Table of Contents

From the Executive Director 3

ASIANetwork Initiatives 4
10th Annual ASIANetwork Conference Program 4
Words from Members of the Council of Advisors 7

ASIANetwork Opportunities 10
UBCHEA Faculty Leadership Development Scholarships 10

ASIANetwork Conference 2001 Presentations 11
Asian Cinema in Asian Studies 11
Gita Rajan
Visualizing Asian America: Explicating Identity Through Film 11
Yi Sun
Teaching Chinese History Through Film 12
Stephen Udry
A Social History of Modern Japan Through Film 14
Sarah Barbour
Deconstructing the Documentary 17

Bringing Asian Art Into the Classroom:
Teaching Methods and Curriculum Development 19
Lisa Bixenstine Safford
Bringing the Classroom to Art: Art History and Modern Culture in Japan 19
Elizabeth Ayer
Painting, Poetry and Pedagogy:
Teaching Chinese Imperial Art History 20
Elizabeth Galbraith, Father Abraham Mulamoottil, Job Thomas

Encountering Indian Christianity on its Own Terms 22
Aurora Alerta-Lim

Globalization: Its Impacts on the Philippine Environment 28
**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.

**Council of Advisors**
- Thomas Benson, President
- Green Mountain College
- Elizabeth Bentzel Buck, Co-director, Asian Studies
- Development Program
- East West Center
- University of Hawaii
- Ainslie T. Embree, Professor Emeritus
- of History
- Columbia University
- Carol Gluck, George Sansom Professor of Japanese History
- Columbia University
- Donald P. Gregg, Former U.S. Ambassador to Korea; Chairman of the Board, The Korea Society
- Timothy Light, Provost and Vice President for Academic Affairs
- Western Michigan University
- David Vikner, President, Japan International Christian University Foundation
- Anthony C. Yu, Carl Darling Buck Distinguished Service Professor in Humanities
- The University of Chicago

**Board of Directors**
- Joel R. Smith, Chair
- Skidmore College
  - (518) 580-5407
  - jsmith@skidmore.edu
- Steve Goldberg
- Hamilton College
  - (513) 859-4233
  - sgoldberg@hamilton.edu
- James Leavell
- Furman University
  - (864) 294-3349
  - james.leavell@furman.edu
- James G. Lochtefeld, ex officio
- Carthage College
  - (414) 551-5913
  - jgl@carthage.edu
- Gita Rajan
- Fairfield University
  - (203) 254-4000 x 2508
  - grajan@fairl.fairfield.edu
- Deborah A. Sommer
- Gettysburg College
  - (717) 337-6786
  - dsommer@gettysburg.edu
- Van J. Symons, Executive Director
- Augustana College
  - (301) 794-7413
  - hisymons@augustana.edu
- I. Job Thomas
- Davidson College
  - (704) 892-2352
  - jothomas@davidson.edu
- Yi Sun
- University of San Diego
  - (619) 260-6811
  - ysun@acsd.edu
- Yoko Ueda
- Spelman College
  - (404) 223-7603
  - yueda@spelman.edu
- Paul Watt
- DePauw University
  - (765) 658-4719
  - pwatt@depauw.edu

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), (309) 794-7269 (Ben Nezger) or (309) 794-7270 (Marsha Smith).

*Anne Prescott, Editor; Ben Nezger and Marsha Smith, Assistant Editors*
I just returned from a weekend in Chicago working with four ASIANetwork colleagues to select the summer 2002 Student-Faculty Fellows. As was the case last year, the pool of applicants was much larger and stronger than was anticipated when the grant proposal was submitted to the Freemans Foundation two years ago and, once again, the foundation has allocated an additional $126,000 to enable 20 persons beyond the 40 funded in the original proposal to conduct undergraduate research in Asia. We are immensely grateful to the Freemans for their generosity.

This year’s proposals are outstanding and affirm the high level of scholarship and mentoring available at small liberal arts colleges. From an applicant pool of 29 teams, twelve have been selected to travel to Asia. Half of these faculty-led programs selected for funding this year come from ASIANetwork colleges who have not previously received a Student-Faculty Fellows grant. The range of research that will be conducted during the summer 2002 program is impressive and will enable students to explore themes as diverse as “The Social and Cultural History of Music Education in Japan,” the “Tobacco Regime in Taiwan,” and “Tradition and Change along the Sino-Tibetan Borderlands.”

I found two study proposals focussed on Han dynastic dance and kunqu Chinese theater especially intriguing. The first, to be conducted by Professor Yunyu Wang, involves students from the dance major program at Colorado College in the study of Han paintings archived at Sichuan University and traditional folk dance in the Sichuan region to analyze Han dance forms. All of the students have already studied Chinese dance forms with Professor Wang and faculty visiting Colorado College from China. All are currently enrolled in Chinese language classes to prepare for next summer’s experience. When they return they will join Professor Wang in conducting workshops on Chinese dance at Colorado College and in the Colorado Springs area.

The second group of students, from Whitman College, will travel to Beijing with Dr. Shu-chu Wei, their Chinese language and literature professor, who is a specialist in Chinese drama. While in China they will study kunqu production and performance techniques with members of the Beijing Institute of Kunqu. When they return to their campus this fall they are planning to produce a short adaptation, written by a student participant, of the classic Chinese drama, The Peach Blossom Fan. The student research team is perfectly configured to undertake this project. In addition to the writer/actor who will study kunqu dramaturgy and stage movements, the group includes a young man who has directed a number of plays for the stage at Whitman College, a young woman quite conversant in Chinese who will study stage costumes and be the costume designer for the production, and a flutist who will study the music of kunqu and integrate it into the production.

In a grant proposal ASIANetwork is currently working on, Paul Watt, a new member of the board of directors, boldly states that “ASIANetwork’s two fundamental principles are a deep loyalty to the liberal arts, and a staunch commitment to promoting the study of Asia in undergraduate education.” At the end of next summer, ASIANetwork, with the generous support of the Freemans Foundation, will have enabled 181 Student-Faculty Fellows to study in Asia. Summaries of these projects are all listed on our website at www.asianetwork.org. As one reads them, one cannot help but reflect upon the impact of this program on the student and faculty participants and upon their home campuses as they return to introduce others to Chinese dance and drama or other wonderful discoveries from their Asian experiences.

The Student-Faculty Fellows Program, like many others developed and sustained by our consortium, clearly sustains the fundamental principles of ASIANetwork. It has become a benchmark for the development of undergraduate research in Asia. We remain indebted to the Freemans for their beneficence; to Teddy Amoloza at Illinois Wesleyan University and Madeline Chu at Kalamazoo College for their careful management of the program; and to 43 faculty mentors who have led 76 undergraduate liberal arts students to conduct research in Asia, and to the 12 mentors who will lead an additional 60 students to Asia this coming summer.

Van Symons
ASIANetwork Initiatives
10th Annual ASIANetwork Conference Program
Words from Members of the Council of Advisors

2002 ASIANetwork Conference
19-21 April 2002
Hickory Ridge Conference Center
Lisle, Illinois

KEYNOTE SPEAKERS
Eliot S. Deutsch
University of Hawai‘i-Manoa
“Comparative Philosophy: Past, Present, and Future”

Susan J. Napier
University of Texas-Austin
“Inside the Labyrinth: Anime Visions of Technology, Modernity, and Apocalypse”

Invitation from Joel R. Smith, Chair, ASIANetwork
You are cordially invited to attend the 10th anniversary conference of the ASIANetwork consortium, an increasingly important voice for Asian studies as a part of the liberal arts curriculum. The conference will be held at the Hickory Ridge Conference Center, Friday-Sunday, April 19-21, 2002. This site is in Lisle, Illinois, so your air travel should take you to either O’Hare or Midway Airport in Chicago.

The program this year follows the format that has been so successful at previous ASIANetwork conferences. Two internationally known keynote speakers, Eliot Deutsch and Susan Napier, will speak about their research and how studying Asia has shaped their lives; two plenary sessions are devoted to issues about the study of Asia in the next century; and there are sixteen panels organized around the principle of members sharing experiences they have had teaching and learning about Asia. The panels range from those addressing pedagogical and intellectual concerns, to those focused on program or curricular design, to some organized around discussion of broader professional concerns. Three panels concern ASIANetwork grant-funded initiatives: the Freeman Student-Faculty Fellows and the Freeman College-in-Asia programs.

The conversations that inevitably arise among participants are an outstanding feature of an ASIANetwork conference. Whether occurring as part of the formal sessions or in informal exchanges over meals, snacks, or in the hallways, these conversations lead to opportunities for further insights about Asian studies.

Of special interest is the pre-conference field trip on Friday the 19th. Organized by Norm Moline, there will be a day-long trip to Asian sites around the Chicago area.

Please attend our Business Meeting at 8:00 a.m. Sunday morning to elect our three new board members and discuss other important matters.

I look forward to seeing you in April and urge you to pre-register for the conference and other planned activities, make your Hickory Ridge reservations, and schedule your air and ground transportation from the airport.

If you have any questions, contact Joel Smith: jsmith@skidmore.edu or (518) 580-5407.

Friday, 19 April 2002
9:00 a.m. - 4:00 p.m.
• Pre-Conference Field Trip:
“Asian Art, Culture, and Community in the Chicago Area”
Norm Moline, Augustana College
4:00 – 10:00 p.m.
Registration: Lobby
6:30 – 8:00 p.m.
Dinner: The Crossings Restaurant
8:00 – 9:30 p.m.
• Welcome: Woodlands Room
Joel R. Smith, Skidmore College,
Chair ASIANetwork Board
• Keynote: Woodlands Room
Susan J. Napier
University of Texas-Austin
“Inside the Labyrinth: Anime Visions of Technology, Modernity, and Apocalypse”
Introduced by Paul Watt,
DePauw University, Vice-Chair
Designate, ASIANetwork Board
9:30 —10:15 p.m.
• Reception: Woodlands Room
Meet keynote speakers, past and present ASIANetwork Board members, and our Council of Advisors

Saturday, 20 April 2002
7:00 – 8:15 a.m.
Breakfast: The Crossings Restaurant
8:30 - 10:00 a.m.
• Plenary Session –
  Woodlands Room
  “10th Anniversary Reflections”
  Panelists: Marianna McJimsey, Chair
  Colorado College, Executive Director Emeritus, ASIANetwork, chairpersons
  ASIANetwork Board

10:00 - 10:30 a.m.
Refreshment Break

10:30 - Noon
Concurrent Panels
• “Asian Views of the United States” – Room S202
  Convener: James Leavell
  Furman University, Vice-Chair, ASIANetwork Board
  Panelists are United Board for Christian Higher Education in Asia Visiting Scholars:
  Zeng Jianbin, Visiting Scholar (China), Saint Mary’s College of Maryland
  Arlimah Rahardjo, Visiting Scholar (Indonesia), Rutgers University
  M.G. Asnthakumari, Visiting Scholar (India), Luther College
• “Freeman Program Information Meetings” – Lisle Room
  Convener: Teddy A. Amoloza,
  Illinois Wesleyan University
  + + College-in-Asia Program
  Convener: Norm Moline,
  Augustana College
• “Strategies for Learning about Korea: Making a Little Knowledge Go a Long Way” –
  Woodridge Room
  Linda Lewis, Chair
  Panelists: Stephen R. Smith
  James Huffman
  Jennifer Oldstone-Moore
  Wittenberg University
• “Technology and Teaching: Beyond the Written Word” – Theater
  James Lochtefeld, Chair
  Carthage College
  Panelists:
  Paul Nietupski
  John Carroll University
  Marjorie Williams
  Cleveland Museum of Art

Noon - 1:15 p.m.
Lunch: The Crossings Restaurant

1:30 - 3:00 p.m.
Concurrent Panels
• “Asian Economic Issues in China, Japan, and Inner City America” – Room S202
  James Gillam, Chair
  Panelists:
  Anne R. Hornsby
  J. Aaron Frith
  Bernice Scott,
  Spelman College
• “2001 Freeman Student Research Projects” – Lisle Room
  Convener: Teddy Amoloza,
  Illinois Wesleyan University
  Panelists: 2001 Freeman Program student participants
• “Re-Imaging Asian Women”
  Woodridge Room
  Yoko Ueda, Chair, Spelman College
  Panelists:
  Feng Xu, Agnes Scott College
  Pushpa Parekh, Spelman College
• “Japanese Film in the Classroom” – Theater
  Chair: Mark MacWilliams
  Saint Lawrence University
  Joseph Laker
  Wheeling Jesuit College
  Sachiko Hiramatsu
  Saint Lawrence University
  Tamae Prindle
  Colby College
  Lee Makela
  Cleveland State University

3:00 - 3:30 p.m.
Refreshment Break

3:30 - 5:00 p.m.
Concurrent Panels
• “Islam in Asia: Beyond Orientalism” – Room S202
  Chair: Gita Rajan, Fairfield University
  Panelists: Tahera Aftab, Gettysburg College
  Arthur E. Barbeau, Liberty State College
  Leila Farah, DePaul University
• “Dynamics and Dilemmas: Women and Modernization in China” – Lisle Room
  Roundtable Chair: YiSun
  University of San Diego
  George Wei, Susquehanna University
  Hong Zhang, University of Central Florida
  Wang Zheng, University of Michigan
  Weiguo Zhang, University of Toronto
  Jiang Yaron Ashley, University of Wyoming
Facilitating On-Site Student Research in Asia — Woodridge Room
Charles Krusekopf, Chair, Austin College
Panelists:
Ronnie Littlejohn, Belmont University
Pam Maykut, Viterbo University
Amanda Darby, 2001 Freeman Student
Austin College
Erin Cline, 2001 Freeman Student
University of Hawaii Research Fellow

Asia in Film and Fiction: Pedagogic Approaches — Theater
Stan Mickel, Chair, Wittenberg University
Panelists:
Charles Hayford, Northwestern University
Amy Christiansen, Wittenberg University
Jyoti Grewal, Luther College

5:30 – 6:30 p.m.
Recital by Yingli Wang (Northwestern University) on the Gu Zheng (a traditional Chinese instrument of fourteen plucked strings) in the area behind Hickory Ridge (weather permitting), or in the Woodlands Room

