



Asian Studies Development Program Alumni Newsletter

Editors' Greeting

It was a pleasure to see those of you who made it to Phoenix for the National Conference. Thanks to the careful planning by Michele Marion, Paradise Valley Community College, the conference was a big success and the hospitality memorable. We hope that a large number of you will be able to make it to the twentieth ASDP conference in Houston next year. Plans are afoot to include several roundtables, a scholarly celebration of member publications, and a wider range of activities and panels. We extend a special invitation to those of you who have never attended an ASDP conference and those who have missed a few or more years in between. You will be delighted to rediscover the warmth that characterizes this community.

A special feature of this issue is the article on teaching Ai Weiwei written by Dr. Shana Brown, University of Hawaii at Manoa. We are grateful for this timely piece which allows our readers to introduce their students to the exhibit on Ai that is now traveling across the country. Another pedagogical piece focuses on the use of images in the classroom. There are also two book reviews and a review that introduces various accessible and classroom-friendly films representing Buddhism. Many thanks to Dona Cady for her piece on the NEH Bridging Cultures project, to Michael Rodman for some of the photographs, and to all who have submitted articles for this issue.

Rachana Sachdev and Pete Giordano

Calling all ASDP Alumni: Come to Houston for our 20th Conference! ~ Roberta Adams

In 2014, ASDP will celebrate the 20th year of its annual conferences, meeting in Houston, Texas, March 13-15. In this anniversary year, we would like to celebrate the past, present, and future of our organization—the lives and the legacies of the Asian Studies Development Program. Program co-chairs Rachana Sachdev (Susquehanna University) and Sylvia Gray (Portland Community College) are hard at work, along with conference organizer, ASDP Alumni Chapter President Jessica Sheetz-Nguyen (University of Central Oklahoma), to make this a memorable event. In addition to those who have been active at the conferences the last few years, we are hoping that many of our ASDP alumni will consider this a “homecoming” event and return to share some good times, greet old friends and new, and toast the success of our enterprise. We love the new faces, and expect our recent Infusing Institute and “Bridging Cultures” participants

Inside this issue:

20th ANNUAL CONFERENCE	1, 3
ALUMNI CHAPTER OF ASDP	2
NEH BRIDGING CULTURES PROJECT	3-4
TEACHING AI WEIWEI IN CONTEXT	5-6
USING IMAGES IN THE CLASSROOM	6-7
FILM REVIEW	8-9
NC 2013 PHOTOS	10
BOOK REVIEW 1	11-12
CONFERENCE LISTINGS	12
BOOK REVIEW 2	13-14
ALUMNI NEWS	14
INSTITUTION SPOTLIGHT	15-16
20TH CONFERENCE CALL FOR PAPERS	16
ASDP CALENDAR	17
1998 INFUSING INSTITUTE PHOTO	18
MEMORY LANE	19
NEXT NEWSLETTER INFORMATION	20

Alumni Chapter of Asian Studies Development Program

Chapter Leader

Jessica A. Sheetz-Nguyen, Ph.D.
Associate Professor of History
University of Central Oklahoma
LAR 202D, Box 182
100 N. University Drive
Edmond, OK 73034
Phone: (405) 974-5451
Email: jsheetznguyen@uco.edu

Chapter Officers

Dona Cady, Middlesex Community College, Vice President
Roberta Adams, Roger Williams University, Secretary
Joanna DelMonaco, Middlesex Community College, Treasurer
Sylvia Gray, Portland Community College, Member-at-Large
Dennis Arjo, Johnson County Community College, Member-at-Large
Jeffrey Dippmann, Central Washington University, ARCAS Representative

Recipient of the Best Alumni Chapter at the EWC/EWCA 2010 International Conference, the ASDP chapter maintains an active presence in the lives of the alumni through its following activities:

1. A peer reviewed Journal, *East West Connections: Review of Asian Studies*.
2. Regular postings on its listserv, ASDP-L .
3. With ARCAS, development and coordination of the annual ASDP National Conference.
4. The Alumni Newsletter, published twice a year.
5. Asia-related news from the New York Times, provided daily by **Kenneth Harris**, Slippery Rock University

The ASDP Alumni Association would like to extend best wishes to the officers serving on the executive board of the Association of Regional Centers for Asian Studies (ARCAS). Their willingness to take up leadership responsibilities to further the cause of Asian Studies is much appreciated by the ASDP Alumni Association. The officers are:

Jeffrey Dippmann, Central Washington University, President
Joanna Crosby, Morgan State University, Vice-President
Katherine Purcell, Secretary, Trident Technical College
George Brown, Treasurer, Slippery Rock University
Robert Eng, Member at Large, University of Redlands
Keith Kraseman, Member at Large, College of DuPage

Please take a closer look at the official website for the ASDP Alumni Chapter. This site includes updates on the ASDP National Conference, newly elected Chapter officers, Chapter By-Laws and Minutes of meetings: <http://www.eastwestcenter.org/alumni/ewca-alumni-chapters/constituentspecial-interest/ewca-asian-studies-development-program-asdp/>

CONTINUED FROM PAGE 1

to join in, but we also miss old friends, and hope we can coax many of you to come schmooze and “infuse” us with tales of your work, your travels, and your life since we saw you last!

