination of a culture or an issue.

For example, in 1998 the University of Pittsburgh sponsored a production of Silence, a play based on the novel by Endo Shusaku and performed by a company of Japanese and American actors. A panel discussion was held before the show opened, featuring the novel's English translator, Van Gessel, the director of the production, an acting teacher from Pitt, a historian, a Japanese film scholar, a Japanese theatre scholar, and myself, a graduate student at the time doing work in Western religion on the stages of Japan. The arts event allowed for a multi-disciplinary consideration of the subject matter of the play: the mission work of Catholic priests in Japan after the bakufu ordered all missionaries to leave the country. Not only was a fascinating discussion waged, but the event itself served further pedagogical use. Students from courses from across the campus and the curriculum were required to see the play for a variety of reasons. History courses engaged the presentation of this particular period of Japanese history. Students in religion courses came to observe and argue about the nature of missionary work, the history of Christianity in Japan, and the nature of faith. Students of Japanese culture were able to engage the play on multiple levels. Lastly, theatre students engaged the play qua play – a theatrical experience and the product of two different theatrical cultures – American and Japanese.

A second production of the University of Pittsburgh presents another example of an art event serving as a multidisciplinary springboard that can find classroom use across the curriculum. In 1995 the Theatre Arts Department brought in guest artist Yukihiro Go to direct Suzuki Tadashi's Clytemnestra, an adaptation of the Oresteia legend filtered through Japanese culture. As anyone who knows Suzuki's theories knows, the style of production is very demanding and physically rigorous. As opposed to Silence, which was a touring show, Clytemnestra was an educational experience for the student actors, not all of whom were theatre students. The production itself served as a pedagogical tool again in Asian studies courses, classes in the departments of Classics, history, women's studies, art, music, psychology, and philosophy. A theatre event, or for that matter a dance concert, music concert or art show can function as the starting point for a larger discussion across the curriculum and open the doors for the integration of Asian arts into other courses.

[Experiencing Asian culture is a little like smoking crack—sometimes it just takes one hit to get you hooked.]

Though we value art for art's sake, in this corporate world, where a university education is seen as a product which the consumer, the student, buys because of the value it will bring in achieving post-graduation success, we can also point to the many benefits that art in general and theatre in particular bring, especially for our (nefarious) purposes, Asian art. In studying art as both a history and a practice, one learns analytical skills, problem-solving [anyone who has ever done any theatre will tell you how the few rehearsals before a show opens tend to be an exercise in creative problem solving], historical and cultural perspective, and an appreciation for aesthetics. As the Denison University Course Catalogue notes about the Theatre Department, "The programs in theatre aim to develop the skills of thoughtful inquiry, informed judgement, and imaginative response that are fundamental to the rewarding pursuit of any profession."

If we can develop those skills, and also develop an understanding and appreciation if not a genuine interest in Asian art and culture, then we will have succeeded as teachers and as artists.
The Place of Asian Art in the Liberal Arts Classroom

Mary-Ann Milford-Lutzker
Mills College

Editors' note: This presentation was accompanied by slides illustrating many of the points mentioned. For the benefit of the interested reader, a description of the slides is provided in parentheses. Most of the slides were shown in pairs, and these are separated by a semi-colon.

(Map of Asia; Ganesa, Hoysala, 13th C. AAM)

Asia is marginalized in the curriculum of many, if not most, liberal arts colleges and universities, and Asian Art is even more so. South and especially Southeast Asian Art are virtually off the screen. The reasons are not hard to discern; we know and have heard them countless times. However, I am here to validate a discipline that I am totally committed to and think forms a vital and viable part of the liberal arts curriculum.