6:30 – 8:00 p.m.
Dinner — The Crossings Restaurant

8:00 – 9:30 p.m.
Keynote Address — Woodlands Room
Eliot S. Deutsch
University of Hawaii-Manoa
"Comparative Philosophy: Past, Present, and Future"
Introduced by Joel R. Smith,
Skidmore College, Chair, ASIANetwork

Sunday, 21 April 2002
7:00 – 8:00 a.m.
Breakfast: The Crossings Restaurant

7:30 – 7:50 a.m.
Interfaith Service — Room S202
Conducted by George Meese
Eckerd College

8:00 – 8:45 a.m.
ASIANetwork Business Meeting — Woodlands Room

9:00 – 10:00 a.m.
Plenary Session — Woodlands Room
"The Future of Asian Studies"
Stephen Goldberg, Chair
Hamilton College
Panelists:
Rita Smith Kipp, Kenyon College
Gita Rajan, Fairfield University

10:00 – 10:15 a.m.
Refreshment Break

10:15 – 11:45 a.m.
Concurrent Panels
Asia Studies Now Redux: Threats and Successes — Room S202
Roger Paget, Chair, Lewis and Clark College
Panelists:
James Fisher, Carleton College
Sam Yamashita, Pomona College
Paula Varsano, Smith College

Asia Beyond the Classroom: The Asian Studies Learning Community at the College of Saint Benedict and Saint John's University — Lisle Room
Richard Bohr, Chair
Panelists:
David Bennetts
Lynda Fish
Richard Bresnahan
College of Saint Benedict and Saint John's University

Hiring Asianists for Liberal Arts Colleges — Woodridge Room
James Leavell, Chair, Pomana University
Panelists:
Joan O'Mara, Washington & Lee University
Brian Dott, Fort Lewis College

Orienting Students for Study Abroad — Theater
Joel Smith, Chair, Skidmore College
Panelists:
Cathy Benton, Lake Forest College
James Lochtefeld, Carthage College
Gurudharm Khalsa, School for International Training

Noon – 1:00 p.m.
Lunch — The Crossings Restaurant

ACCOMMODATIONS AND TRAVEL INFORMATION
ASIANetwork conference attendees should make Hickory Ridge Conference Center reservations by calling 1-800-228-9290 or 630-971-5030. Clarify that you will be attending the
Dynamics of Asian Studies and Challenges for ASIANetwork: Words from Members of the Council of Advisors

Yi Sun
Board of Directors

It has been an honor and a privilege for ASIANetwork to have the indispensable support from our dedicated members of the Council of Advisors. On the occasion of commemorating the 10th anniversary of the organization, we are once again benefiting from their insight and wisdom concerning the dynamics of Asian studies as well as the hopes, opportunities and challenges for ASIANetwork.

Dr. Thomas Benson, President of Green Mountain College, was instrumental in the founding of ASIANetwork. A consultation meeting that he organized at Pinehurst, North Carolina, marked the inception of the consortium. He served as the first Chair of the ASIANetwork Board of Directors, and remains strongly committed to the organization. Dr. Benson regards ASIANetwork as "indispensable" in providing opportunities and resources for faculty members interested in teaching and promoting Asian studies at liberal arts institutions. He points out that, while the Association for Asian Studies and other more research-oriented academic organizations are concerned more with the scholarly dimension of Asian studies, ASIANetwork plays an invaluable complementary role by emphasizing the teaching of Asia. While elated at the growth of ASIANetwork and marveling at the dedication of its participants, Dr. Benson cautions that the consortium should remain true to its mission and "sustain its rich diversity of institutional membership" by paying special attention to colleges in need of help with developing their Asian Studies programs, and by effectively connecting the "have" and "have not" institutions. Meanwhile, warning against the danger of losing the "passionate commitment to powerful undergraduate teaching" on the part of faculty due to disproportionate emphasis on research and publication at some colleges, Dr. Benson expresses his earnest hope for ASIANetwork to continue its essential role in preserving the value of teaching, and thereby safeguarding the "rich heritage" of the nation's liberal arts colleges.

Dr. Elizabeth Buck has been a member of the Council of Advisors since 1999. As Co-Director for the Asian Studies Development Program, a joint effort of the East-West Center and the University of Hawaii, Dr. Buck has long devoted herself to promoting Asian studies in the U.S. In recent years, she visited more than twenty-two academic institutions as a consultant for their curricula and faculty development designed to infuse Asian studies into their existing curricula.
While conducting a collaborative project on China several years ago with Colorado College, one of the earliest member institutions of ASIANetwork, Dr. Buck became familiar with the mission of the organization. She is extremely impressed by the various programs and activities offered by ASIANetwork. Convinced that Asian studies constitute an integral part of a liberal arts education in an increasingly globalized environment, Dr. Buck hopes that ASIANetwork will continue to serve as an “an important catalyst” for the development of Asian studies on American college campuses, and will exert more effort at reaching out to historically black colleges and universities. To carry out its mission and commitment, Dr. Buck believes that the assurance of “institutional and financial stability” of ASIANetwork is an essential task.

Dr. Ainslie Embree, Professor Emeritus of History at Columbia University, and renowned leader in the field of Indian studies and international affairs, was invited to join the Council of Advisors in 1997 after giving the keynote speech at ASIANetwork’s annual conference. In his various capacities as a distinguished teacher, scholar, and diplomat, for which he has received numerous honors and awards, Dr. Embree has been a tireless champion for the cause of incorporating Asian studies into the core curriculum of the American liberal arts education. “Asia,” in his words, “should not be ‘supplemental’ but rather ‘integral’ to the study of world history.” To this end, Dr. Embree co-edited, with Dr. Carol Gluck, the volume Asia in Western and World History, and contributed to Asia in the Undergraduate Curriculum, an ASIANetwork publication edited by Drs. Suzanne Barnett and Van Synnons. In his article “Where We Came From, Where We Are Going,” Dr. Embree traces the origin and development of Asian studies in American higher education, and points out that “the sense of mission to have our students share in the heritage of Asian civilizations” is what propels the energetic promotion of Asian studies. Emphasizing the need to “maintain the momentum for developing innovative programs to meet new challenges,” Dr. Embree suggests that, in addition to the existing endeavors, offering courses based on major themes or issues, incorporating Asian material into these courses, providing language training, as well as sharing information and resources with communities are effective means of deepening and widening students’ interest in Asia. He compliments ASIANetwork for having played “a vital role in the promotion of Asian studies as a vital part of humanistic education” by providing the necessary networking and other tangible support for Asian Studies faculty at various small colleges, where intellectual exchange and resource-sharing among colleagues in similar fields may not be possible. Equally important, Dr. Embree insists, these faculty members “will have to work in their own colleges and with colleagues to insist on the fundamental importance of Asian studies for the educational enterprise in the United States.”

Mr. Donald Gregg, Chairman of the Board of the Korean Society, also joined the Council of Advisors in 1997. His interest in Asia spans half a century, and his knowledge of Asian affairs both as an academic and a government official is widely acclaimed. After working as the National Security Advisor for then-Vice President George Bush, Mr. Gregg served as the American Ambassador to Korea during the late 1980s and early 1990s. He has received numerous awards from both the government and academic institutions for his contribution to the enhancement of Americans’ understanding of Asia. Mr. Gregg has lent his ardent support to ASIANetwork, and is particularly interested in raising the academic and public consciousness of Korea. Commenting on the historical role of Korea as a focal point of both imperialistic and ideological struggles among major world powers, the current dynamics within the Korean society as well as the increasing importance assumed by Korea in international affairs, Mr. Gregg laments the fact that there is still “a dearth of studies of Korea in the United States.” He hopes that ASIANetwork will provide more exchanges and stimulation for the study of Asia, “a region that Americans still don’t understand.” More specifically, Mr. Gregg argues, the bilateral relationship between Korea and Japan as well as the triangular relationship between Korea, China and Russia warrant more attention in order for us to “understand the intertwining complexities of Asian politics and diplomacy.” Emphasizing the need for good teachers dedicated to Asian studies, Mr. Gregg believes that two of the responsibilities of ASIANetwork are to encourage colleges to hire quality teachers and to inspire students to teach or pursue graduate work in Asian countries, especially Korea and Japan. While feeling gratified to see more colleges “waking up to the need of teaching Asia,” Mr. Gregg stresses the necessity to learn the Asian languages. Furthermore, he predicts that there will be a tremendous need for Americans to study North Korea as it opens up to the outside world.

Dr. Barbara Metcalf, Professor of South Asian and Comparative History with emphasis on Islamic studies at the University of California, Davis, will soon become a new member of ASIANetwork’s Council of Advisors. During her term as President of the Association for Asian Studies in 1995, she came to know the consortium well through several of its active participants. Dr. Metcalf expresses her admiration for ASIANetwork for the numerous projects that it has undertaken and for its impressive achievements. She considers the organization to be particularly successful in designing programs to enhance academic exchanges among liberal arts colleges in the U.S. and between American institutions and their Asian counterparts. She also finds the ASIANetwork Exchange, conferences and other activities to be effective vehicles for “stimulating ideas about how to foster the study of Asia in undergraduate institutions.” Dr. Metcalf is confident that the heightened awareness of the interconnectedness among different regions of the world, coupled with the presence of a growing American population of Asian origin, will generate new incentives and resources for improving Asian studies on college campuses overall.

Dr. David Vikner has been closely associated with ASIANetwork from the very beginning. As President of the United Board for Christian Higher Education in Asia, which
supports over eighty colleges and universities in twelve Asian countries, he built a close relationship between the two organizations. Born into a missionary family, Dr. Vikner spent his early years in China and Japan, and later worked in various countries and regions in Asia for a total of fourteen years. He recalls fondly that ten years ago over lunch at the Columbia University Faculty Club, he and Dr. Benson “got the whole thing going.” Their common vision for the need of a consortium to coordinate the Asian Scholar program and the Visiting Professor Program, both of which had just been established by the United Board, led to the meeting in North Carolina, which in turn became the first step in the formation of ASIANetwork. Dr. Vikner has nothing but the highest praises for the organization. Pleasantly “astonished at its growth with a broad constituency,” Dr. Vikner attributes the development of ASIANetwork to its effective and beneficial focus on pedagogy and curriculum construction. He adds that the consortium has become “the most valuable component of AAS,” for it offers a “rare intimacy” with which people with common interests in Asian studies have interacted, a quality unrivaled by other academic organizations.

Dr. Vikner hopes that ASIANetwork will function as a bridge between Asian and American institutions by coordinating programs such as study abroad initiatives, by recruiting and training those who are interested in teaching in Asia, and by rejuvenating and sustaining American students’ interest in Asia. When suggesting that ASIANetwork get a small endowment to cover its administrative costs so that 100% of external contributions can be used for running various programs, Dr. Vikner quickly adds that it should not be too well-endowed lest it would breed bureaucratic tendencies in its management, which would in turn change the nature of the organization. He also sees a need for ASIANetwork to constantly reevaluate its contributions to Asian studies, and to continually strengthen itself through innovation and creativity.

Dr. Anthony Yu, Carl Darling Buck Distinguished Service Professor in Humanities at the University of Chicago, joined the Council of Advisors in 2001. Dr. Yu’s vast expertise on the comparative study of both Western and Eastern literary and religious traditions shines through his profound reflections on the “defining character” of ASIANetwork. He effectively highlights the significance of the study of Asia and other non-Western cultures within the framework of American liberal arts education. Attributing the widening interest in Asia to the emergence of area studies in the U.S. during the post-WWII era, which has witnessed ever-rising cultural pluralism, as well as to the dramatic increase of Asian immigrants, Dr. Yu concludes that Asian studies can no longer afford to be the exclusive object of scholarly inquiries; rather, they have to be broadened into the curricula of liberal arts institutions, since “the knowledge and understanding of foreign cultures and languages must form an integral part of an American student’s basic education.” In light of the demands by “both the irreversible process of globalization and the common humanity of our own diverse society,” Dr. Yu maintains that ASIANetwork, through its concerted efforts at building and strengthening Asian studies among liberal arts colleges, “can play a prodigious role in our total educational enterprise.”

Needless to say, all members of the Council of Advisors have contributed immensely to the growth of ASIANetwork during the past ten years. As distinguished teachers, scholars and cultural ambassadors themselves, they have not only demonstrated a genuine interest and an abiding faith in the organization, but have also provided invaluable advice and support. Their vision and collective wisdom will continue to guide ASIANetwork through its future development.

(Two other members of the Council of Advisors, Dr. Carol Gluck, George Sansom Professor of Japanese History at Columbia University, and Dr. Timothy Light, Professor of Comparative Religion and East and Middle Languages at Western Michigan University, are currently on professional leave. Their comments on Asian studies and the role of ASIANetwork will appear in the next issue of the ASIANetwork Exchange.)
Beginning in the second semester of the 2002-2003 academic year, the United Board for Christian Higher Education in Asia, with partial support from the Freeman Foundation, will begin a faculty scholarship program that aims to prepare the very best mid-career faculty and administrators in Asia for future leadership in their home institutions. This Faculty Leadership Development Scholarship (FLDS) program will emphasize international exposure both in Asia and in the U.S. This program will favor junior and mid-level faculty. Scholars will be selected for their first-rate academic and teaching excellence as well as their leadership potential.

Visiting scholars will spend one semester in each of two years at a host institution either in the US or in Asia. In 2002-2003, we expect to bring sixteen scholars to U.S. institutions, and another sixteen to other universities in Asia. Each scholar will be fully funded—travel, housing, living stipend—plus provision for a part-time staff coordinator at each host institution and an honorarium for each host institution faculty mentor.

In each host institution a mentor will assist each scholar to do the following: 1) learn the latest in their field by auditing classes, discussing with their mentors and colleagues, and teaching an occasional class, 2) learn alternative pedagogical styles to enrich their own teaching, and 3) learn about programs, styles of leadership, organizational structure, and educational management.

At the end of the school year, scholars will participate at a meeting in Asia for all the scholars who spent a semester in the U.S. or in Asia that school year. Starting the second year, the possibility of meeting with outgoing scholars will be explored.