We have already lined up as Keynote Speaker Dr. Yasmin Saikia, the Hardt-Nickachos Chair in Peace Studies and Professor of History at Arizona State University. Dr. Saikia’s research and teaching have centered on local, national and religious identities in South Asia, examining the Muslim experience in India, Pakistan, and Bangladesh; her teaching aims to help students understand peace as a dynamic process. One of our roundtable events will be headed by Dr. Richard Smith of Rice University. Dr. Smith studies, writes about, and teaches Chinese history and culture, with publications on the *Yijing* and on Qing, Late Imperial, and Early Republican China. We would also like to feature two roundtables on pedagogy that include one member from each of the twenty two Infusing Institutes, giving everyone a chance for new collaborative dialogues spanning the changes over the years. While we expect the usual panels -- pedagogical, theoretical, and informative – disciplinary and interdisciplinary, media illuminated or not – we are also planning a poster session, and a celebration of our members’ publications that includes a scholarly introduction to the works. If you have published a book recently or have one in the works, please send us a note so we can be sure to include you in the book panel sessions. Each book will be discussed by a respondent and there will be a display table for recent publications.

Houston is a welcoming venue for this event, with a large Asian population and some terrific attractions. We will include a tour of the Arts of Asia at the Museum of Fine Arts, led by Dr. Stanley Murashige of the School of the Art Institute of Chicago. Rachana is investigating local Asian dance groups to engage a performance for our Friday evening program. Plan a little time on your own to visit the Asia Society Texas Center designed by renowned Japanese architect Yoshio Taniguchi, Jade Buddha Temple, Forbidden Gardens, the Japanese Gardens in Herman Park, and the Hong Kong City Mall. Chopin’s Corner Library features a Chinese fine arts and literature library. Performing arts lovers may want to investigate the Houston Symphony Orchestra, Grand Opera, or Dance Center—or check out the lively theatre district, home to Houston’s 60-year old theatre company, The Alley. If the dates coincide with your spring break and you can stay an extra day or two, or if you have only a few extra hours, go to www.visithoustontexas.com to plan your trip.

It’s early days, so please feel free to send your suggestions, questions, and comments about our 20th anniversary conference to Rachana (rsachdev@susqu.edu), Sylvia (sgray@pcc.edu), or Jessica (JSheetzNguyen@uco.edu). Mark the dates on your calendar now! See You in Houston!

Roberta Adams is Assistant Dean of Humanities and Performing Arts and Professor of English at Roger Williams University.

Conversations on the Bridge: NEH Bridging Cultures Project

~Dona Cady

Brightly colored wood and papier-mâché puppets dressed in silks and crowns. Demon, animal, and clown masks -- all ready to scare and delight audiences. A children’s theater performance? Not quite. These props set the stage for a simulcast performance and presentation to three campuses by UC Santa Cruz South East Asian Theatre Arts Professor Kathy Foley for an Distinguished Lecture workshop titled *Puppets, Politics, and Culture Wars* at Middlesex Community College (MCC) in Lowell, MA, part of the ASDP multi-year NEH grant *Thinking Through Cultural Diversity: Bridging Cultural Differences in Asian Traditions*.

This workshop in combination with Hawaii’s Hourglass Theatre’s puppet performance on Marco Polo’s *Journey to the East* are just a few of the interrelated initiatives this year that Middlesex, Quinsigamond and Bristol Community Colleges are collaborating on to empower students, faculty, and communities to explore cultural bridges and unify efforts to develop cross-disciplinary knowledge, cultural literacy, and active awareness of individual and collective responsibility.

Cross-institutional collaboration has seen the development of East Asia and South East Asia minors and certificates, new courses and modules, a One Film and International Film Series – complete with curriculum activities, common book forums, a proposed Zen Garden at QCC, RLO web resources (<https://www.middlesex.mass.edu/globaleducation/>), cohort presentations at the Massachusetts state-wide the Teaching-Learning Student Development conference, and Faculty/Student/Community Outreach.

Two NEH projects in particular at Middlesex focus on the local community and cultural interaction and diversity, drawing on the college's close connection with the Cambodia community and furthering work begun through a previous Fulbright-Hays grant.