I have been teaching for twenty years, and I am fully aware of the biases held against the arts in general, let alone the Asian Arts. When I came to Mills in the mid-80s there was a movement underway to establish an Asian Studies minor. The inclusion of the Art of China and Japan (and perhaps a little Indian Art) was to be an integral part of this new program. This gave me the opportunity to completely reorganize the Asian Art History components, at which time I recognized that not only was Asian Art History peripheral to the general curriculum, but I discovered that even within the Art History program, majors and minors were not required to take any Asian Art at all. With both enthusiasm and persuasion I managed to negotiate the inclusion of Asian Art in equal measure to both Renaissance and Contemporary art in the newly reorganized majors and minors. The result has been that our students at Mills graduate with a strong foundation in art both East and West. For those going on to graduate school, or to work in museums or galleries, such a background is a necessity in the postmodern art world that is rife with postcolonial, poststructural and gender theories.

However, the larger question to be addressed here is the place of Asian Art History in the general curriculum, or why students should study the art of Asia, if their interests lie in other disciplinary areas, and their focus is on preparing themselves for the professional world of economics, political science, law, pre-med, computer science, etc. For us in the San Francisco Bay Area it is critical to know something about Asia. The largest Chinese population outside of Hong Kong, China and Taiwan is in the San Francisco Bay Area. This year for the first time in recorded history Caucasians no longer form the majority in California. We can no longer educate culturally blind students. We need to acknowledge Asia and its contributions to society.

But why study the arts of any culture? For Confucius the five accomplishments of a gentleman were his skills in calligraphy, poetry, painting, music and archery. A knowledge and appreciation of art and aesthetics was and still is the mark of an educated person. The arts nourish the spirit as food sustains the physical body. And, by knowing the arts of a people, one can gain insights into the cultural values of a society. The arts allow us to see the world from a different point of view, to hear dissonance as music, and to enjoy measured movement as dance.

(Yaksi, 12th C. UP, MetNY; Yaksi, 11th C. Gyraspur, Gwalior)

The Orientalist view of Asia from the 16th century has been of an exotic place where beautiful women were mostly shielded from the eyes of foreign devils, i.e., white men, and where their gods and mythological animals were dreaded monsters. By investigating the exotic and the monstrous one comes to know other worlds, where women are yakṣ̄ṣ́̄, beautiful fertility spirits of nature, and where hybrid human/animals such as Ganesha, the elephant-headed god of auspicious beginnings and good luck, is the most beloved of all the gods of India, no matter whether one is Hindu, Jain, Moslem, or Christian, etc.

(Ganesha, late 5th C. Deogarh)

Ganesha is a guide who indicates the path to be taken, as in the rite of circumambulation of a temple.

(Daruma by I-Jan, 17th C. Ink Painting; Munakata, 20th C. Painting)
(Prime Minister Nakasone, 7/7/86; Clay Daruma, Okayama)

Another example whereby religious figures have been absorbed into the popular conscience is that of Daruma in Japan, who started out life as Bodhidharma. Knowing why Ganesha is invoked in India, or why Daruma presides over political events and examinations in Japan, can lead to insights into cultural traditions that have evolved over the millennia; these traditions are not to be casually caste off, but are to be acknowledged and respected.

(Mahakala, 17th C., Tsang, Tibet; Mahakala, det.)
(Vajrabhairava, 17th C. Karsha, Sangskar, Tibet; Vajrabhairava, det.)

The old saw, “A picture is worth a thousand words,” is in fact very true. A visual image of a dragon elegantly pacing through the firmament, or a multi-armed god wielding numerous weapons makes a powerful impression, but it can be unnerving, as in the case of these Tibetan Tantric paint-
ings of Mahakala and Vajrabhairava. But to be able to deconstruct these images and to place them in their proper context is to begin to understand and respect their roles in their given societies.

(Durqa, Pala, 12th C. MetNY; Kali, Rajasthan, 10th C. AAM)

In order to frame my argument I have selected disparate and unconnected examples, which may make sense to you, but would probably be bewildering to most students. Because most of the students in my classes are not art history majors, I want them to walk away at the end of the semester with a sense of understanding and appreciation for the arts of India, China or Japan; and, definitely not with a sense of being overwhelmed by an unreadable and unpronounceable vocabulary used to describe unfathomable images. I am not a fan of the survey course where one has to cover five millennia of India and China and two millennia of Japan in 15 weeks. Instead, I offer two introductory courses each year. In the Fall I concentrate on the Arts of Early India and the Himalayas (i.e., Buddhist and Hindu Art to the 14th century and Tantric Buddhist Art of Nepal and Tibet). In the spring I concentrate on Early Chinese Art: Bronze Age through the Yuan Dynasty. In this way by focusing on thematic islands students learn about a genre or period in depth.