In the past many ASIANetwork colleges have accepted the invitation to host visiting United Board scholars for full academic years. If your institution is interested in being considered for this new hosting opportunity, please contact either Richard Wood at rwood@ubchea.org, or Rita Pullium at rpullium@ubchea.org.

The ASIANetwork website
www.ASIANetwork.org
is your source
for information on
Current events and announcements
ASIANetwork Resources
Grant Information
and much more

Log on and learn!
Visualizing Asian America: Explicating Identity through Film

Gita Rajan
Fairfield University

I present here a collage of ideas instead of an essay, in an effort to position and then interrogate important theoretical constructs that are used to understand the nuances of being an Asian American in the United States. This effort, consequently, will explicate the meaning of Asian American identity as a lived experience. The theoretical constructs that I underscore through these film clips reveal specific aspects of cultural engagement and interaction between majority and minority cultures in the US. My strategy is deliberately irreverent, for I have found that students allow themselves to debate and discuss difficult issues, such as race relations, when it is done with delicate irony and abundant good humor. The films that I use address all the concerns listed below:

(a) The confusion over the name “Asian” in mainstream US cultures is the first point to be addressed. Most often, “Asia” is shorthand for China and Japan. Because of orientalist patterns prevalent in popular culture and dated forms of explaining the “orient” in the academy, differences in geography, history, culture, religion, tradition, and migration patterns of the numerous nationalities within “Asia” are lumped together into easy stereotypes. For example, things most familiar about Asia are the “exotic other” images in popular culture or the “model minority” category within the academy. In other words, the fact that Afghanistan is located in Asia, or that there are practicing Jews in India, or that China’s culture is very different from that of Sri Lanka, or that history of Vietnam is embedded in French colonization and goes beyond the US-Vietnam war is sometimes news to our undergraduates. The films make this easy to understand.

(b) Lisa Lowe argues that the problem of misrecognition is not limited to white students alone, but indeed, exists on the inside as well. She says, “Asian American discussions of ethnicity are far from consistent; rather, these discussions contain a wide spectrum of articulations that include, at one end, the desire for an identity represented by a fixed profile of ethnic traits, and at another, challenges the very notions of identity and singularity which celebrate ethnicity as a fluctuating composition of differences, intersections, and incommensurabilities. The latter efforts attempt to define ethnicity in a manner that accounts not only for cultural inheritance, but for active cultural construction as well” (“Heterogeneity, Hybridity, Multiplicity: Marking Asian American Differences in Diaspora,” 27).

(c) Race marks Asian Americans as visibly different, and that is a major factor in classroom discussions. Amott and Matthaei write that, “whites discriminated against second-generation Asians, who unlike white ethnics, could not disguise their ethnicity by speaking English and adopting European-American ways. Thus, barriers to upward mobility in the labor market compelled many Asian Americans to seek advancements through self-employment in family businesses—for the Chinese, laundries and restaurants; for the Japanese, truck farming; and for the Koreans, grocery stores” (Race, Gender, and Work, 195). These films reveal how clearly racial differences are articulated in, managed by, and inserted into mainstream US culture, always to the advantage of white Americans—especially toward Asian Americans, who are elided into mainstream discussions without attention to diasporic or immigration patterns. Recollecting one’s own history of migration, diasporic or enforced, allows a Vietnamese American student, for example, to mark her place in the university’s culture as being distinct from that of an Indian American. These internal differences are important in understanding how class structures get manifested in patterns of assimilation. These films point to these clear distinctions while also gesturing towards partial versions of immigration history of Asians as circulated in mainstream US accounts.

(d) The above factor allows students to recognize
the impossibility of a facile assimilation into the “melting pot” that is the myth about “America.” This, in turn, allows second and third generation Asian Americans to raise their voices in resistance against marginalization and racism. The films point to this factor and indicate the fallacy of a purity of origin, i.e., when students make racist remarks like “go back home,” Asian Americans can and do speak out.

e) These films also show that the category “Asian American” cannot be glibly orientalized along the poles of tradition and modernity, but rather, that they must be constantly negotiated as viable, sustainable identities. In order to make this point, the many films selected here reveal that uncritical, liberal generosity is based upon extremely pejorative remarks like “we respect you even though you are different.”

The films are:

*My America, or Honk if You Love Buddha* (Director/Producer Renee Tajima-Pena. Distributed by Women Make Movies. Chinese American primarily).

*Shepherd’s Pie and Sushi* (Distributed by 100 Miles Film Group. Japanese Canadian)

*This Bloody Blundering Business* (Director Peter Davis. Distributed by Transcontinental Films. Filipino American)

*Pure Chutney* (Director/Narrator Amitava Ghosh. Indian American and Indian Caribbean diaspora)

*Exile and Displacement* (Producer Prajna Parashar. Distributed by Women Make Movies)

Three film clips I did not have time to screen:

*Riding the Tiger* (Vietnam War, a male account) and

*The Long Haired Warriors* (North Vietnamese women as revolutionary, fiercely patriotic warriors), and

*Between Two Worlds* (Korean American, gay identities.)

I thank Gurudev, Rohin Rajan, Catherine Benten, and Ramona Islam, Media Librarian at Fairfield University, for their help as I prepared this work. These films can be ordered from www.cinemaguild.com and www.womenmakemovies.com.

Bibliography:


---

### Teaching Chinese History Through Film

Yi Sun
University of San Diego

My experience of teaching a Chinese history course through the use of feature films and documentaries has been a very successful one. The three-hour class allows the students to first study the historical contexts from a short lecture which, in conjunction with pre-assigned reading materials, enables them to obtain a firm grasp of the relevant factual information, watch a selected film and then engage in oftentimes heated and reflective discussions of a particular topic or time period in Chinese history. After each film, students are required to write their own “thinking” questions for group discussion. The film reviews that the students are required to write need to demonstrate their analytical understanding of key issues and events in Chinese history. Though similar in its topical coverage to other courses that deal with the history of modern China, this class nevertheless generates a sense of vividness and immediacy to the students’ learning experience. While placing the analysis of important historical events and developments in a chronological framework, the lectures, films and class discussions are all designed to highlight the significance of Chinese culture in shaping its political struggles and economic endeavors. After providing some necessary background knowledge about the language, environment, ethnology and philosophical/religious foundations, the class focuses on the trials and tribulations as well as the dynamics and challenges in Chinese history since the mid-19th century with the onset of Western imperialism.

Encounters with the West are illustrated with the film *The Opium War,* directed by Xie Jin, perhaps the most celebrated director in China, and released in Beijing in 1997 to coincide with Hong Kong’s reversion to the mainland. Unlike some earlier Chinese films on the Opium War, this one presents a more balanced and objective portrayal of the events that led up to the outbreak of the war, the treaty negotiating process, and the internal dissensions with the Qing government. It depicts the Chinese cultural complacency as well as the British arrogance and the latter’s practice of “gunboat diplomacy.” One notable change from the previous Chinese interpretation is the depiction of the character Qishan, who is recorded in many Chinese history books as a traitor responsible for the humiliating terms that China had to accept as stipulated in the Treaty of Nanjing. In this film, Qishan appears as a more realistic diplomat who advocates for a peace-
ful settlement of the war, with the realization that China is in no position to challenge the British gunboats. Another telling point in the film is at the very end, when Lin Zezhu, the imperial commissioner, who is entrusted with the mission of destroying the opium in Guangzhou, and who is in favor of military confrontation with the British, asks Qishan to present a globe to the Emperor: “Tell him that there are many powerful countries in the world besides China,” says Lin. He has obviously come to realize that, in a drastically changing world, China can no longer afford to remain isolated or indulge in its own cultural complacency. These seemingly subtle suggestions in the film can be seen as strong indicators of China’s changing attitude toward the outside world in the midst of its economic reforms. The lively class discussions following the film session convinced me that my students not only caught a powerful glimpse of the situations surrounding the Opium War, but also gained new perspectives on the contemporary developments of Chinese economy and politics.

The Last Emperor tells the dramatic life story of Pu Yi, the last emperor in China’s long dynastic history. Forced to confess his “sinful past” by the new communist leaders following the establishment of the People’s Republic, Pu Yi’s flashbacks take the viewers through the various significant episodes in Chinese history. Ascending the throne at the age of three, forced to abdicate in 1912 by the Republican Revolution, Pu Yi is imprisoned inside of the Forbidden City, and later becomes the puppet emperor of Japan’s Manchukuo in the early 1930s. After the process of “thought reform,” Pu Yi has to perform physical labor as a gardener in Beijing. The film in many ways serves as a primary source documenting several intricate chapters of Chinese history. It also captures the grandeur of the imperial palace better than any historian can recount. Even those students who had seen the film before found it more meaningful to watch it again with the historical context in mind.

When dealing with the theme of tradition versus an emerging new culture, The Family is an extremely effective film. Based on Ba Jin’s masterpiece originally published in 1931, the film presents the conflicts between the stifling old tradition and the liberating new cultural dynamics during the first two decades of the 20th century. The Gao family, consisting of four generations and servants, personifies that conflict. Through the lives of the three Gao brothers—Juexin, Juemin and Juehui as well as the women in their lives, the students learn how the deeply-entrenched Confucianism, with its emphasis on filial piety and social conformity, shaped the collective experience of “the family.” At the same time, they also see how it came under fierce attacks during the new culture movement, when many progressive intellectuals undertook painful scrutiny of China’s past and agitated for sweeping social and cultural changes. The victimization of Juexin, the eldest brother, by the old tradition, and the rebellion of Juehui, the youngest, are powerfully portrayed in the film. Meanwhile, the tragic deaths of Cousin Mei whose love for Juexin cannot be requited; of the servant girl Mingfeng who is driven into suicide as a way to escape the claws of the concubine system; and of Ruju, who loses her life at childbirth due to an outrageous superstition, all point towards the necessity of liberating women from the fetters of the old patriarchal family system.

After watching the film, the class engaged in lengthy and thoughtful discussions on the practice of arranged marriages and concubinage, both of which institutionalized the discrimination against women, the various social and cultural customs as evident in the family’s daily life, and the influence of new ideologies as seen in the student activism. My students were quick to point out the symbolic death of the family patriarch and the shattering of the family portrait as the signal of the slow but inevitable demise of the old Chinese cultural structure.

While documentary videos such as China in Revolution: Struggle for Survival and Fighting for the Future help students understand the complexities of Chinese internal politics and foreign relations from 1911 to 1949, it is films like To Live that drive home the historical twists and turns that affected the lives of ordinary Chinese. This critically acclaimed film portrays the social, political and economic changes that unfolded from the late 1940s to the late 1970s through the tear-jerking story of one Chinese family. The extent of political indoctrination during the Great Leap Forward Movement and the Cultural Revolution is clearly reflected. While terms such as “counter-revolutionary timber” and “certificate of revolution” as well as the “Mao buttons” and the “little red book” appear to be amusing to Western students, they convey the intensity and extensity of the Chinese political history far more vividly and convincingly than any simple lectures can. The tragic deaths of Youqing and Fengxia are results of man-made disasters, that is, the never-ending political movements during the 1950s and 1960s. Youqing, a ten-year-old boy, has to participate in the “backyard furnace” campaign during the Great Leap Forward by collecting scraps of iron. He is killed by falling bricks when he falls asleep at the foot of a pile of bricks. Fengxia, the daughter, dies in childbirth because medical doctors are sent to the “cowsbreds” during the Cultural Revolution while the hospital is operated by a group of young, ignorant Red Guards. At the end of the film, there was not a dry eye in the classroom. Several of my students were able to catch two telling moments. Fugui, the father, tells his son about the promising prospect of rural life: “after [we have] geese there will be sheep, after sheep there will be ox, and after ox, there will be communism.” However, in the end, he can only say this to his grandson whom he and his wife have to raise after the loss of their daughter: “... after ox, I don’t know... there will probably be airplanes.” As my students aptly point out, this seemingly minor detail indicates that, after all the pain and suffering wrought by the political campaigns, the Chinese have lost their faith in communism, and that it also forecasts the impending economic reforms at the end of the 1970s.

The Cultural Revolution is also forcefully depicted in Hibiscus Town, a rural town in southern China, where the lives of its several main characters, Hu Yuyin, Qin Shuantian and Wang Qishue, are intertwined with the political movements during the 1960s. Yuyin, who runs a small but thriving
bean curd restaurant with her husband, is forced to close it down when she is classified as a “rich peasant” during the “four clean-up” campaign prior to the outbreak of the Cultural Revolution. Qin Shuitian is labeled as a “rightist” intellectual who is sent to Hibiscus Town to receive “reeducation” from the peasants. After her husband Qiushe commits suicide under the political pressure, Hu Yuyin and Qin Shuitian gradually fall in love while they are both punished and have to render their daily chores of sweeping the streets; however, the puritanical, stifling political culture at that time makes it impossible for them to openly announce their relationship. Qin is later sentenced to a ten-year prison term and Yuyin almost loses her life in a difficult labor. Throughout their ordeal only one person, the demoted former village head Gu Yanshan, remains their friend. The film has a very thought-provoking ending, when Yuyin is able to reopen her popular bean curd restaurant with the onset of economic reforms while Wang Qiushe, a poor peasant who gains power and prestige during the Cultural Revolution largely due to his class background, has gone insane, unable to cope with the vicissitudes of the political climate. It goes without saying that the ups and downs in Chinese political history are threaded through the lives of the protagonists in the film; their experiences together tell a compelling story of the fragility of human life as well as resilience of human spirit in an era of unprecedented social and political chaos. My students “confessed” to me that while they may forget the details in my lectures on the Cultural Revolution, films such as Hibiscus Town and To Live would always stay with them.

The topic of the 1989 Tiananmen Square incident is studied with the use of Gate of Heavenly Peace, a documentary produced by Richard Gordon and Carma Hinton. Through a significant number of interviews with participants in the pro-democracy movement, student leaders and eyewitnesses, together with news coverage and photographs, the video provides a thorough and objective account of the events and developments before and during the movement as well as that crucial last few hours before the governmental crackdown. It reveals the complexity of the whole process and prompts the students to take a closer and more reflective look at the situations leading up to that tragic night on June 4th.