In the summer of 2012 with support from Middlesex Community College, a local Foundation and the Lowell National Historical Park, Marge Rack, professor of Art, led the building of a traditional smokeless Cambodian wood burning ceramics kiln on LNHP land in Lowell, a city of over 33,000 Cambodian American. This community kiln is keeping vibrant and continuing the art of Khmer ceramics, a centuries old tradition. Cambodian elders and youth, students from kindergarten through college, as well as area potters – some even as far away as Canada – are able to participate in this working exhibit that helps address families' needs and generational tensions, a legacy of the Cambodian genocide. Yary Livan, one of the few master ceramists to survive the Pol Pot Genocide, passes on his skills to a younger generation through a new ceramics program at MCC and in partnership with the Lowell public schools, fostering intergenerational and cross cultural interaction as well as addressing heritage based themes through art.

The Bridging Cultures grant furthers this work, for the kiln is a lab for meaningful exploration of culture and civic engagement, allowing the navigation of that often uncomfortable cultural space. Whether it's through the community kiln firings complete with pizzas baked in the kiln or a hand-on session at this year's IDS Bridging Cultures Weekend or even the upcoming work with mentors experienced in culturally responsive instruction that addresses the educational needs for both students the local communities, the goal is educational innovation that empowers us all to be effective participants in a diverse, globally-interconnected world.

Building on the same Fulbright Grant to Cambodia, Johannah Segarich, Professor of Music, started Strings for Cambodia to support Cambodia's Royal University of Fine Arts' dream to launch a National Symphony Orchestra. Through A World of Music concert series as well as a variety of community –based events, funds are being raised to cover the cost of high quality, carbon-fiber classical string instruments – violins, violas and cellos – that will form the core of the symphony's string section and to be used for teaching at the university.

As part of the NEH Bridging Cultures grant Johannah has redesigned her Music Appreciation course, aligning it with student strategies for success and making it available online with plans to offer the online version to RUFA students this summer. Additionally, the hope is this January that a music faculty member will travel to Cambodia with a carbon fiber violin, performing and teaching students, helping preserve the ancient traditions of oral-based Khmer music, then gifting the instrument to RUFA upon return to the US.

In addition, Johannah continues her research and collaboration with colleagues at the Documentation Center of Cambodia, fostering education and leadership skills among the Muslim youth from three villages, particularly on the emerging role of young women.

Through these and other initiatives, we at Middlesex, Quinsigamond, and Bristol Community Colleges are strongly committed to the goal of the Bridging Cultures grant -- that sharing languages, philosophies, histories, literatures and arts of different peoples is the most profound basis for building bridges and creating respect and civility among cultures.

Dona Cady is Dean of Global Education, Middlesex Community College.

Teaching Ai Weiwei in Context ~ Shana Brown

The Chinese artist Ai Weiwei (1957-) is admired as a dissident as well as for his photography, installations, sculpture, and architecture. His fame in this country has been whetted by the documentary *Ai Weiwei, Never Sorry* (dir. Alison Klayson, 2012), and his work is currently featured in a Hirshhorn Museum exhibit, *Ai Weiwei: According to What?* Ai's prominence is attributable to the passion, humor, and sense of history pervading his artworks, qualities which make his work highly engaging in the classroom.

Ai Weiwei's biography illustrates key moments of political and social change in the People's Republic. Contemporary with the composer Tan Dun (1957-) and the novelists Mo Yan (1955-) and Yu Hua (1960-), he was born into the Maoist system and credits his upbringing for nuanced political sensitivities. He grew up in Xinjiang Province, after his poet father was labeled a rightist and exiled from Beijing. The family returned after the Cultural Revolution, and Ai enrolled in the Beijing Film Academy, where classmates included future Fifth Generation directors Zhang Yimou and Chen Kaige. Ai Weiwei did not become a filmmaker, but while living in New York from 1981-1993 (courtesy of the freedoms made possible by the Deng Xiaoping reforms) he produced an impressive body of photographic work.

Ai Weiwei returned to China four years after the 1989 Tiananmen Square demonstrations. In the 1990's and early 2000's his art grappled with legacies of Maoist iconoclasm as well as supersonic economic growth. He smashed ancient vases or painted them with Coca Cola logos—dramatic meditations on the fragility of traditional culture, as well as a critique of globalization and consumerism. Other works use architectural remnants, salvaged as ancient houses were demolished in Beijing to make way for the 2008 Olympics.

In the lead-up to the Olympics Ai Weiwei gained stature. In 1998 he built himself a widely-praised house and studio in Beijing, and was hired by the government to help a Swiss firm design the Bird's Nest Stadium. (This cooperation was not unusual; Chinese contemporary art has been significantly promoted by the state.) But this relationship shifted after the May 2008 Sichuan Earthquake, which left thousands dead. A disproportionate number of the victims were children, trapped in collapsed schools. For *Sunflower Seeds* (2010), Ai commissioned thousands of hand-painted porcelain seeds, and had them strewn over the floor of the Tate Gallery. They symbolize the lost potential of the schoolchildren while referencing Mao, the sun to which all flowers were meant to turn.