For example, this semester we are tracing the roots of Taoism in the arts of China, in order to take advantage of the exhibition by the same name, Taoism and the Arts of China, that is presently at the Asian Art Museum in San Francisco. This past week we have been looking at early landscape paintings of the Five Dynasties and Northern Sung period and reading the Tao Te Ching, because poetry and Tao are so integral to an understanding of painting. We have also looked at calligraphy in order to appreciate the brushstrokes, the bones, of the paintings. When the students discover that they can recognize distinctive styles and purposes of writing, their fear and bewilderment of trying to decipher visually the hieroglyphics of an unknown script dissipates. They may not be able to "read" the actual characters for meaning, but they can begin to appreciate their form, line and character. (I teach Japanese Art in upper division classes: The Art of Early Japan: Buddhist and Shinto Art; and Painting and Prints of Japan (Heian through the Edo periods.).]

(Man-cheng Tombs, c. 113 BC, diagram; Po-shan-lu, Liu Sheng's Tomb)

This semester we have also studied the Han tombs in detail. We have investigated the major Han excavations and any new ones that come to light (The New York Times is an excellent source for new finds). We have read K.C. Chang's interpretive archaeological analogies of Han society, and the writings of Wu Hung and Martin Powers. We have read the Tao Te Ching in order to understand the belief in the natural order of the world and the binary theories of yin/yang and po/hun, that led to obsessive searches for ling chih, the essence of immortality.

(Fei-I, Marquess of Tai's Tomb, Ma Wang Tui, ca. 168 BC, 2 slides)

An excellent introduction to Taoist ideas and art can be found in the tomb of the Marquess of Tai at Ma Wang Tui. The fei-I, the silken flying banner that was laid over the inner coffin offers multiple readings; it can be deconstructed as a diagram of the journeys of the po and hun souls, from the cool, moist yin depths to the yang heavens. The Songs of Chu enhance the meanings of the images and lends the whole a poetic sense of yearning that dry art historical analysis would never allow.

(Reliefs from Wu-Liang Tombs, ca. 145-167 BC, Shantung, 2 slides)

We also read Confucian's Analects, wherein an ordered society requires filial behavior on the part of the surviving sons, which explains the elaborate preparations and precautions apparent in the Wu Liang Ci tombs in Shantung.

By addressing the fundamental values of Chinese beliefs through funerary art based upon ancestral rituals students see concrete examples of ming chi, funerary objects, and learn their significance and meaning. It is all relevant, which is particularly important for students to understand. What students learn about Taoist and Confucian practices can actually be seen whenever they go into a Chinese store or restaurant, because usually tucked away somewhere is a small altar dedicated to a particular Taoist deity—a guardian deity, and one who brings good fortune. I try to make the esoteric accessible by encouraging students to see Chinese films, eat in Chinese restaurants, spend a Saturday or Sunday roaming through the Chinatowns of the Bay Area, and reading Chinese novels. Through these first-hand experiences I hope that they will come to know the cultural meanings of the iconography of China, and gain some insights into a world that is different, yet in many respects the same, as their own.