When dealing with the dynamics and dilemmas that characterize the current economic reforms, the film Shower encapsulates the essence of the struggle between tradition and modernity. Daming is a young Beijing native who, riding the tide of economic reforms, has struck it rich in Shenzhen, China’s first special economic zone. His aging father and younger, mentally-retarded brother Er-ming run a man’s public bathhouse in Beijing, one of the traditional trademarks of the city. The bathhouse is the place where neighbors and friends gather to chat, play chess, sing, share their personal secrets, and release their stress. During his unplanned home visit, Daming finds it difficult to accept the old practice that his father and brother are immensely proud of. He can hardly conceal his contempt for the old-fashioned way of life. The family tension is mounting when Er-ming is missing and the father blames Daming for it. After the father unexpectedly passes away, Daming has to take over the responsibility for taking care of his brother, and decides to postpone his return to Shenzhen, not without some reluctance. At the end of the film, another telling moment appears when the bathhouse has to close down and the old neighborhood is demolished; in its place will rise a new commercial center. Amidst comic laughers, the students get a clear sense of the coexistence of tradition and modernity as well as the inherent contradictions between the two in contemporary China. The warmth and coziness of the old way of life are placed in sharp contrast with the cold efficiency and wealth of the new era. They also see the human dimensions of the struggle, which are vivified by the story of one family.

These afore-mentioned feature films and documentaries have made my class a great deal more interesting and effective. They enable the students to stay actively involved in the entire learning process by not only providing visual illustrations but, more importantly, highlighting significant historical themes and events. My students commented that the films have indeed helped to enhance their understanding of modern Chinese history and culture. A number of other films can be used to achieve the same purpose. The coverage of this particular class is chronological in nature, but it is certainly conceivable to take a more topical approach by dividing certain films into several different categories according to their main themes, such as women, politics and modernization. It is fair to say that films, carefully selected and critically reviewed, can play an invaluable role in the teaching and understanding of history.

A Social History of Modern Japan Through Film
A January-Term Course
Stephen Udry
Carthage College

In January of 2001, I taught a January-term course entitled “A Social History of Modern Japan Through Film.” The course was described in the catalogue as one which would “examine the changing representations of women, family, work, and duty, as well as issues such as identity and alienation, as presented in the popular media of Japanese cinema.” The description pointed out that, through critical viewing of films by directors such as Ozu and Mizoguchi, students would investigate the relationship of history and its photographic representation. Lectures and selected readings would provide the students with the necessary background and tools for critical analysis. Furthermore, the description held that “the goal of the class was to come to an
understanding, through the lens of a director’s camera, of how social networks, and their corresponding obligations, are created and perpetuated in modern Japanese society.”

This description proved surprisingly enticing and the course was oversubscribed by about 25%. Out of the 24 students I allowed into the course, only four had any prior coursework in either Japanese history or language. Out of twenty-four students, only a handful (no more than five) had ever seen a foreign film. None of the students had ever taken a film course. In short, this was a class which was not fully prepared for such an ambitious course. Given the lack of background in Japanese history, I decided to tone the original goal of the course down to something more basic and achievable for the students. The rest of the course (the mechanics, the assignments, the films themselves) went unchanged. In what follows, I would like to describe the mechanics, goals, and achievements of the course with the intention of providing ideas to any interested in creating a similar course.

Description and Mechanics

The mechanics of the course were fairly simple. As the course was offered during a January term, each class meeting lasted for three hours. This meant that a whole film could be viewed in one class period, a luxury not necessarily available to a course offered during a regular semester. (I will suggest a few ways of adapting this course to a regular term in the conclusion of this essay.) After a couple of preliminary days during which a few basics were covered, a working pattern was established which was followed through to the end of the term.

The course was divided into two types of days: screening and non-screening days. Spread over these two types of days were five distinct activities: reading, viewing, writing, discussing, and lectures. On screening days a film would be viewed and it would be followed by a short discussion to make sure certain themes were brought up and any questions answered. The students would then go off and write a two- or three-page essay on the film. Each essay was to be divided into two sections; one which critiqued and commented on the film as a distinct text, and the other which sought to place certain themes within the film into a particular historical context. Early on I made it a requirement that the students cite either the textbook or my lectures at least twice in each essay. This ensured that they would actually read the textbook and take good notes during my lectures.

Screening days would be followed by non-screening days that were broken down into two parts. The first half of each non-screening day would be given over to an in-depth discussion of the previous day's film. They were all prepared to do this not only because they had seen the film, but also because they had written about it. The second half of each non-screening day was spent in lecture. I would give an hour-long lecture/discussion on a particular decade in Japan, preparing them for the next day’s film.

The preliminary days proved to be crucial to the ability of the students to work with film as a primary text. Although this was not a film course, it certainly was a course in which films played the significant role. And because this was the case, some introductory study of film was necessary. With this in mind, we spent the first three days of the course getting acquainted with such basic ideas as a “shot” and the implicit meanings behind each type of “shot.” I chose Mizoguchi's Life of Oharu (1952) for a sort of “practice run” with the students. After reading and discussing a short article on film basics, I let the students take control of the remote and had them identify different shots and techniques (i.e., flashback, fade, juxtaposition, etc.) and try to explain what the director was doing with each one. After the movie was over we held a short discussion of it and each student gave his/her impression and best-guess interpretation of Mizoguchi's meaning. I then sent them home to read an article that gave an alternate interpretation of Life of Oharu. This exercise was particularly fruitful for two reasons: 1) it showed students how to approach interpreting a film (i.e., what kinds of things to look for) and 2) that these are interpretations; some may be more valid than others, but that there is not necessarily one “correct” interpretation. This gave the students the confidence to trust the opinions they came up with while watching the films. It meant that they were not just looking to me for answers and meanings.

This structure worked out fairly well. The students felt that they were amply prepared to view the films and make substantive critiques of them. They appreciated the chance for both immediate commentary and feedback as well as the time to consider and reconsider issues and themes that seemed interesting or problematic.

Goals of the course

With the preliminaries out of the way, the course could begin in earnest. As I mentioned earlier, due to the students’ low level of general knowledge of Japanese history, I had to rethink the goals of the course. Rather than aim to study how social networks, and their corresponding obligations, are created and perpetuated in modern Japanese society, the course would serve to introduce students to the history of modern Japan from the 1930s to the present day. In other words, in less than four weeks, the course would attempt to give the students a solid understanding of the main events in Japanese history since the 1930s and to color in the details of how those events affected the Japanese people and their society. To do this, the films would be used in combination with lectures, readings, and most importantly, discussions. The course would advance with decade-long steps from the 1930s up to the 1990s. For each decade, roughly, we would focus on an important theme that would be reflected in a particular film made in that decade. For example, in the post-war period, the obsessive pursuit of economic growth by Japan's conservative political leadership is brought down to the familial level in Tokyo Story (Yasujirō Ozu, 1953) which deals with not only growing urban/rural disparities but also the conflicts between modernity (satirized as selfish and money-grubbing) and tradition as reflected in familial relations and obligations. Woman in the Dunes (Hiroshi
Teshigahara, 1964) was meant to help the students explore alienation in Japanese society and the failing sense of community during the 1950's and 1960's. Also, The Family Game (Yoshimitsu Morita, 1983) was chosen to illuminate the growing pressures on children and families for academic achievement and material success. In this way, the films were to be used as both the focal point of in-depth explorations of such themes as well as starting points for discussions of just why a particular theme was an issue at the time the film was made. This approach enabled us to tie larger issues to specific cases and examples. This, in the end, proved extremely effective for the students.

Because I intended to use the films in this way, it was imperative to use films which were contemporary. While this meant ruling out such films as Kurosawa's Seven Samurai, I felt that it was much more important to be able to use the film as not merely a description of a given time, but also as an artifact of that same period. I was able to hold to this ideal for all seven decades examined, with the exception of the 1940s. As our library's holdings had no films produced in Japan during the 1940s, I was forced to use Fires on the Plain (Kon Ichikawa, 1959) and Black Rain (Shohei Imamura, 1988). These worked out fine and led to some excellent discussions on Japanese post-war views of the war.

Assessment

In looking back at the course, I have come to feel that it was a solid approach for introducing students to modern Japan. Many commented in their evaluations that they learned a lot more than they had expected to. Now, while that statement certainly says as much about the students and January terms as it does about the class itself, I do feel that the students went away with a basic foundation in modern Japanese history as well as a greater appreciation of Japan. Furthermore, they are now, undoubtedly, more capable of critically viewing a film, particularly a foreign film.

The next time the course is offered I will keep the basic framework and will change only a few of the films. I think the success of the class rested on three things: first, the short discussions immediately following each viewing. These typically lasted no more than 20 minutes. They served to answer basic questions, such as character names and confusing storylines. The discussions also put the students on the same page in terms of what themes should be examined in their papers. This gave me a vehicle for error checking. Sometimes I would direct the students to address a particular scene which I felt was pivotal or key to understanding a theme I was trying to stress. While these discussions could have gone on for longer periods of time, I often cut them off before they got too deep into the film. The reason I did this was that early on, when I let the conversations continue until their natural conclusion, the papers all tended to say the same things, which was usually the ideas of whomever had dominated the conversation the day before. That was not what I wanted. I wanted them to first come to terms with the film on their own, or with the help of a smaller group of people, and then to come and discuss it with the rest of the class after these opinions had had some time to brew.

The second factor that contributed to the success of the class was the requirement of writing a critical essay after each film. This forced the students to think about each film. They had to confront the issues and themes which arose. If they had not written these papers I shudder to think how the following day's discussions would have gone.

The third factor was integration of the text readings and lectures into the papers. By requiring the students to cite either the textbook or my lecture, they could not avoid contextualizing the film within a particular period of Japan's history. This ensured that they would bring a historical element into their interpretation of the films.

Closing Remarks

This course was specifically designed to be offered during a January term. This meant that I would be meeting with the students from 9:00-12:00 every weekday morning for about four weeks. Such extensive and intense contact time argues strongly against a traditional lecture/discussion framework. I thought a course integrating film as a principal element of study could be useful not only in terms of historical pedagogy, but also helpful in terms of breaking the days up and making efficient use of the time without overwhelming the students. This format worked very well for a January term. Teaching this course during a regular fifteen-week semester would certainly be feasible, with minor adjustments. The most significant hurdle would be the viewing of the films. Most of the films have running times over 1 1/2 hours, some run as long as 2 1/2 hours, which makes it impossible to show the films in one sitting during a standard hour-long class. If I were to teach this course during a regular semester, I would not show the film over the course of two days. I have found, in my Asian Civilizations and Chinese history courses, that breaking a film up over two days makes it too hard for the students to follow. I also would not let the students view the films on their own, as homework assignments for instance. As I mentioned above, the short discussions immediately following the viewing added significantly to the student's understanding of the films and the success of the course. Rather, I would seek out a solution whereby the films could be viewed in one sitting. Such a solution could be as simple as scheduling the class for Tuesday/Thursday and informing/warning the students that on viewing days class could, and probably would, run late. There are, of course, other ways of scheduling around this problem, but each would depend on the particular institution and need for departmental/divisional/administrative approvals.
Deconstructing the Documentary
Sarah Barbour
Asian Educational Media Service

(When this paper was presented at the 2001 ASIANetwork conference, clips from three documentaries were shown in order to illustrate some of the points. This paper describes what was seen and heard, but obviously much of the impact will be missing. Please see the bibliography at the end for more information about each film.)

Following is a list of titles of documentary films and CD-ROMs about various parts of Asia:

The Dragon Lord's Guide to Nara, Japan
Mini-dragons Series
Mini-dragons II series
Heart of the Dragon Series
Rise of the Dragon
Will the Dragon Rise Again?
The World of the Dragon
Imprisoned Dragon: The Last Chinese Emperor
Bhutan: Land of the Thunder Dragon
The Dragon Wore Tennis Shoes
Slaying the Dragon
Vietnam: Land of the Ascending Dragon
Dragons of the Orient
Dragon's Tongue: Communicating in Chinese
China: Unleashing the Dragon
Beyond the Nine Dragons: Discovering the Exotic Cultures of the Mekong Delta

None of these documentaries are actually about dragons. The dragon is a convenient shorthand for the exotic Orient that can be used to market almost any place in Asia, from Japan to Bhutan and beyond. Film makers and distributors work in a very competitive market and, not surprisingly, resort to catchy titles whenever possible. I do not mean to disparage the content of these particular documentaries—I think that some of them are very good. What I want to do is point out how these titles color the films themselves. Before we have actually seen the documentaries, the perception of these far-away places as exotic, romantic, and above all, different, has been created or reinforced.

Viewing a documentary film critically is no less important than reading a text critically. Because Asia is so distant, geographically, culturally and linguistically, from what most American students are familiar with, documentaries can be extremely useful in providing a visual context for what students are studying. But even well-made and well-intentioned documentaries can reinforce stereotypes, oversimplify complicated situations, and essentialize other cultures.

Especially when viewing a documentary about a subject we are unfamiliar with, it is easy to simply accept everything as "Truth." "Documentary" is understood to be the opposite of "fictional." Often, an authoritative voice tells us what happened and whether it was bad or good; often we are confronted with a series of "experts" with impressive credentials who tell us what to believe; and of course, there are these visual images, the pictures that are worth thousands of words. The camera never lies, right?

In fact, the camera itself rarely does lie, at least directly. Although it is technically possible to manipulate video images in all kinds of ways, most documentary filmmakers don't have the time or money to do so, nor is it necessary. The narrative is expressed directly, through voice-over narration or expert opinion, or indirectly, through editing, camera angle, and composition. Getting your students to understand the ways in which their thoughts are molded and their feelings manipulated by these techniques is the first step in building critical awareness.

The use of narration in documentaries is problematic. On the one hand, viewers usually need an explanation of some kind in order to understand what they are watching. On the other hand, documentaries are rarely more than an hour or two long and background information is almost always simplified. The narrator usually speaks with so much authority that it is easy to be lulled into taking what he or she says at face value. Even if the information in the documentary is accurate (and you should never assume that it is!), it will almost certainly be part of a larger, more complicated picture.