The earthquake victims' families have pressured the government to hold local leaders and builders accountable for substandard school construction. Ai Weiwei joined their cause, and in so doing, made himself a political target, enduring beatings, detention, and police monitoring. But he maintains his joyful irreverence. A photographic self-portrait, nude but for a strategically-placed papier-mâché horse, is an example—the "grass mud horse" meme represents a lewd phrase directed at the Communist Party. Extremely net-savvy, he installed a domestic webcam feed, confounding surveillance by voluntarily streaming images of his daily life. This project was quickly shut down. Ai has a sense of humor, but the watchers of the "great firewall" evidently do not.

Notwithstanding his activism, Ai Weiwei references not only traditional culture but also Maoist themes. *Forever* (2003) is a room-sized sculpture using dozens of linked Forever bicycles, icons of socialist life that are now rare in car-filled cities. Ai's political artwork is not universally popular. The *New Republic* branded him a "wonderful dissident, [but a] terrible artist" for his "blunt and programmatic ideas about the relationship between art and social action." But in this regard Ai is also representative; Mao himself emphasized the political role of art. Critics like Ai deliberately invoke the Party's historical discourse of social responsibility, badgering the government for more egalitarian and democratic policies.

A frequent question in discussing contemporary Chinese artists (including Fifth Generation filmmakers) is whether international success reflects domestic acclaim. Ai might not be as well-

known domestically as the latest Korean pop star, but he is viewed with respect and admiration. And as his current interests suggest, an artist who spent much of his life in internal and external exile is now very much at home. Discussing his political and artistic activities in the classroom is thus an extremely useful way to highlight ongoing themes of Chinese cultural, political, and social transition.

Resources:

Ai Weiwei: According to What?, exhibition catalog (DelMonico Books, 2012)

Ai Weiwei, *Ai Weiwei's Blog: Writings, Interviews, and Digital Rants, 2006-2009*, trans. Lee Ambrozy (MIT, 2011)

Julia F. Andrews and Kuiyi Shen, *The Art of Modern China* (University of California, 2012)

Maria Galikowski, *Art and Politics in China, 1949-1984* (The Chinese University, 1998)

Richard Curt Kraus, *The Party and the Art in China: The New Politics of Culture* (Rowman & Littlefield, 2004)

Jed Perl, "Ai Weiwei: Wonderful Dissident, Terrible Artist," *New Republic*, Feb. 1, 2013 (<http://www.newrepublic.com/article/112218/ai-wei-wei-wonderful-dissident-terrible-artist>)

Karen Smith, *Nine Lives: The Birth of Avant-Garde Art in New China* (Timezone8, 2008)

Shana J. Brown is Associate Professor of Modern Chinese History at the University of Hawaii, Manoa.

Using Images in the Asian Studies Classroom~ Lisa D. Schrenk

A picture is worth a 1000 words. As an architectural and art historian, this adage definitely rings true in my classroom teaching. What I would like to share with you in this brief article is some helpful advice on where to find ideal visuals for courses on Asian culture and then share a few pointers for using images in the classroom.

First how to find great images. One of the easiest, most direct ways to locate images is to use Google. On the site's home page, click on *images* and then place key terms, such as the name of a person, event, location, building, or work of art in the box. Click the search button and *voilà!* In many cases, pages of different images of what you are looking for will appear. If so, the next challenge is selecting the most appropriate image for the precise point you are trying to make. For example, if what you are looking for is a photograph of a Buddhist temple, do you want to show the exterior or interior? Do you want people in the shot to show scale or how the spaces are used or will people be a distraction to the point that you are trying

to make? Also, make sure that the resolution of each image is high enough so that when you place it in a presentation it is crisp and easy to read. Nothing is more distracting than a pixelated image! Also, do not be afraid to crop images so that the focus is on the elements that are most important to you.

If what you are looking for does not appear in a Google image search, then it is time to do some creative sleuthing. Try different search terms. Using broader terms or alternative spellings often works. Another strategy is to do a Google web search of the terms and then peruse the pages that come up for appropriate images.

There are many good image websites on the Internet, although in some cases access is restricted. For example, as a member of the Society of Architectural Historians, I can use SAHARA, the organization's digital image database. Members of the organization are encouraged to upload images from their own travels to the website, which currently includes approximately 50,000 images of architectural sites from around the world. An editorial board

then selects the best images from the collection to be submitted to ARTStor. While SAHARA may not be available to you, many colleges and universities do subscribe to ARTStor or similar image databases. Large collection databases available to all, such as www.ibiblio.org <http://www.ibiblio.org/>, can be helpful in locating images from a variety of resources. There are also many specific collections of Asian-related photographs on the Internet. For example, OMuRAA, a list of 22 online resources for images of Asian art housed in museums, can be found at: http://afemuseums.easia.columbia.edu/cgi-bin/museums/search.cgi/museums_comprehensive. Another wonderful Internet resource is the John C. and Susan L. Huntington Photographic Archive of Buddhist and Asian Art at Ohio State at <http://www.huntingtonarchive.osu.edu/>. You can also find many site-specific websites with images, such as the detailed photographs of the caves at Ellora, India at <http://www.elloracaves.org/>.