(Juran. Asking the Tao in the Mountains, c. 975. Hanging scroll, Taiwan; Taoism and the Arts of China, AAM, poster)

We are very fortunate being in the San Francisco Bay Area, as we have access to one of the finest collections of Asian Art in the United States. Every class I teach visits one of the area's museums. As I have mentioned, this semester Taoism and the Arts of China is at the Asian Art Museum. My students attended the symposium that was organized by the museum, which gave them the opportunity to hear leading scholars in the field debate many issues raised by the exhibition. The Curator of Chinese Art came to Mills to discuss the exhibition in class, and then last week we returned to the museum. Whenever we have a museum visit, I always give an assignment—this way the students take the visit
It is also a wonderful opportunity for them to see seminal works of art such as this painting by Juran, ca. 975 AD. Studying the art of a people, like studying their literature, opens up a whole world of different ideas, beliefs and values. A visual vocabulary is learned, whereby the semiotic inference of sign which is implicit in iconography forms the basis for an understanding of most Asian imagery. To use but one example: to be able to distinguish between an image of the Buddha and a bodhisattva is fundamental, and should be known by anyone who pretends to a knowledge of Asia.

Note: Students enrolled in my courses have access to my Intranet sites, wherein most of the slides that I show during lectures can be seen, including multiple close-ups for details. Also all the Study Guides, reading materials, and assignments are posted on the Intranet.

India’s Globalization Experience

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Editors’ note: This is one of the three presentations on globalization by UBCHEA scholars. The others will be published at a later date.

Livelihood, life forms and sustainable environments are local phenomena. Free market capitalism, deregulation and opportunism are global phenomena. Is there a process by which the local may be subsumed into the global, without becoming dysfunctional? Or does the idea of globalization argue a case for diffusionist dimensions? Globalization entails movement, whether of ideas, humans, human rights, goods, livestock, money, images or information. The movement may even be identified as a metaphor of flow, as Mary Louis Pratt seems to argue, suggesting horizontal movement in accordance to laws of gravity, creating a sense of leveling. However, in reality, the direction of the flow appears vertical, and rather than level, creating displacement. Pratt cites drug trafficking, flesh trade, mass labor migration, and the tourism industry as examples (Pratt, 2001). Pratt’s observation serves to endorse an unintended consequence of globalization: that segments of the population cannot remain invisible anymore. This inclusive perspective, as it were, has come to inform much of the world’s experience of globalization, and has served to draw attention to increasing categories of people who, because they have neither the selling power nor the buying power, fail to claim occupancy in this new world.

Bhanwari Devi lives in Rajasthan, India. She works the potter’s wheel for a living. However, the community has frozen her selling power, as a token of punishment. Bhanwari Devi had lived an indifferent life. She was inducted into domestic life as a child bride. She never thought much, she never objected. In 1985 she found a job as a grassroots worker. Her assignment was to report on child brides. Her reports were forwarded to the police. The community issued her warnings, they ostracized her, and as a final step, in 1992, five upper caste men gang raped her. She reported the crime and pressed for justice. In 1994 the rapists offered her compensation in return for withdrawing the case. She responded, “Tell our village elders you raped me, restore my dignity” (Sharma, 2001). In 1995 the accused were vindicated. A political party organized a victory rally; among the celebrants were women. Bhanwari Devi has appealed; her case is pending in the high court. Her story has been made into a film, Bawander (Sandstorm), which, while it parleys with the Indian censor board, has been screened at international film festivals. Bhanwari Devi stands as a witness to cross-border movement and the subsequent impact on policy when the local calls for beyond-the-border scrutiny. Her narrative has made it possible for women activists in Delhi to take up the issue of sexual harassment in the work place and follow it through legally.

The earthquake in Gujarat in January of 2001 has brought into focus a group of highly organized women from Kutch (Sharma, 2001). They are illiterate construction workers who also produce handicrafts and fabrics that have found a world market. These women have been able to save what is a significant sum in their small-world economy. With access to both buying power and selling power, they have gained a
capacity that remains elusive for people who live without entitlement. After the earthquake, when the job of reconstruction, particularly of strengthening and repairing houses, began, they sensed that both the young, gifted engineers from the government, and their menfolk who were providing most of the labor, were on the wrong track. They were planning reinforced concrete structures, rather than trying to understand how best to build, at minimal cost, structures that could take both horizontal stress, and provide spaces that women in desert homes required to store water and food, and when the need arose, to provide shelter for their cattle. The Swayam Shiksha Prayog, the NGO involved in galvanizing women's groups in villages, provided the space for these women to come into their own. In no time the women had fashioned appropriate and often cheaper techniques for repair, began to relay the information they were processing to other communities, and insisted on reasonable levels of transparency in the allocated spending. Both government and relief agencies found themselves acknowledging basic strategies of listening to people, while reassessing their own policies. This story from Kutch sets up narrative as means to construct the world abject subjects may choose to live in.