Editing is a subtler means of telling a story. A story about editing, familiar to film students everywhere, goes back to the early parts of this century when Russian filmmaker Sergei Eisenstein spliced a shot of a man's face to a shot of a plate of food. When he showed this clip to people they were moved by the actor's portrayal of hunger. Eisenstein then spliced the same shot of the man to a shot of a child's coffin. This time, his audience was deeply moved by the actor's expression of grief. Audiences have become more sophisticated since then but so has the art of editing. Just like the feature filmmaker, the documentary filmmaker makes judgments about what to show, what not to show, and how to put his or her images together for comprehension, for efficiency, and for emotional impact. This isn't necessarily "good" or "bad"—it's just how you make movies—but it is something that documentary viewers should be aware of.

Battle for Vietnam clip, 1997

Narration: "Vietnam was a country divided in two by war. North Vietnam was Communist, their Viet Cong army was supported by Russia and China. The South was democratic and backed by the United States. When the Communist Viet Cong successfully infiltrated South Vietnam, the U.S. forces stepped in."

Visual: Walter Cronkite talks about the war. Cut to a map of Vietnam. First North, then South Vietnam are high-
lighted as the narration mentions them. Cut to Walter Cronkite again.

Oversimplification is a frequent problem in documentaries. Most of the film revolves around the Tet Offensive and the effect it had on American morale and this is about all the background this film gives us on how the United States got involved in Vietnam in the first place. Even if you consider the information given indisputable, it is unlikely that you will get anything approaching the whole story in a fifteen-second clip. And, to my mind, the information given is highly suspect: We hear that “Vietnam was a country divided in two by war.” It is a dramatic statement but not a terribly informative one. We are not told who fought in this war, or when. We are not told that, technically speaking, Vietnam was divided into two by the Geneva Accords of 1954 in which American politics played an influential role. We are told that South Vietnam was Democratic, but no mention is given of the South Vietnamese government’s less-democratic policies.

Also, note that this clip is bracketed on either side with statements made by Walter Cronkite, who was for many Americans the voice of authority on the Vietnam War. By juxtaposing his image with this narration, the filmmakers have given their fifteen-second summary of the war more authority than it might have had on its own.

**Story of Noriko, Faces of Japan series clip, 1986**

*Narration:* “Noriko Ohtsuka is a young woman in a society still bound to ancient customs. In Tokyo, she wages a modern struggle to forge a career for herself. At home, she encounters obligations and rituals unchanged in centuries. The ways in which she sets about achieving her goals are as distinctive as the traditions she must overcome.”

*Visual:* Noriko wearing a Western-style blazer, talking to another young woman. Cut to Noriko in a traditional tatami room, being dressed by two older women in a formal kimono.

Here, the narration is a bit subtler, though certainly questionable. The implication seems to be that Japan was absolutely static for centuries until Noriko started looking for a job. Indeed, there seems to be a tendency among filmmakers to imply Asia did not change or evolve until (suddenly, in the 19th century) it “made contact” with the West and began to absorb Western values and philosophies. Even more disturbing to me is the statement that Noriko must overcome the traditions of her country in order to achieve her goals. We are not told which traditions are holding her back, if it’s all of them or just a few, but clearly, these traditions are portrayed in a negative light. They are preventing Noriko from having a career, from achieving her goals, from being, in short, more like us.

The editing reinforces the narration. We see Noriko first in Western clothes, then in a kimono. This is, incidentally, a recurring theme in documentaries about Asia and you will often see images illustrating it: computers juxtaposed with rice fields, ancient temples with bullet trains. These are fascinating contrasts and they are easy to find and exploit, but only rarely do filmmakers go to any effort to point out that these contrasts are not unique to Asia but exist everywhere.

**Hearts and Minds clip, 1972**

*Shot of horse-drawn carriage moving through a Vietnamese village. Shot of water being drawn from a well. Shot of Vietnamese schoolchildren in uniform walking through a village.*

*Cut to Randy Floyd:* “Almost everybody has blown off firecrackers. The thrill you get when you see something explode as a child or even as an adult, almost. You put something in a can and watch the can blow up or blow up in the air.”

*Cut to aerial view of bombing* Randy in voice-over: “And the excitement, the sense of excitement, you know, especially when you’re getting shot at, is just incredible.”

*Cut to Lt. George Coker:* “You get in there, have a real good mission, hit your target right on. You find out later that your target was totally destroyed—it wasn’t one of these misses or almosts. You got it—bang! It’s down. And come back, make a carrier landing recovery. That’s fantastic. To say it’s thrilling—you, it’s deeply satisfying.”

*Cut to shot of bombs exploding on the ground.*

There is no narration in this film at all. Its impact is derived entirely from its choice of images and interviews and in the way those are edited. (In fact, if you want a really powerful example of editing, I highly recommend watching the entire movie sometime.) In this sequence it is pretty clear who the bad guys are in the minds of the filmmakers. We see a pastoral Vietnamese village, we see Vietnamese children, we listen to two pilots talk about the satisfaction they took in dropping bombs, and then we see those bombs exploding on the ground. These shots may have been taken decades apart from each other but a link has been created in our minds between the village children and the bombs. We see what the pilots, from their great height, did not see.

Documentaries can be a wonderful addition to classes about Asia. However, taking into consideration the politics, the marketing, the unconscious assumptions and stereotypes, is essential. Some documentaries are better than others; some are more obviously flawed than others. But all become better teaching tools when students learn to view them critically.

**Video references:**


*Hearts and Minds* (color & black and white, 112 minutes). Rainbow Pictures.1974. (No longer in distribution.)

*The Battle for Vietnam* (color & black and white, 30
Bringing art into the classroom is a useful tool when teaching in such disciplines as history, religion, communications and literature, not to mention art history. It provides a means to make history and ideas come to life, and become manifest in human experiences both quotidian and extraordinary. This is usually accomplished by introducing slides, videos or picture books into the class experience. Those who are fortunate to live in the Cleveland area, such as myself, benefit from the unique opportunity to bring the classroom to a very fine and fulsome collection of art, the Cleveland Museum of Art, which serves as a wonderful teaching tool about Asian culture. My suggestion, however, is to remove the classroom even further from the home base, board a plane to the country of origin, encounter culture and utilize art in teaching first hand. This is precisely what I and a colleague did in March and April of 2001 when we took ten students to Japan for a month to learn in an interdisciplinary course the ideologies and institutions of Japan, with a heavy emphasis on art as an entrée into Japanese culture.

The interdisciplinary nature of our enterprise was the product of our very diverse disciplines. My colleague is a professor of communications and business management and I am an art historian. Together we created a three-course sequence, called a collegium at our college, which blended our interests and expertise. Our students completed courses in Japanese art history and communications between cultures with an emphasis on Japan—one very past oriented, the other focused on the present—before we left Ohio. In Japan the third course was called Ideologies and Institutions of Japan and through it we sought to combine, to apply, and to expand on the two preliminary courses.

Art monuments served to identify and clarify many of these ideologies and institutions. We began with an historical perspective, looking first at the monuments of early Japan in Nara and Kyoto. Visits to Buddhist temples, especially the enormous Nara Todaiji, enabled students to see the significance that Buddhism played in the development of Japanese identity. Clearly, the institution of Buddhism by the 8th century was immense, bolstering the political power of the early emperors and establishing a power base of its own, which the movement of the capital to Kyoto (Heian-kyo) at the end of the century was intended to dissipate. The size of the structure alone can convey this, as well as the Buddha statues within. In addition, students saw there the way that temples and shrines were used by adherents and the familiar role that they play in the lives of people. The students knew the Indian source, which had been filtered through China and Korea, and this established the Asian roots of Japanese culture. And a brief walk to the Kasuga Taisha Shrine of the Fujiwara family allowed us to compare Shinto and Buddhist architecture and practices.

In Kyoto, where most temples were relegated to the outskirts of the city, students could perceive approaches to worship that stressed remote, removed, and esoteric practices of later eras. A study of gardens (via a guest lecturer) and an experience of a tea gathering allowed us to see the importance of the aesthetic components attached to temples, and especially to the ideology of Zen. At the Nijo Palace we encountered the political division of Japan that began in the Kamakura age, one that gave rise to a ruling shogunal institution supporting the now impotent emperor. Architecture sustained the secrecy and inaccessibility of the supreme command, while screen paintings symbolized the shogun’s authority using forms drawn from nature. Walking through the building and around the grounds allowed students to imagine the Kyoto of the middle ages.

Our assignments for students encouraged the imaginative faculty. We gave each student the task of role playing “A Day in the Life” of some personage, famous or not. One was an emperor, one his empress; one was a Shinto priest, one a Buddhist; one was a samurai, one a farmer, another a merchant, another an actor, and so on. Their research was undertaken before we left and also from our travel reading list, especially Junichiro Tanizaki’s (1932) In Praise of Shadows, C.J. Dunn’s (1967) Everyday Life in Traditional Japan, and Ivan Morris’s (1994) The World of the Shining Prince. These projects were presented to the group at an appropriate site with as much creativity as students could muster. Some created a drama that they presented on the Shinto stage at the Hida Historical Village in Takayama (a reconstructed village consisting of 18th and 19th century farmhouses), a particularly apt location to learn of the farmer, the Buddhist priest and the merchant. Our shogun did her presentation at the Himeji Castle.

Other assignments took advantage of the unique opportunity of being there. Students each gave researched historical background for one site visit (The Golden Pavilion or the Hiroshima Peace Memorial, for example) and were assigned a “culture hunt” requiring them to find monuments on their own and engage in activities that required cultural interaction. Our purposes were ambitious, as we stated in our syllabus: To appreciate Japanese patterns of behavior and to recognize the ideological and institutional foundations of these patterns; to apply interdisciplinary models of analysis to patterns of behavior and develop explanations; to develop
the ability to critically observe and discuss (in written and oral forms) significant aspects of Japan; to engage in on site research through reading, interview and observation; and to improve our understanding of our own culture through the exploration of Japanese culture.

---

Painting, Poetry and Pedagogy: Teaching Chinese Imperial Art History
Elizabeth Ayer
Hartwick College

At Hartwick College I teach the History of Chinese Imperial Art to undergraduate students. It’s a leap for me as I was trained as an Italian Renaissance art historian and have struggled to learn enough about Chinese art and culture to allow me to teach them. I have been fortunate in my search. In the summer of 1992 I had the opportunity to attend an NEH summer seminar with Jason Kuo on teaching the arts of Imperial China and last year I participated in a seminar through the University of Pennsylvania that resulted in a three-week visit to Japan. Still it is not easy for either me or the students. The amount of cultural information that an average student brings to class about Western Europe and the United States is phenomenal. The amount of knowledge they have about Asia, and China and Japan in particular, is correspondingly minuscule. Because of this, I try to approach the artworks in two different ways; directly, by looking at slides and assigning readings, and obliquely by bringing in other related disciplines. I have tried a variety of ways to teach the course so that it piques rather than petrifies student interest. I am going to discuss two of the more successful strategies I have employed. One uses poetry to try to expand students’ cultural understanding and the other, more unusual, involves a studio component.

In the course, poetry becomes a companion to the art objects from the Zhou through to the Qing dynasties. Its importance remains constant even as its forms change. The class begins by analyzing some of the songs/poems from the Book of Odes. The poems probably date back to the Zhou dynasty and they dovetail very beautifully with the enigmatic bronzes from the same dynasty. The bronzes are almost chilly in their craft mastery, large size and abstracted ornament. They certainly make the point that Chinese culture was well organized and highly developed but they do not invite the students into any understanding of the culture. The Book of Odes, however, does just that. The complaints about intrusive government officials and tax collectors given voice in Big Rat Big Rat have a timelessness that amazes the students. They know much more about taxes and government intrusions than they do about luxurious tombs and monumental bronze vessels but the poem helps them to believe that they can begin to comprehend the artworks as well. Moreover there are other poems in the Book of Odes that students can use as an entrée into the culture. For example, In the Meadow There’s a Dead Deer, a poem of seduction with allusions to death, is not as transparent as Big Rat Big Rat, but themes of seduction and death are popular with college students and they like the chance to imagine other people or poets with the same concerns. Altogether I use six or seven poems from the Book of Odes. The poems do not directly explain the artworks, but they do help the students reach back across the millennia.

As we move forward in time through subsequent dynasties, I try to use the poems themselves, as well as the poems and inscriptions found on actual paintings, to illuminate the art. Because Western notions about combining text and image are so different from Chinese ideas, one of my goals is to help students begin to understand the close connections between poetry, calligraphy, and painting. Students can accept the idea of a painter inscribing his or her own work, but the continuing commentary and plethora of seals added by later collectors and poets can be confusing for students.

Additionally, poems are useful in elucidating the politics of the various dynasties. Du Fu, a Tang poet, writes movingly of the unrest at the end of the dynasty. His poems give voice to societal difficulties and provide a mood for the art objects that the students study. In fact, Du Fu’s poem, Spring Prospect, makes a bitter counterpoint to the perceived optimism of the brightly colored Tang ceramics. The poem begins:

The nation
Has been destroyed
Mountains and rivers remain
In the city
It is spring
Grasses and trees grow deep...

Two examples of the more specific interaction of poetry, painting, and politics that can, at first, elude students, and then excite them are Zhao Mengfu’s Sheep and Goat from the Yuan dynasty and Shitao’s Reminiscences of the Chin-huai River from the Qing. In Sheep and Goat, students struggle mightily to integrate the iconography and image. Sheep and goats seem too innocuous to be the bearers of any pointed political meanings. It is only through the required reading of Chu-ting Li’s article, “The Freer Sheep and Goat and Zhao Meng-fu’s Horse Painting,” that they are able to uncover and understand the political allusions in the painting and the importance of the later colophon commentary that follows Zhao Mengfu’s own inscription.

A final example of the interaction of poetry and painting is Shitao’s Reminiscences of the Chin-huai River. This image begins to reveal itself to the students even before the poem and the poet’s biography are known. The claustrophobia of the mountain and sky, which overwhelm the small monk, alerts students to the mood of the album leaf.
Then when they are presented with the translation of the calligraphy which begins

Along the river with its forty-nine bends,
I search for the remains of the six dynasties along the Chin-huai,
Who walks in wooden clogs after the snow has cleared on East Mountain
And composes poems while the wind roars through the west chasm?
One must sympathize with the plum tree's lonely state, forever without companions . . .