Non-academic sites can also reveal good images. Shunya.net at <http://www.shunya.net/>, for example, has amazing photographs of sites around the world. For religious sites, Sacred Destinations at <http://www.sacred-destinations.com/> is often a good place to start. Travel sites, such as <http://www.travelchinaguide.com> can also be a valuable source of images. SkyscraperCity, a bulletin board on architecture at <http://www.skyscrapercity.com/> is one of the best places to find hard-to-find images of buildings around the world, as well as related commentary. While Wikipedia may not be an acceptable source for university students to cite in academic papers, the resources listed at the end of entries are often good places to look to for more reliable information, including images. Do keep in mind that when using images from these or any other Internet source, it is critical to abide by any restrictions placed on the material by the image's author or the person or organization posting the visuals.

How to use visuals effectively. When including images in classroom presentations, it is important that you ask yourself why you are using the images. Are they there just to help keep the students engaged?, are they there to illustrate a specific point?, or are they central to the discussion? The timing of their appearance and how they look in your presentation are

critical to their effectiveness. Between sitting in on colleagues' classes, conference presentations, and having students give talks in my seminars, I have seen a wide range of presentations that have used images in both beneficial and not so beneficial ways. Rule number one, just because you can do something, does not mean you should. People new to programs like PowerPoint often like to try out all of the bells and whistles the software offers. Most of these effects, however, should be left to Ken Burns and other professionals. Nothing is more distracting than watching spinning text or images flying into a presentation with a whistling sound! The goal to strive for is clarity and usually simplicity is best. I personally find a lot of text in a presentation distracting. Simple bullet points that highlight main ideas work best. Including a lot of text leads audience members to focus primarily on the written words (with many people trying frantically to copy every word in their notes), leaving little attention for listening to what you are actually saying. I usually give my students handouts ahead of time that contain most of the information that I might have otherwise included in the presentation, so that they come to the lecture with some familiarity with the material to be covered. I then include just the name of the site, person, building, or work of art in the presentation, leaving most of the space free for images. This I find helps students maintain a stronger engagement with the lecture. A black or dark grey slide background works best to provide focus on images. Thin dark red edging can help to visually pop black and white photographs or drawings from the background. Dark red is also a good color for text. Whatever colors you select for you background and font, make sure that they make the text easy to read. Also make sure that your images are large enough for the venue in which you are presenting.

By following the advice above, you too should be able to create visually seductive presentations that will significantly enrich your own lectures on Asian culture for both students in your courses and colleagues at conferences, including at the next ASDP meeting. See you there!

Lisa Schrenk is Associate Professor of Architecture at University of Arizona.

Buddhism in Film: A Personal Miscellanea

~ Terry Mazurak

This is a scattershot selection of films that have made some sort of impression on me, are available from Amazon, and may be useful in the classroom or entertaining at home. I have included two Western films and three Asian ones, as the comparison and contrast of depictions of Buddhism across and within cultures may be illuminating.

The Little Buddha. Director Bernardo Bertolucci's lavish introduction to Buddhism for Westerners is not a particularly good film, but I have found it to be a quite useful teaching tool. Its wide-eyed story of a Tibetan monk's search for the reincarnation of his teacher centering on not one, not two, but three really cute kids may be too saccharine for some students. However, that story provides a frame for gently introducing some of more alien doctrines of Buddhism (doing an especially good job with karma-samsara) and a charming and very digestible telling of the story (in the standard Western redaction) of Gautama Siddharta's birth, youth, home-leaving, quest and awakening. The casting of Keanu Reeves as Siddharta is not as bad as it sounds. His typically limited range of expression contextualizes nicely as, by turn, puzzlement, deep thought, meditation and final serenity; and, after all, Buddhist tradition holds Siddharta was strikingly attractive, though a manly man, of course.

Enlightenment Guaranteed. Written and directed by Doris Dorrie. (In German with English subtitles.) Two forty something brothers travel to Japan, one to stay at a Zen monastery, the other tagging along because his wife has suddenly left him. They promptly get lost in downtown Tokyo, but after a string of misadventures finally make their way to the monastery where each achieves a measure of advancement on the path. This film probably has more appeal for non-traditional students than traditional ones and the low production values suggest it was made for German TV. However, at least two aspects of it recommend it for most audiences. First, it generates a surprisingly accurate feel for what it is like to be a Westerner in a large Asian city for the first time. Second, it subtly but vividly contrasts the image of Zen held by most beginning and not a few experienced Western enthusiasts (where solitary meditation and the contemplation of the deep utterances found in popular paperbacks is believed to be leading to some great "aha!") with the reality of life in a major Japanese monastery (where meditation and contemplation are only moments in a communal cycle of elaborate, rigorous, and minutely prescribed ritual). In the end, it is just that contrast that provides the measure of the brothers' advancement.