While these narratives may read like parables in agency, they serve to underscore the nightmares that begin to reduplicate when a man, woman or child, a community, or a nation for that matter, comes to be excluded from the benefits of an overarching system that practices selective distribution policies. The fallout is plain: the subject watches his or her history being erased over and over again; the backlash is just as plain: the subject resists the erasure. The predicament of Indian women may be argued as a case in point. Globalization has made it possible for big companies to identify low-wage countries as sites for production. Labor markets for sweatshops and electronic components are expanding. Tourism, emerging as an industry enjoying special benefits, opens up myriad possibilities both in terms of employment and lifestyle. India offers no insurance against unemployment. The majority of Indian women are already employed in unorganized labor sectors of that remain non-unionized. The wages are meager and the working conditions harrowing. There is neither job security nor legal protection.

The new expanding markets capitalize on and aggravate deprivation which the nation has opted to gloss over. In addition there are new onslaughts and new deals. The World Trade Organization (WTO) can privilege Chinese garlic over Indian garlic and New Zealand apples over native Kulu apples. It can transfer the ownership of seeds and life organisms, patent herbs and medicines indigenous communities had nurtured, and encourage methods and technologies people have no knowledge about, and no desire for. Tradition, which had endorsed the role and function of women in indigenous medicine and subsistence agriculture and animal husbandry, becomes identified as the enemy in the progress of a nation. New discourses replace older ones. Hegemonies come to be established, enabling the thinking that can permit biopiracy to manipulate the Council on Trade-related Aspects of Intellectual Property Rights (TRIPS) and International Property Rights (IPR) agreements. Third world countries violating trade codes are threatened with sanctions and credit freezes. Recommodification of labor, in which the worker's only right is to sell his or her labor in a market that has already been flooded, is accompanied by furious and untenable expansions of improvised suburbs. Alien and competitive environments replace older and kinder settings.

Women are almost always among the first to feel the brunt of subsequent fluctuations and reversals, because their lives are inextricably intertwined with the welfare of their families, which in turn is determined by the quality of health care, by the toxins in the environment, by the toxins in their reproductive systems, by the education their children can access, by the morale of their men, by the credit available to them, by the government levy on liquor, and by the violence in domestic and community life. Female infanticide, dowry death, domestic violence, abuse and rape form part of their story. Revised figures from the 1991 census corroborate the reading:

- Women form 48.1% of the total population.
- Sex ratio shows a steady decline, 7 points, over the years: 927 women for every 1000 men. (Kerala alone is an exception: 1036:1000)
- 67.83% of the female population remains illiterate.
- Every year approximately 100,000 crimes/accidents against women by husbands or other relatives are reported.

In recent years there has been a proliferation of analyses of third world women's lives, because not only do they represent communities who lead voiceless lives on the fringes of the world economy, but they also signify that as long as they experience humiliation, global markets have violated respect for human rights. Organizations such as Banayan, Manushi, CRY, Sisters of Charity, and the Ramakrishna Mission, to mention a few, have provided relief, comfort, legal aid, education, and alternate lifestyles to abandoned men and women, to the homeless and the dying, to abused women, street children, and children employed in restaurants and in the production, in particular, of firecrackers and handlooms. Sex workers have become unionized and maintain some semblance of recourse to rights. These efforts may be seen as a networking of collaborations among similar groups across regions, harnessing the consciousness of the world as a whole.