This allows them to put the image together with the poem and the artist's biography to understand the politics of the Qing dynasty as they related to the artist's life and painting style.

In one version of this course I tried a more radical approach to assisting students in their understanding of the art objects. I was able to offer the course during our January term, and to expand the numbers of hours spent in class. We spent the usual amount of time sitting in a lecture room looking at slides and discussing them but we also spent time every day in the ceramics studio. Students chose a research paper topic that related to one type or style of Chinese pottery and they read about it, wrote about it, and attempted to reproduce it in clay. The success of the reproductions depended, in large part, on the difficulty and intricacy of the chosen ceramic object. As the students imitated their objects, we were also able to more fruitfully discuss the Chinese approach to copying and imitation of earlier works of art. I am trained in pottery as well as art history, which certainly facilitated the project, but I think this would also work as a collaborative project between a historian and a studio artist. It was a break from a strict art history course, and it made the ceramic history much more real, and I must admit more interesting, to the students. A trip to a museum with a Chinese ceramic collection was the perfect complement to the project.

Teaching and learning the arts of Asia is a challenge to student and professor alike. In my class we take off down unfamiliar paths and read poetry and make pottery in order to find our way through the layers of meaning in the object. I make every effort to treat these areas with respect so that students will not be tempted to trivialize the content. It is hard to assess how successful a course such as this one is just by measuring the memorized facts that students cling to as the term ends. What I have found to be the real success of the course is the enthusiasm that the students acquire for the arts and culture of China and their desire to continue their studies of the country, its art and its history.

Notes
Encountering
Indian Christianity
On Its Own Terms
Elizabeth Galbraith
Coe College
Father Abraham Mulamoottil
Syro-Malankara Church
Job Thomas
Davidson College

The ASIANetwork Spring 2001 panel on Indian Christianity grew out of a concern with what some consider to be the low visibility of Asian Christianity in both Asian studies and in particular in the study of Christianity within the Academy. At times it seems that Christianity is thought of primarily as a Western religion, with its home (if not its origin) in Europe. When scholars refer to Christianity in Asia, they are often thinking of forms of European Christianity brought to Asian countries by European missionaries. This three-part survey begins with a historical overview of Christianity in India by Elizabeth Galbraith. Part II, a summary of a paper by Abraham Mulamoottil, focuses upon one specifically Indian Christian tradition, the Syro-Malankara church, in order to highlight the pluralism that has always characterized Christianity, as well as some of the valuable lessons that can be learned by the West from Indian Christianity. In Part III, Job Thomas gives an account of the ongoing debate regarding authentic Indian Christian art while giving special attention to the Kalamakari of the life of Jesus by Hindu artist, Gourappa Chetty.

PART I: Christianity in India

St. Thomas, the apostle, is best known in Western Christianity for the “doubting Thomas” incident (John 20: 24-8). In Indian Christian traditions, more significant is St. Thomas’ reputation as the apostle who brought Christianity to India, just as St. Peter brought Christianity to Italy and St. Paul to Greece. Unlike SS Peter and Paul, there are no New Testament accounts of St. Thomas’ missionary activities. There are, however, apocryphal sources according to which St. Thomas (referred to as Judas, meaning ‘twin’) extended his apostolate into India. Thus, according to the beginning of the Acts of Thomas: “according to Lot, India fell to Judas Thomas”… “the Lord sold him to the merchant Abban, that he might go down and convert India.”

The Acts of Thomas were written most probably in Syriac, a branch of Aramaic spoken in Mesopotamia, in the second or third century. The Mesopotamian Christian church, with its liturgical center in Edessa, claimed its origin from St. Thomas the apostle. Traditions hold that the Edesene Christians possessed one or two letters of the Apostle Thomas written from India. The Acts of Thomas were supposedly composed relying on the information obtained from them. Many in later times hesitated to assign the legend of St. Thomas’s travels to India any historical value, and the Acts of Thomas were treated as entirely mythical. Until, that is, some coins of King Gondophares, the Indian King mentioned in the Acts of Thomas, were found in northwest India in the 19th century.

Following upon the evidence supporting the actual existence of a King named Gondophares, more recent archaeological excavations have also uncovered Roman coins in India from the first century. These archaeological finds, together with other European and Indian sources, have led some historians to conclude that the first century of the Christian era was in fact the golden age of Roman commerce with South India. Roman ships traveled to India in order to exchange their wine and pottery against the pepper, pearls and precious stones of the country. If in fact the Romans were trading with the Indians in the first century, then it is increasingly plausible that the apostle St. Thomas could in fact have traveled to India on a Roman trade ship in order to spread the gospel.

St. Thomas Christians are those Indian Christians who trace their origin to the apostle St. Thomas, who they believe landed by boat on the South Western coast of India, a region known as Malabar, in 52 CE. According to St. Thomas Christian traditions, the apostle preached the Gospel to the Brahmin families of Kerala, many of whom received the faith even before St. Peter reached Rome (prior to 68 C.E.). St. Thomas is also credited with establishing seven churches along the Malabar coast: Kodungalur, Kottakkavu, Palayur, Kollam, Kokkamangalam, Niranam and Chayil. The apostle’s martyrdom is thought to have taken place in 72 C.E. at Little Mount (near Madras) and his body brought to Mylapore (near Madras) and buried there. His tomb is venerated to this day.

On December 31, 1952 on the occasion of the 1900-year anniversary of the arrival of the Apostle in India, Pope Pius XII made the following statement:

Nineteen hundred years have passed since the Apostle came to India... During the centuries that India was cut off from the West and despite many trying vicissitudes, the Christian communities formed by the Apostle conserved intact the legacy he left them...This apostolic lineage, beloved sons and daughters, is the proud privilege of the many among you who glory in the name of Thomas Christians, and we are happy on this occasion to acknowledge and bear witness to it.

For St. Thomas Christians it must have been a great honor to have the Pope pay tribute to the legacy of Christianity in India, and to acknowledge its ancient history, trials and tribulations. That history includes several significant developments that are pertinent to the understanding of Indian Christianity as it exists today. Between the 3rd and 9th centuries there were waves of immigrants from Mesopotamia into Kerala.
From as early as the 4th century up until the 17th century St. Thomas Christians in India received their bishops and their church liturgy, the East Syrian liturgy, from Mesopotamia. Because the language used in the East Syrian liturgy was Syriac (the branch of Aramaic assumed to have been spoken by Jesus and the apostles), the St. Thomas Christians of India eventually became known as the Syrian Christians. In addition to following the East Syrian liturgy, the St. Thomas Christians lived by what they called “The Law of Thomas.” This law was the sum total of their Christian discipline. Through oral traditions they had also preserved the Margam Kali Pattu (the Song of the Way) which described how St. Thomas introduced the Margam or the Christian way of worship into Malabar. Until the advent of Portuguese colonization in the 16th century all St. Thomas Christians in India practiced the same faith, forming one Christian church, with the same liturgy, religious traditions and customs.

The advent of the Portuguese and the brand of Christianity that they brought with them ultimately meant division for the St. Thomas Christians of India. For the first time in its history, the St. Thomas Christian community became divided between those who accepted Portuguese Christian colonization and those who did not. The majority of St. Thomas Christians accepted the changes to liturgy and practice imposed by the Portuguese missions and came to practice a rite which some historians have referred to as a hybrid of Latin and East Syrian liturgies.

The small but ardent dissident group of St. Thomas Christians, who rejected the changes to liturgy and practice imposed by the Portuguese, brought their defiance to completion by accepting the olive branch extended to them by the Syrian Orthodox church, which sent a bishop (Mar Gregorios) from Jerusalem to Kerala in 1665. With the arrival of this bishop two distinct communities of St. Thomas Christians came to exist, one in communion with Rome and eventually designated as the Syro-Malabar church, the other becoming subsumed within the Syrian Orthodox church and hence outside of Roman communion.

From the 17th century onwards the unity of the Christian community in India was lost. It is worth noting, of course, that things did not improve in the wake of the Dutch and the British conquests of India that followed upon the Portuguese, each of which brought further religious divisions to the St. Thomas Christian communities. For the purposes of this survey, however, an event that took place in 1926 is of most interest. In that year a Syrian Orthodox Archbishop named Mar Ivanios entered into negotiations with Rome to effect a union with the Roman Catholic church under the expressed condition that the ancient and venerable traditions of his church (which included use of the Antiochian rite adopted by those St. Thomas Christians who had joined the Syrian Orthodox church in 1665) should be retained and kept intact. It is with the identity and unique role of the Syro-Malanka (an alternative name for the Malabar coast of India) church, which came into being in 1930, that Father Abraham Mulamoottil’s paper, entitled “The Ecclesiological Significance of the Syro-Malankara Catholic Church” is concerned.

PART II: The Syro-Malankara Church as a Bridge Between East and West

The Syro-Malankara church makes for a very interesting case study within Christianity, highlighting themes as broad as reclaiming ancient apostolic traditions, to the inculcation of the gospel and the constant struggle faced by individual churches with regard to communion within the universal Church and individuality. Dr. Mulamoottil suggests that the Syro-Malankara church is a pertinent example of the value to be gained by diversity within unity in the Catholic communion in particular. In addition, the Syro-Malankara church may also prove a useful tool for exploring ways in which Indian Christianity can inform, at times challenge, but also enrich Western Christianity.

First Dr. Mulamoottil, an ordained priest of the Syro-Malankara church, points out that for Syro-Malankara Christians the reunion that took place in 1930 signified not so much the creation of a new Catholic church in India, but rather the restoration of an Apostolic church. Thus, quoting C. Mar Baselios, he notes that the reunion of 1930 was “an historical encounter between two apostolic churches in which both were reconciled, healed and perfected in terms of fullness of communion and Catholicity.”

This statement serves as a reminder that historically, and to this day, there are six separate rites within Catholicism as well as twenty-two independent Catholic churches, twenty-one of which are Eastern in origin. Historically the Catholic communion was precisely that, a communion of churches. Over time, however, this image seems to have been replaced by that of an immense organization with a powerful center upon which all the particular churches converge or depend for their life or survival. Though the Latin Catholic church holds a position of priority within the Catholic communion, it is only one of the twenty-two Catholic churches worldwide. Given that for the rest of the religious and even secular world the Latin Catholic church it is often mistaken as the only face of Catholicism, other Catholic churches, including the Syro-Malankara church, sometimes feel marginalized. This perception is only exacerbated by a sense of a loss of equality among some of the Eastern Catholic churches. Until very recently, for instance, the Syro-Malankara church received its bishops from seminaries trained according to the Latin rite. This, added to a prohibition against Syro-Malankara missions outside of Kerala, has left some within Malankara tradition concerned about its status vis-a-vis Latin Catholicism.

Recognition of the Syro-Malankara church as an ancient apostolic church in 1930 reflected an appreciation and respect within the universal church for individual churches, due to their fidelity to apostolic traditions. In Dr. Mulamoottil’s opinion, it is diversity within unity that best manifests the beauty of the Catholic church. The autonomy of, and appreciation for, Eastern Catholic churches vis-a-vis the Latin Catholic church needs to be preserved and respected if the Catholic communion is to be true to its ancient origins.

Secondly, Dr. Mulamoottil offers the liturgy of Syro-Malankara tradition as a particularly pertinent example of the
way in which culture is inseparable from the practice of Christianity, and as one of the reasons why imposing alien forms of liturgy and practice upon an individual church can lead not only to the loss of ancient traditions, but with it to a loss of the rich diversity of Christian expression. For Mar Ivanios, the Archbishop who initiated the reunion of 1930, it was crucial that the Syro-Malankaran be permitted to retain their own liturgy, discipline and hierarchy, conditions agreed to by the Holy See in acknowledgment of the legitimate ancient and apostolic traditions of the St. Thomas Christians.

The Syro-Malankara church follows the rite of Antioch, which is known as the liturgy of St. James. This liturgy consists of long prayers, songs and chants of great beauty and solemnity and was celebrated in the vernacular even prior to Vatican II. The gestures, symbols and symbolic action in the liturgy are fundamentally Oriental. There is, for instance, no use of the crucifix in this liturgical tradition, due to its emphasis on the resurrection of Jesus rather than his suffering and death. The congregation does not kneel, but stands during most of the celebration. Colorful vestments, incense and bells are certain other peculiarities. The Eucharist liturgy, which commemorates the entire life of Jesus, ends with a prayer that at Christ’s Second Coming all may receive mercy.

In Dr. Abraham’s opinion, the Antiochian liturgy is comparatively better adapted to the Indian religious sentiments. He notes that when Francis Malheu, a Cistercian from Belgium and Bede Griffiths, the well-renowned Benedictine from England, together decided to start an ashram in India, they selected the Malankara liturgy which they considered to be “more inculcated.”

Unfortunately, there have been occasions upon which respect for individual rites has been neglected. The Syro-Malankara church has, since its reunion with Roman Catholicism, occasionally been subject to subtle pressures with regard to its rite and liturgy under the proviso of making it more truly “Catholic.” Such pressures seem to work on the assumption that there is one correct form of Catholic liturgy to which individual churches gravitate in varying degrees. Such a notion is dangerously close to that of promoting homogeneity rather than the richness of diversity that lay at the heart of Christianity historically. There would be great loss if forms of worship and tradition in Eastern Catholicism were to become imitations of Western forms of worship and tradition. Attempts to “correct” non-Latin liturgical forms also fail to recognize the extent to which liturgy can often be more fundamental to an individual church’s identity than theology.

Dr. Mulamoottil’s third and perhaps most noteworthy claim concerning the Syro-Malankara church regards its potential as a bridge between not only Eastern and Western Catholicism, but also between Orthodox and Catholic Christianity. For Orthodox churches in India the Syro-Malankara church is a great example of the fact that it is possible to be united to what Dr. Abraham calls the great Church of the West, while preserving their own authority and individual identity and without renouncing their familiar rites and customs. Given its unique position as a Catholic church which has retained what most would identify as an Orthodox liturgy, the Syro-Malankara church has an essential ecumenical role to play within the Christian communion, in particular functioning as a bridge between both Eastern and Western Catholicism and between Catholic and Orthodox churches. Such a role will only prove successful, however, if the Latin Catholic church demonstrates a clear appreciation for Eastern expressions of the Christian faith rather than a more narrowly circumscribed Latin homogeneity in Catholicism.