Spring, Summer, Fall, Winter and Spring. Written and directed by Kim Ki-Duk. Cinematography by Baek Dong-Hyun. (In Korean with English subtitles.) Aesthetically, a very fine film, but it may be difficult for students to grasp intellectually and will require interpretation (as great art always does). An insensitive and unthinking boy grows to adolescence under the tutelage of a Zen monk in a small, remote monastery. Succumbing to sensual desire, he leaves the monastery for "the world of men", but returns years later after committing murder. He is captured and sent to prison, but, at least in my reading, the old monk takes steps to ensure his student may return, repent and take a student of his own. This movie is so beautiful in locale as to be other-worldly, and dense with breathtaking images. Yet, its story is so simple and its characters so well realized as to be painfully familiar. In sum, it is a myth; or to repeat, great art. The first half

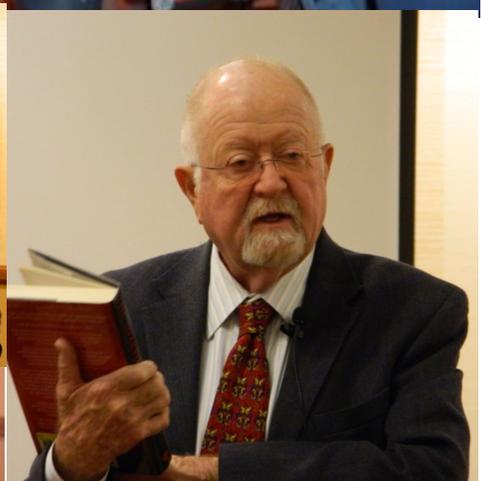
has many Buddhist elements but they often seem to be functioning simply as decor for what is basically a coming of age story so universal students completely unfamiliar with Buddhism should have little trouble appreciating it. The second half (from roughly the middle of “Fall”), will be more challenging. Again in my reading, the “décor” is cashed out as a set of indicators of a deeper layer to the story that involve some of the most important notions of East Asian Buddhism, ideas unfamiliar to most Westerners. These include the efficacy of the recitation and copying of scriptures, the “magical” potency of the truly awakened, the possibility of transfer of merit through bodily sacrifice, the importance of relics and the repetitious workings of karma. It culminates with an astonishing vision of the ways things really are: ours is the floating world of samsara overseen by Maitreya, the Buddha of the future.

Why Has Bodhi-Dharma Left For the East? Produced, written and directed by Bae Yong-Kyun. (In Korean with English subtitles.) Similar to *Spring, Summer, Fall, Winter and Spring* in characters and basic plot, but with some exceptions (including the conclusion), much more direct and clear in its use of Mahayana notions. In a remote mountain hermitage, a young boy and a middle aged monk serve an elderly Zen master who is close to the end of his rigorously ascetic life. The older disciple is struggling with his decision to leave the world of men and is frustrated by his progress in meditation and grasping the koan his master has assigned him. The young boy is forced to work through the consequences of his deliberate, if impulsive, killing of a bird. Both must rise to the challenge of the death of their master. The film drags more than a bit in places, the multiple story lines are confusing at times and the subtitles are sometimes awkwardly rendered. The story of the unwinding of the young boy’s karma may be too much of a Zen fairy tale (complete with a helpful ox) for many students. However, the middle age monk’s spiritual struggles should be quite believable. The old master’s teachings nicely introduce many important Zen ideas and rhetorical tropes. Numerous Zen practices are well presented. Even the film’s often rather ham-handed symbolism and attempts to depict deep spirituality help to make it very accessible.

The 36th Chamber of Shaolin. Directed by Liu Chia-liang. (In Mandarin, Cantonese or English) Anybody who teaches anything about Buddhism, especially Zen, will inevitably be asked about the relation between it and the martial arts. I can think of no better way to acquaint oneself with the images and icons (both Asian and Western) that create the intersection of the two than by at least dipping into this film, a film which Dave Kehr of *The New York Times* called “a frequent candidate for the finest martial arts movie ever made.” If you have seen *The Karate Kid*, any of the other myriad martial arts films which this film is patriarch to, or even *Star Wars*, you are already familiar with the basic plot and most of the characters. However, you have never seen more astounding action sequences or any cooler Buddhist monks. It may not provide the most historically accurate answer to the original question, but it energetically outlines the most popular one. At the very worst, you will be better prepared for the inevitable; at the best, you will acquire a new guilty pleasure.