In leftist states such as Kerala, women contribute to the floriculture export industry, working from their homes, using cuttings and know-how provided by the state, and in return selling their flowers, even if it is a single stalk of orchid or anthurium. Women such as these have turned around their lives, which in turn is determined by the quality of health care, the toxins in the environment, by the toxins in their reproductive systems, by the education their children can access, by the morale of their men, by the credit available to them, by the government levy on liquor, and by the violence in domestic and community life. Female infanticide, dowry death, domestic violence, abuse and rape form part of their story. Revised figures from the 1991 census corroborate the reading:

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In leftist states such as Kerala, women contribute to the floriculture export industry, working from their homes, using cuttings and know-how provided by the state, and in return selling their flowers, even if it is a single stalk of orchid or anthurium. Women such as these have turned around their positions in order to become subjective bodies of resistance. They have backed Medha Patkar in the revolution to save the Narmada. Their protests have forced a fierce public debate on both environment and equity. Their struggles have only begun, but they have ensured their presence can neither be ignored nor erased from contemporary India. Vandana Shiva has returned impoverished communities of women to subsistence agriculture, reassuring them that traditional
modes of harvesting seeds and maintaining biodiversity form integral parts of their livelihood. These women make it possible for the average citizen to challenge the idea of terminator seed technology in a country where the rural population constitutes 72.6% of the total population of one billion. These women make viable the concept of solidarity.

Globalization is also about representation and the consequences of challenging abject positions. The Bengal famine of 1943 was a demonstration of colonial power. In the absence of entitlement, surplus food alone could not provide security against famine (Sen, 1981). The World Summit for Social Development held in Copenhagen in 1995 identified gender equality and gender inclusiveness, poverty reduction, full employment and income equality as significant objectives.

The industrial and agricultural sectors are strong in India today. So are defense and information technology. India did not succumb to the recent Asian financial crisis. The country attracts foreign investment. India has efficient and well-run hospitals. Cipla, a major pharmaceutical company, has offered the AIDS triple-drug cocktail to Doctors Without Borders for use in Africa at $350 a year per patient. The move challenges the ethics of large pharmaceutical companies monopolizing life-saving drugs. India, Brazil and South Africa face the WTO court because these countries permit laws that allow pharmaceutical companies to produce low-cost medicines. Yet vast sections of the population remain below the poverty line, suffer and die from malnutrition and tuberculosis. Poverty and unemployment are endemic. Who must the country demonize: globalization, the government of India or the people?

The pertinent question to address is not whether to participate in a global economy, but the exact terms on which participation will be based. Thomas L Friedman, in his explorations on globalization, is quick to argue that Jody Williams won the Nobel Peace Prize in 1997 for her contribution to the international ban on landmines in the face of opposition from the major powers. She used the Internet, which Friedman identifies as one of the defining technologies of globalization, to organize a thousand different human rights and arms control groups from six different continents. Friedman contends that because the world is wired into networks, the individual wields the power to act directly on the world stage without going through traditional mediation bodies such as governments or institutions (Friedman, 1999, 13).

India has similar stories to tell. Medha Patkar’s agitation brought pressure on the World Bank, from 900 organizations from 37 countries, to cancel funding on the Narmada project (Brecher, 2000). Vandana Shiva remains at the forefront of the country’s decision to challenge transnational patents on biodiversity. The USDA and WR Grace patent on neem has been revoked. These wonderful stories demand that people be given tools to understand processes around them. If a human being can decode diffusion, he or she may decolonize the system and renegotiate the capacity to bargain. For example, dams must be built because they provide energy; they also irrigate cash crops; they lead to prosperity. The diffusionist dimension becomes visible only after the dams have been built, when the land on which people live and cultivate becomes inundated, when they become forcibly resettled in areas not fit for habitation, when the configuration appears that the beneficiaries seem to be the powerful sugar lobby. The simple folk resisting the further raising of dam heights would rather die in the waters that will flood their homes than live without dignity or honor in infested marshlands, deprived of environments that will sustain them, and which they in turn can sustain. This is where globalization forces human rights on the agenda, because in a world grown small, everybody can see everybody else. The flow of human rights valorizes individual rights to pursue separate agendas. Citizen groups who are resolved to take control over their lives can resource the phenomenal technological development in information and communication systems that globalization has opened to the world. They have the power to use these technologies to raise environmental standards, to access information about oil spills, sewage in drinking water, radiation levels and the petrified psyches of inhabitants around Pokhran in Rajasthan, India’s site for nuclear testing, and more than ever, to reject packages and demand a quality of life of their choice. In short, to enjoy both the Lexus and olive trees!