Dr. Mulamoottil’s lucid treatment of the Syro-Malankara church provides us with a welcome glimpse of issues significant to the study and practice of Christianity in India. Throughout Dr. Mulamoottil’s treatment of the Syro-Malankara church there was a constant refrain: the unity of the Catholic communion is to be realized in the midst of a rich plurality, a plurality that allows for Eastern as well as Western expressions of Catholicism. Dr. Job Thomas’s paper, to which we now turn, highlights the ways in which Hinduism can inform the expression of Christian themes in Indian art.

PART III: Life of Christ painted in “Temple Cloth” Style
There are major differences in content and style between Hindu artists trained in the traditional painting techniques of Tamil Nadu and Indian Christian artists trained in western styles. These differences are most apparent in paintings of Christ and scenes of his life, to be displayed in Indian churches. The earliest reference to the art of painting in Tamil Nadu may be traced back to the period of Cankam Tamil literature during the early centuries of the Common Era. The various dynasties that ruled the region in succession, the Pallavas, Pandyans, Cholas and Sangamas of Vijayanagar patronized the art of painting. Popular themes were the deity performing miracles, subduing demons and bestowing gifts on his/her devotees. During the successive Nayak period, the format of the paintings changed in order to accommodate detailed renderings of events with labels, in Tamil or Telugu. The viswarupam (large depiction of the deity purported to extend to the size of the universe itself) portrayed the deity in grandeur with devotees and donors standing in adoration on either side of the viswarupam. When the images of the deity were taken out of the temples premises in procession, a painted temple cloth, simulating the sanctum ceiling, was held as a canopy over the deity. The temple cloth was always in the kalamkari technique using natural dyes and fibers. Throughout the centuries there was a remarkable degree of continuity both in the style and in the contents of the paintings. Although the Jesus kalamkari was completed in 1989, elements of the style can be traced back to pre-Christian times.

It is necessary to examine the background of the
Among artists practicing the contemporary style, particularly the Christians, events in the life of Christ are a popular subject. Their paintings are often discussed as to how well they represent the subject matter and whether their cubist, expressionist or surrealist styles of interpretation will appeal to a broad audience. The tendency of contemporary artists is to interpret their subject with Hindu overtones rather than simply portray their subjects. Contemporary Indian Christian artists portrayed Christ’s message in representational terms such as mandala and the mystic Aum. Christ has been portrayed as a yogi, a sanyasi, a guru, as Krishna, or as the Buddha. The same symbolic representation is seen in church architecture. When Indianization was attempted various parts of the church were identified in Hindu Agamic terms.

The life of Christ painted by Gourappa Chetty, provides a contrast to the contemporary Christian artists’ work. Currently Gourappa Chetty is the acknowledged master of the kalamkari art and having been impressed with his kalamkari of the life of Rama, Krishna and the Buddha I commissioned him to make a kalamkari of the life of Jesus. The size, design and content of the kalamkari were to be chosen by the artist. Though not a Christian, Gourappa was familiar with the life of Jesus as there are schools run by Christian missions in his neighborhood.

The Jesus kalamkari measures 72” by 50”. Framed by an ornate border of floral motifs on the top and sides with a row of playful elephants at the bottom, the artist followed the format of traditional temple cloths. The viswarupam of Christ (the risen Christ adored by celestials and devotees) is in the center of the cloth. The interior is arranged in narrow panels depicting events that Gourappa considered significant in the life of Christ.

At the far left in the top panel of the Jesus kalamkari, the artist, Gourappa seeks the blessing of Ganesha, the remover of obstacles, for success in painting a Jesus kalamkari. In the boustrophedon manner the following are illustrated: annunciation, birth, Christ with the priests at the temple, flight to Egypt, the adoration by the Magi, Christ baptized by John, John’s imprisonment, temptation by Satan, Jesus at the well with the Samaritan woman, miracle at the wedding at Cana, miracle of the loaves and fishes, miracle of raising Lazarus from the dead, trial of Jesus, the road to Calvary, and the crucifixion. In the center is the risen Christ on a throne worshipped by his devotees and adored by divinities with a celestial parade.

Gourappa has rendered all the characters, including Christ, purely in Indian context, in their settings, garments and gestures. This seeming contrast does not show an ideological tension in his work as he seems to be quite comfortable with the subject and the manner in which he has rendered it.

One group of Indian Christians, the dalit Christians, complain that the Christianity practiced in India is caste-oriented and that the leaders of the Indian Christian church are elitists whose theology does not represent the majority of the Christians who are dalits. Dalits argue that expressions in art and rituals need to emerge along a theol-
ology that closely represents the Indian church. Demanding a new theology, dalits have noted that the Indian theology is along the Orthodox Hindu Brahmanical ways of salvation which excluded the dalits. They have interpreted Christian theology in terms of Shankara’s *advaita vedanta* and Shri Aurobindo’s integral yoga.

The manner in which Gourappa Chetty has represented Christ, those around Him and the manner in which the various events are portrayed seems to have a genuine, direct and emotional appeal. There is nothing hidden or symbolic. There are no philosophical overtones or symbolic messages. In all the scenes there is an emphasis on people and Christ’s relationship with those around Him that is direct, intimate and compassionate. Gourappa’s artistic vocabulary is distinctly rural Indian. Satan tempts Christ with wealth represented as a cow, horse, elephant and baskets of coins. Satan’s demonic appearance shows him wearing a garland of human skulls around his waist. John the Baptist is painted wearing bead necklaces, holding a staff and wearing a leaf cap. In the wedding scene at Cana the bride and groom are standing near the sacred fire as a woman fills pots with water. In the center of the *kalamkari* the risen Christ is shown in majesty, attended by celestials and mortals all wearing saris or dhotis, holding flywhisks, lamps, umbrellas and garlands. All the events are shown in one dimension. There can be no correct answer to the questions concerning which is the proper representation of Christ. The debate over which expression is elitist and which expression represents the broadest spectrum will have no end. For now Gourappa has offered an alternate expression.

**NOTES**

5. I. Alexandrian, II. Antiochian, III. Armenian, IV. Byzantine, V. Chaldean, VI. Latin
6. Albanian, Armenian, Belorussian, Bulgarian, Chaldean, Coptic, Ethiopian, Greek, Hungarian, Italo-Albanian, Krizejvi, Latin, Maronite, Melkite, Romanian, Russian, Ruthenian, Slovak, Syrian, Syro-Malabar, Syro-Malankara, Ukrainian
7. The liturgy of St. James may have been the original rite of Jerusalem, celebrated by James, ‘the brother of the Lord’, according to Dr. Gheevarghese Panicker in “The Syro-Malankara Eucharistic Liturgy”.
8. In 1930 when the reunion took place between the Malankara Church and Rome, the Malankara Church was permitted to use the vernacular language, Malayalam, in its liturgy, a practice already firmly established within Jacobite churches in South West India. It is quite possible that this practice had some impact upon debates regarding the vernacularization of the language of liturgy at the Second
Vatican Council.


Globalization: Its Impacts on the Philippine Environment

Aurora Alerta-Lim
Central Philippine University
(UBCHEA Visiting Scholar at Warren Wilson College)

1. INTRODUCTION: THE PHILIPPINES AND THE PHILIPPINE SITUATION

The Philippines is an archipelago situated on the eastern edge of Asia. It is bounded to the west by the South China Sea and to the east by the Pacific Ocean. Its nearest neighbors are the Malaysian province of Sabah and the Indonesian territory of Kalimantan, both on Borneo to the Southwest. Across the South China Sea, about 620 miles west, lies Vietnam, and a similar distance to the east are the Palau islands. China lies about 320 miles to the north.

The Philippines, a tropical country, consists of 7,107 islands, with a land area of almost 116,000 square miles. There are six major island groups. The largest and most densely populated is Luzon, and is the site of the capital, Manila. Mindanao is the second largest island, forming the southern landmass. Between is a cluster of islands collectively called the Visayas, the principal of which are Panay, Negros, Cebu, Bohol, Samar, Leyte, and Masbate. The fourth group is Mindoro, a mountainous island in the south of Luzon. Southwards towards Borneo is Palawan, a long, thin, pencil-like island. Finally, in the far south are the Sulu islands, from the western tip of Mindanao to within a few miles of Borneo. With such a large number of islands, the Philippines has a long coastline which totals 21,773 miles, even longer than that of the USA. The highly indented coast has created 60 natural harbors and there are about 13,128 square miles of coral reefs with around 400 species of coral which are home to hundreds of species of fish.

Filipinos today are a curious blend of the East and West, showing strong Malay, Arab, Chinese, Spanish, and American inputs. The Philippines had been under foreign domination which greatly influenced its social, cultural, religious, educational, and political systems. The colonizers also left their footprints on the country's environment. There are over 80 languages and dialects throughout the country. The official language is Filipino, the standardized form of Tagalog which is the language in metro Manila. English is used as a medium of instruction and in business and in government.

The total population is 73 million with an average annual growth rate of 2.3%. Urban population is 46% and 94% of the people are literate. Ninety percent of the population are Christians, 5% are Muslim and the remainder, a mixture of Buddhists and animists. Of the Christians, 92% are Roman Catho-

lic and 8% are Protestants.

Our country is basically agricultural. One-fifth of our gross domestic product is contributed by the primary agricultural sector. If we consider agribusiness, then over one-half of our economy is agricultural. Primary agriculture accounts for 40% of total employment in the Philippines. The daily cost of living for a family of six is P441 ($9) in metro Manila, P334 or $6.50 (agricultural) and P355 or $7 (non-agricultural) for those residing in other regions. The minimum wage is P198 per day or $4 in metro Manila and P131- P188 ($2.60-3.75) for nonagricultural workers outside metro Manila.

II. THE IMPACTS OF GLOBALIZATION ON THE PHILIPPINE ENVIRONMENT

As viewed by the Philippine government, "globalization" is supposedly the key solution to the country's underdevelopment and poverty. The global financial bureaucracies include the International Monetary Fund (IMF), the World Bank (WB), and the World Trade Organization (WTO). The major component of globalization is the removal of restrictions on the movement of capital, goods, resources, technology, and services among nations. The earlier GATT (General Agreement on Tariffs and Trade) dealt mainly with the liberalization of tariffs on industrial products. The Uruguay Round in 1995 added several "new issues" such as intellectual property rights (IPR), services and investment measures, as well as agriculture, and transformed GATT from a contract among member countries into a full-fledged organization, the WTO. This changeover from the old GATT to the WTO with expanded powers and jurisdiction marked the passage of the age of trade agreements into the globalization of policy-making.

A. Impacts on Agriculture, Biodiversity, and Land Use

The Agreement on Agriculture (AOA) was supposed to result in the reduction of agriculture subsidies in the North to improve the market access of those countries that export agricultural products. However, the agreement obliged developed countries to reduce domestic subsidies by only 20% and, in contrast, most developing countries had no or little domestic or export subsidies. This imposes global competition on the domestic farm sector. Farmers unable to compete with cheaper imports may not survive. Agricultural liberalization also raises world food prices which may benefit food exporters but about 100 Third World food importing countries face a higher food import bill.

Faithful to GATT and the WTO, the Philippine government encouraged the entry of imported agricultural products including those that can be locally produced such as rice, corn, sugar, livestock, poultry, and fish. With lower tariffs and higher levels of technology with which the imported crops are produced, they turn out to be relatively cheaper than the country's domestic products. This results in unfair market competition.

The main targets of the government's development plan were the rural areas, and this transformed the agricul-
tural landscape as a showcase for commercial and export-oriented production. Subsistence and staple crops were replaced with high value crops (HVCs). Staple crops such as rice and corn gave way to "more saleable" products such as mangoes, pili and cashew nuts, cassava, cotton, castor beans, asparagus, and cut flowers.

For the period 1990-1995, the HVCs contributed about ₱693M or 38% of the country's agricultural export. The serious implications of the shift to HVCs, secondary to land ownership and livelihood, are food insecurity and environmental degradation. HVC growing is promoted through the practice of contract growing in which farmers are contracted by transnational corporations (TNCs) to grow a specified crop at specified quality standards. HVCs intensify TNC control in agriculture. TNCs become involved from planting to trade without really owning the land. In the practice of contract growing HVCs, farmers are ordered to follow the recommended doses of fertilizers and pesticides in order to achieve the standard quantity and quality.

The use of chemical fertilizers and pesticides poses a threat to the environment as well as to the health of the workers. For example, in Mindanao ambulances are on standby whenever farm workers spray the deadly pesticide "Mocap" in banana growership farms in Davao del Norte. Soil erosion and desertification are already evident in some places in Mindanao where contract growing of HVCs is prevalent. In Cotabato, farmers complain of siltation in their irrigation system because of the pineapple plantations.

Hedging the call for globalization, the government permits the conversion of prime agricultural lands into industrial centers, export processing zones, and real estate. The irreversible conversion of farmland contributes to the growing loss of agricultural resources and the country's best soils. The loss of rich agricultural lands to settlements and industrial uses displaced peasants who then encroach upon marginally-productive hilly forest areas. This results in misappropriation of land resources whereby fertile lands are used by business while marginal lands are cultivated and further decrease forest areas.

The land allotted for rice and corn decreased from 5 million hectares to 1.9 million hectares, thereby decreasing the supply of these staple crops. The average daily rice requirement in the Philippines is 22,000 metric tons. The actual yield per hectare of rice land is only about 2.82 metric tons annually. Even if the yield is doubled in the-remaining hectares for rice (1.2 million), the production would still be short by 282,000 metric tons. This results to a lower supply of the dietary needs of the population.

The introduction of the high yielding varieties (HYVs) of rice supposedly to increase agricultural productivity actually promoted TNC agribusiness in the Philippines. The HYVs are more aptly called "high response varieties" because they can only increase yields with high fertilizer and chemical inputs. The farmers, under the World Bank-sponsored Green Revolution, were told to shift to rice and corn HYV hybrids.