Terry Logan Mazurak is Bernie McCain Professor of Philosophy and Religion, Emeritus at The College of Idaho.

ASDP National Conference 2013—Phoenix



Civil Liberties in China: Book Review ~ Steve Jackson

Xiaobing Li, *Civil Liberties in China*. Santa Barbara: ABC-Clio, 2010. xlvii, 165pp, index, bibliography, photos, map. ISBN: 978-0-313-35895-1, \$35 (hard cover).

Human rights in China is a topic on which Americans have strong feelings and searing memories of the Tiananmen Square Massacre on June 4, 1989. Our more recent knowledge of human rights in China, however, needs greater breadth and an understanding of newer issues, such as Internet freedom and religious freedom which have arisen and changed significantly since the democracy movement of the late 1980s. The volume by Xiaobing Li attempts to fill that gap in a monograph that is part of the ABC-Clio Understanding China Today series, which "...offers students and general readers the opportunity to thoroughly examine and better understand the key contemporary issues that continue to keep China in the news..." (other titles in the series include *Business and Technology in China* by Jing Luo and *Politics and Government in China* by Guoli Liu). Li, a professor in the History and Geography Department at the University of Central Oklahoma, has previously published on military affairs in China.

With this general and undergraduate audience in mind, *Civil Liberties in China* aims at breadth of coverage and currency rather than scholarly depth and analysis: "This book examines the current condition of civil liberties in China by explaining the country's legal system and major judicial problems...exploring the theory and practice of constitutional rights..." (p. xiv). The book is divided into six chapters after a lengthy introduction and chronology. The first chapter is a constitutional history of China, though it functions much more as a history of the People's Republic of China, since the constitutions of China during that period (1954, 1975, 1978) offered few protections for Chinese citizens from the chaotic campaigns and state-sponsored repression. The chapter does outline some of the rights included in the current (1982)

constitution and subsequent amendments, as well as the litany of exceptions, caveats, cautions and limits placed by legislation and state administrative bodies controlled by the Chinese Communist Party (CCP).

Subsequent chapters examine particular civil liberties issues: chapter 2 looks at freedom of speech, association and expression, and the restrictions often exercised by the government in China. Chapter 3 looks at religious freedoms, and in particular at Christianity, Buddhism, Islam and Falun Gong, and the dualistic policies of the CCP which allow officially-sanctioned religion but seek to eliminate the informal churches, the "underground" unauthorized Catholic Church and new religions condemned as "dangerous cults." The media, reporting, and the rise of new technologies such as the Internet are covered in chapter 4, where the Chinese state attempts to curb investigative reporting and the spread of information via Internet chat rooms by high-tech censorship and old-fashioned intimidation. Individual rights and their relationship to the collective are discussed in chapter 5, which is probably the most interesting in the book. Issues of property, privacy, the rights of migrants, women, children and in particular reproductive rights highlights the new frontiers of the relationship between a state and a rapidly-changing society. Finally, criminal rights are examined in the final chapter.

In each of the topical chapters, the focus tends to be current: most examples offered are from the 21st century, so the book is very up to date. And though the treatment is objective, Li is not an apologist for China's sorry human rights record which he describes as "dreadful" (p. xiii); the chapters make the CCP's goals clear but also highlights the numerous incidents in which Chinese citizens have sought to assert their constitutional rights only to be punished, often very harshly. By taking a civil liberties approach, that is, to evaluate conditions in China not by external measures but by the rights embodied in China's own constitution, Li

generally avoids the arguments about universalism and cultural relativism that have confused discussions of “human rights” in East Asia broadly and China specifically.

Readers should be aware that the citation of sources in this book is curiously haphazard: detailed statistics about law and justice, religion and churches are offered without any footnote indicating where the information came from, and the discussion of violations of rights are often a recount from uncited sources. Nonetheless, Li’s book has the currency and

breadth that makes it a valuable contribution to the field. Furthermore, the book’s price makes it an ideal supplementary text for undergraduate courses on China. There is just enough Chinese history in the introductory chapter to allow it to stand alone in courses on human rights, and the photographs are interesting and provocative.

Steven F. Jackson is Professor of Political Science at Indiana University of Pennsylvania.

Asian Studies Conferences—Brief Listing

There are a few good websites that post information about a number of conferences.