Public discourses require open spaces and freedom from fear because they ensure democratic possibilities and ethical codes within which humans retain the right to influence decisions that affect them. Public discourses often disappear when the balance is upset between democracy, human welfare, economic progress, and the natural world. Globalization can create and destroy public discourse, depending on levels of resistance. Seattle and alternate conventions have changed forever the perspective on policymaking and negotiations, so have Green Peace and Doctors Without Borders. They have served to re-endorse realities such as non-partisanship, equity, balance, honor and peaceful coexistence. They are representative of the resurgence in social movements crisscrossing the local and the global.

India has its fair share of movements, and if public interest litigation is anything to go by, public discourse continues to take place, however downsized the scale may be. India also had success stories of movements long before villages had access to telecommunication. In 1970, a group of simple dairy farmers in Gujarat, numbering six million, fought the dairy sector monopoly and set up India’s largest dairy cooperative. The movement, shaped by V. Kurien, and referred to as Operation Flood, increased milk production and distribution through a national milk grid, increased rural incomes, and made the farmers self-reliant. Mass movements have come to be regarded as viable strategies in third world planning, essentially because they force public debate.

Globalization builds on technology and education. People require tools to understand and to produce. The government of India subsidizes higher education; access to education has become a possibility. However, the system of education remains untenable in its total inability to impart life-sustaining skills that the learner uses to critique the social
reality that either cripples or empowers people. The information, in terms of knowledge transference, that the Indian learner acquires is on a truly remarkable scale—pure valence, devoid of ethical language, following foreign models that may not be viable in terms of relevance, student numbers and infrastructure.

Where, then, does the uninitiated learn to negotiate? What is the language of inequity, whether of race, gender, class or caste? What is the balance between personal identity and state policy, homogenization and genocide, welfare and opportunism? What is the cumulative effect on women educators who have a huge representation in the teaching industry? Has the globalization of education erased women’s experiences that may have been valorized and interpreted as representative of any marginalized group? Does education in the country understand local needs? Analysts like Amartya Sen identify education, health care and democratic rights as critical to the development of a nation. The interrelation between lack of knowledge and lack of entitlement, between poverty and deprivation, is well established.

Education seems to hold the key to the essential thinking that can allow or disallow entitlement. Education can also inform movements with the very technology globalization appropriates, to create operative centers and to reassemble and to recuperate so that human beings can live with choices and not be overwhelmed by monopolies. Globalization per se is neither good nor bad. It is a system that has evolved, like any other system. It has opened up the world, created technologies, and expanded people’s rights to access these overwhelming intelligences. It has opened up deals, negotiations and pacts, and also the means to exclusionary/inclusionary tactics that already existed in capitalist/communist/democratic-totalitarian ideologies. Nations turn selfless during calamities such as earthquakes and also perform a complete roundabout in monologues on nuclear proliferation, rogue countries, patenting life forms pertaining to cells, genes, genomes, or viruses. How India chooses to negotiate, consider options and prioritize issues and communities will decide the contours of globalization that are going to prevail. Fundamental to the process is a question of faith—the belief in self-determination. Without options there can be no counterpoise. In the final analysis impacts are created by choices. Friedman’s rhetoric, “Imperialism is when you physically occupy another people and force your ways upon them. Global arrogance is when your culture and economic clout are so powerful and widely diffused that you know that you don’t need to occupy other people to influence their lives” (Friedman, 312), could remain a literary convention, if India can look towards her masses rather than self destruct in the irreversible deals of foreign exchange, defense, and trade.

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