Heavy reliance on farm chemicals has resulted in (1) increased soil acidity; (2) increased nutrient load of surrounding water bodies due to fertilizer runoff; (3) decreased pest resistance; and (4) genetic erosion accompanied by increased crop vulnerability to pests and diseases. Fertilizer use has spawned other problems, particularly water pollution. The growth of algae blooms in some waters has been attributed to inorganic fertilizers with nitrates. Increased pesticide use also increases pest resistance. Resistance was noted to be pronounced in fruit and vegetable insects. Pesticide use poses health risks to consumers as high accumulation of pesticide residues in food has been discovered. From 1980 to 1987, there were 4,031 cases of pesticide poisoning monitored by government hospitals, 15% of which were fatal.

The bulk of seed trading is given to private seed companies and traders which include foreign and foreign-affiliated seed companies such as East-West Seed Corporation (Dutch), Filipinas-Kaneko Seeds Corporation (Filipino-Japanese) and Pioneer Hi-Bred (American). Other than the seed trade, the supply of fertilizers, pesticides and herbicides is controlled by transnational companies (TNCs) such as Bayer, Rhone-Poulenc, Ciba Geigy, and Sandoz. It is estimated that 30% of the global seed market of $15 million to $17 million is controlled by 20 companies. TNCs, through the traders, dictate the prices of the seeds and other farm commodities as well as the prices at which the vegetables and other produce are bought, placing the farmers, who are the primary producers, at the losing end.

The shift from a "food first" to an "export first" policy is justified on the grounds of food security, because export earnings are supposed to pay for food imports. However, export-oriented agriculture has reduced food security by encouraging a shift from small-scale sustainable production to large-scale non-sustainable industrial production. It also brings changes in ownership of our natural resources and means of production from small autonomous producers/owners to large corporate and commercial interests. Peasants are displaced from farming while commercial interests take over land for industrial-scale production of export commodities such as shrimp, vegetables and meat.

While small-scale indigenous shrimp farming has been sustainable over the centuries, shrimp exports require the establishment of factory farms for shrimp production.

The introduction of the high yielding varieties (HYVs) of rice supposedly to increase agricultural productivity actually promoted TNC agribusiness in the Philippines. The HYVs are more aptly called "high response varieties" because they can only increase yields with high fertilizer and chemical inputs. The farmers, under the World Bank-sponsored Green Revolution, were told to shift to rice and corn HYV hybrids.

Heavy reliance on farm chemicals has resulted in (1) increased soil acidity; (2) increased nutrient load of surrounding water bodies due to fertilizer runoff; (3) decreased pest resistance; and (4) genetic erosion accompanied by increased crop vulnerability to pests and diseases. Fertilizer use has spawned other problems, particularly water pollution. The growth of algae blooms in some waters has been attributed to inorganic fertilizers with nitrates. Increased pesticide use also increases pest resistance. Resistance was noted to be pronounced in fruit and vegetable insects. Pesticide use poses health risks to consumers as high accumulation of pesticide residues in food has been discovered. From 1980 to 1987, there were 4,031 cases of pesticide poisoning monitored by government hospitals, 15% of which were fatal.

The bulk of seed trading is given to private seed companies and traders which include foreign and foreign-affiliated seed companies such as East-West Seed Corporation (Dutch), Filipinas-Kaneko Seeds Corporation (Filipino-Japanese) and Pioneer Hi-Bred (American). Other than the seed trade, the supply of fertilizers, pesticides and herbicides is controlled by transnational companies (TNCs) such as Bayer, Rhone-Poulenc, Ciba Geigy, and Sandoz. It is estimated that 30% of the global seed market of $15 million to $17 million is controlled by 20 companies. TNCs, through the traders, dictate the prices of the seeds and other farm commodities as well as the prices at which the vegetables and other produce are bought, placing the farmers, who are the primary producers, at the losing end.

The shift from a "food first" to an "export first" policy is justified on the grounds of food security, because export earnings are supposed to pay for food imports. However, export-oriented agriculture has reduced food security by encouraging a shift from small-scale sustainable production to large-scale non-sustainable industrial production. It also brings changes in ownership of our natural resources and means of production from small autonomous producers/owners to large corporate and commercial interests. Peasants are displaced from farming while commercial interests take over land for industrial-scale production of export commodities such as shrimp, vegetables and meat.

While small-scale indigenous shrimp farming has been sustainable over the centuries, shrimp exports require the establishment of factory farms for shrimp production.

Each acre of shrimp farm needs 200 "shadow acres" to supply resources and absorb the wastes. Large scale shrimp farming is so damaging because it requires enormous quantities of fish for shrimp feed, most of which is converted to waste that is poured into the sea, polluting the water and damaging mangroves. Shrimp farming also destroys the coastal agriculture because the factories require the pumping of seawater into the shrimp ponds. This causes salinization—reducing drinking water supply and destroying trees and crops near the shrimp factories.

The original purpose of Intellectual Property Rights (IPR) is rewarding innovation while ensuring disclosure and sharing of knowledge for enabling further innovation. The Trade Related Intellectual Property Rights (TRIP) agreement, however, opens the door to the patenting of life forms such
as microorganisms and modified genetic materials, thus providing the boost in incentives desired by the biotechnology industry. This will be detrimental to the global environment because of the present lack of controls and accountability in biotechnology research, and application will likely accelerate biodiversity loss and could threaten the natural ecosystems.

Some 11 patents have already been filed in the US and Japan covering the extraction and use of nata de coco from coconut, a major cottage industry in the Philippines, and patents by foreign entities and individuals were filed on lagundi and banaba, two Philippine plants with medicinal qualities. The French fashion house, Yves St. Laburant, has already secured a patent for its perfume formula which is based on the Philippines' native "Ilang-Ilang" flower.

TRIP is a concern because of the threat it poses to the very existence of agrarian communities. As it stands now, an individual or company can collect a plant from a developing country, modify it or isolate a useful gene, patent a new plant variety or product that contains it, and appropriate all financial benefits without having to make any payment to the communities whose traditional knowledge enabled the plant to be identified in the first place.

B. The Effects on Philippine Industries

The Philippines has long committed itself to the structural adjustment programs (SAPs) of the IMF and the WB. Under the country's SAP in 1980, it devised the first trade liberalization program that included import liberalization and tariff reforms. There was no need to import chicken meat since the domestic chicken production was adequate to meet local requirements. However, the country's adherence to the IMF-WB SAPs and the GATT paved the way for the sudden influx of imported chicken from developed countries, threatening the local poultry industry. Under the new IMF program, it was made clear that the government's recovery hinges on its adherence to further liberalization, deregulation, and privatization.

The liberalization of the telecommunications industry actually opened up the sector to foreign domination. A number of foreign investors took advantage of the "free" atmosphere by forging partnerships with local companies. British, Swedish, Canadian, and Singaporean firms are among the owners of the top telecommunications companies in the country today. Two new modes of communication are the Internet and mobile cellular phones. However, private ownership means putting profit ahead of service, thus only the rich and the middle class, comprising only 20% of the population, can avail themselves of these.

Beverages are a perfect example of an industry turned global. It is also a perfect example of an insignificant product turned into a virtual need through relentless marketing and advertising. The top beverage transnational companies, Coca Cola and Pepsi Cola, have taken over the drink preference of Filipinos as well as the business of local beverage manufacturers. Local liquors and spirits, such as tuba, fermented drink from the sap of coconut trees, basi from fermented sugar cane, tapuy brewed from rice, as well as local fruit wines are no match to the TNC foreign wines whether imported or manufactured locally.

The Philippine sugar industry was also caught in GATT. In order to fulfill the government's commitment to GATT as well as to correct the sugar shortage in the country, sugar is imported through the private sector. The El Niño phenomenon and land use conversions have resulted not only in smaller cultivated areas but also delayed harvests and low sugar yield. Beyond the issue of speculative price surges and government intervention, the Philippine sugar industry is threatened by the entry of cheaper imported sugar and the eventual removal of US quotas.

The mining industry, instead of being treated as a basic resource industry, is being counted as a dollar-earner. Its contribution to the economy has always been measured in terms of its ability to generate export earnings, taxes, and employment. The Philippines has earned a slot in the world's major producers of gold, copper, silver, chromium, and nickel. The mining process has always been equated with environmental destruction such as deforestation, slope destabilization, soil erosion, desertification, water resource degradation, defertilization, crop damage, silatation, alteration of terrain and sea bottom topography, increased water turbidity, and air pollution.

The mining industry is not only pollutive but extractive as well. The mining process in the Philippines entails bulldozing large quantities of rock and land underground or flattening mountains to extract minerals from chunks of ore. For example, one ton of gold ore produces a minuscule 2 grams of gold, about the size of a headache tablet. To extract a metric ton of copper, 2.2 metric tons of earth and rocks must be removed in the process. Aside from mine wastes and tailings which affect the physical environment, the major issue is the socioeconomic dislocation and displacement of both upland and lowland peasant families in the mining area, the subsistence miners, indigenous peoples in ancestral domains and the people's rightful claim over the country's mineral and other natural resources.

Energy development is one of the sectors opened up to foreign investors who bring in huge capital through various arrangements with the government's privatization program. More energy is needed to meet the needs of the industries. Geothermal energy development occurs in mountainous areas with secondary forest growth and river systems. Its environmental impacts include de-vegetation, soil erosion, land alteration (especially during construction, exploration and drilling), destruction of the natural habitat and water pollution. Water pollution during well testing and power generation and toxic components of geothermal effluents and drilling fluids could contaminate surface and groundwater in the area. For example, the Visitsay Naga River near the Tiwi Geothermal Plant had concentrations of heavy metals. Sulfur oxide emissions adversely affected the trees in the Southern Negros geothermal area. Coal-fired power plants have a major impact on air quality. SO2, NO, CO, C02, particulate matter, fly ash, and dust emissions cause respiratory tract infec-
tions in surrounding communities. Oil exploration also cause
the destruction of coral reefs. Hydroelectric plants use large
impounding areas displacing the inhabitants in inundated
places. Changes in the hydraulic regime of the rivers also
affect the local aquatic environment.

As an offshoot of globalization, the transportation
industry has expanded. However, the increase in the number
of vehicles, especially in urban areas, has given rise to traffic
problems and worse, a higher incidence of respiratory dis-

cases.

C. Globalization and the Philippine Forests and Coral Reefs

The irresistible forces of population growth and rural
poverty are consuming the luscious tropics. The loss of for-
estates has major worldwide consequences, including global
climate change and the massive extinction of plant and ani-
mal species. In tropical areas, flooding and droughts have cata-

drophic effects when trees no longer protect the soil.

The Philippines forests are among the most diverse
in the world and are also the most endangered. Latest esti-
mates place the country’s remaining forest areas at 5.6M hectares
from 20M hectares a century ago. This forest cover is
roughly 18.6% of the country’s total land area. For the Philip-
ines to be ecologically sound and able to sustain its ecosys-

tems, its ideal forest cover, or what is fit for its narrow,
mountainous terrain, should be 54% of its land area. Forests
are lost due to the insatiable demand for land, timber, cash
crops, and valuable commodities such as gold and oil.

As a consequence of industrialization, coral reefs
are also destroyed. Rampant coral reef destruction is attrib-
uted primarily to sitiation due to logging-induced erosion
and mining wastes. Destructive fishing practices like dynamite
fishing and muro-ami fishing to provide “instant catch”
for fishermen have also been responsible for the current state
of our coral. Cyanide is usually used by tropical fish collec-
tors to meet the demands of the world market. Hard and soft
coral die within three months after the application of sodium
cyanide.

III. CONCLUSIONS AND RECOMMENDATIONS

The Philippines, in its desire for development, em-
braced the World Trade Organization and its magic call for
open markets and trade liberalization. However, we have fallen
prey to the system’s more “detrimental effects” the widening
of income gaps among countries and the displacement of
developing countries in the global market.

Globalization has created winners and losers/losers
mostly in the developing countries, like the Philippines. The
importation of foreign goods has changed the consumption
pattern of the Filipinos creating the massive problem of solid
wastes. The shift from traditional agriculture to export prod-
ucts and the fast-tracking of industrial and energy develop-
ment have affected our social, economic, and physical envi-
ronments. From a food sufficient country in the early sixties,
the Philippines has been transformed into a grains-deficit
country, particularly in the last two decades as transnational
corporations and big agribusinesses for export products have
taken over the agricultural sector. Lack of employment in the
country has also forced quite a number of our people, both
men and women, to leave their families and work abroad.

Our new president, Gloria Macapagal Arroyo, warns
against indiscriminate globalization. She says that “... glo-
balization is dangerous if it is not accompanied by appropriate
reforms and strengthening of institutions.” May I, there-
fore, conclude that what the world needs is fair trade not free
trade. If there must be globalization, it should be humanized
in order to create a healthy and sustainable life for all.

REFERENCES

Anderson, Sarah, ed. Views from the South: The
Effects of Globalization and the WTO on Third World Cou-

Walden Bello, “Building an Iron Cage: The Breton
Woods Institution, WTO and the South,” in Anderson, Sa-
rah, ed., Views from the South: The Effects of Globalization
and the WTO on Third World Countries, Chicago: Interna-

Martin Khor, “How the South is Getting a Raw deal
at the WTO,” in Anderson, Sarah, ed., Views from the South:
The Effects of Globalization and the WTO on Third World Cou-

Vandana Shiva, “War Against Nature and the People
of the South,” in Anderson, Sarah, ed., Views from the South:
The Effects of Globalization and the WTO on Third World Cou-

Cooper, Mary, “World Trade, “June 9, 2000, in Glo-
bal Issues; Selections from the CO Researcher, Washington

David Hosansky, “Saving the Rain Forests,” June
11, 1999, in Global Issues; Selections from the CO Researcher,

Manila: IBON Foundation, Inc. IBON Features and
The Philippine Star. Manila, June 11, 2000 and January

The State of the Philippine Environment. 1997 and
The ASIANetwork Conference 2002 is April 19-21
Registration and program details begin on page 4