Asian conferences: <http://www.conferencealerts.com/asia.htm>

AAS regional conferences: <http://www.asian-studies.org/conferences/regionals.htm>

Selected US and Asian Conferences:

<http://www.asian-studies.org/conferences/conferences.htm>

Conferences on Southeast Asia: <http://mblog.lib.umich.edu/CSEAS/archives/conferencesworkshops/index.html>

Here are some upcoming dates for events that might be of interest to ASDP alums:

Association for Asian Studies Annual Conference

Philadelphia, PA, March 27-30, 2014

Chicago, IL, March 26-29 2015

Link: <http://www.asian-studies.org/Conference/index.htm>

ASIANetwork Annual Conference

Nashville, TN, April 12-14, 2013

<http://www.asianetwork.org/conferences/annual-meeting/>

Association for Asian American Studies

San Francisco, CA, April 16-19, 2014

Link: <http://aaastudies.org/content/>

South Asian Studies Association

University of Utah, April 11-13, 2014

Link: <http://www.sasia2.org/index.html>

The Asian Conference on Cultural Studies

Osaka, Japan, May 24-26, 2013

Link: <http://www.accs.iafor.org>

Confucian Role Ethics: Book Review ~ Peter Giordano

***Confucian Role Ethics: A Vocabulary* by Roger T. Ames (2011)**

Published for North America by the University of Hawai'i Press (Honolulu).

ISBN 978-0-8248-3576-7

Published for the rest of the world by The Chinese University Press (Hong Kong).

ISBN 978-962-996-451-1

Whenever two or more people get together, interesting things happen. Relationships form, persist, or fall apart. Groups of all sorts come into being and change over time. As a clinical psychologist, I have a longstanding interest in interpersonal relationships and how to improve them. Despite stereotypes to the contrary, Classical Confucianism offers compelling ideas for understanding how people should relate to one another so that all parties benefit.

The purpose of ***Confucian Role Ethics***, a 332 page volume by Roger Ames, is to elucidate the human activities that convey a system of ethical behavior as described in the Confucian canon. The book is organized into five sections of between seven and 15 chapters each:

Section I. Introduction: Appreciating Confucianism

Section II. An Interpretive Context for Understanding Confucianism

Section III. The Confucian Project: Attaining Relational Virtuosity

Section IV. Confucian Role Ethics

Section V. Confucian Human-Centered Religiousness

The section titles are self descriptive and do not need much explanation here. In a nutshell, the first three sections set the context for understanding the ideas of Confucian role ethics. Section IV then deals explicitly with these ethical practices and offers an explanatory vocabulary for illuminating this ethical approach to living. In Section IV on page 168, Ames indicates what he means by Confucian role ethics:

"Confucian role ethics would contend that those family roles and the extended relations we associate with community that designate a specific configuration of activity – the roles of father, mother, son, daughter, teacher, friend and neighbor, for example – are themselves a normative vocabulary more compelling than abstract injunctions. Such roles recommend in the most concrete of terms an existentially informed disposition and the search for a course of conduct that is the ground of family and community life."

Section V concludes the book with a perspective for understanding a life devoted to relational virtuosity and exemplary conduct as a form of human-centered religiousness.

Since I am neither a philosopher nor a Confucian scholar, I am not able to critique Ames's philosophical work in this book. I can, however, respond as a non-Asianist who first began learning about Confucianism at a 2008 summer infusing institute at the East-West Center. I find Ames's writing lovely and lucid. This is a good book either *to begin* a better understanding of the classical Confucian tradition or *to extend* your knowledge of Ames's approach to the Confucian project. This book should also appeal to anyone interested in becoming a better teacher. There is much in this volume, both explicit and implicit, that connects directly to teaching and learning. Good teachers are always in the process of self-creation, of finding new ways to enliven the classroom and themselves. If you have never thought of yourself as a Confucian in the classroom, this book will enlighten your teaching practice. As two examples, Ames, in exploring ideas of relational virtuosity, observes that, "... good teachers learn much from good students..." (p. 120), and "The teacher and student become consummate teacher and student together, or not at all." (p. 180). Reading the book will give you the context of these quotes and why they are

important.

In closing, be sure to read the Preface of the book both as you start and when you finish it. Here Ames sets out two important points. First, he reveals how some of his professional friendships have taught him more about the heart of Confucian role ethics than have canonical Confucian texts. Since Confucian role ethics entail configurations of ethical activity in everyday life (i.e., behavior; see the longer quote above) rather than abstract principles, Ames's disclosure makes perfect sense. Second, he observes that a full understanding of an exemplary ethical life will require an ongoing "conversation between Confucian philosophy and existing Western ethical theories ..." (p. xvii). I would broaden this comment to add psychology to the interdisciplinary conversation. Classical Confucianism is a philosophical perspective that deals with issues that have troubled both applied and research psychologists since the beginning of the discipline – How should people relate to one another so that all can thrive? What interpersonal forces mold confident, composed children or adults who know how to get along? How can we solve interpersonal or societal conflicts without resorting to violence? These are not nit-picky abstract questions. These are central and persistent problems. Both philosophers and psychologists would do well to help each other understand Confucian role ethics and its implications for a better world.

Peter Giordano is professor of Psychological Science at Belmont University.

Alumni Updates & Newsbits

Leah Kalmanson, assistant professor of Philosophy and Religion at Drake University, published the following two articles in 2012.

"Buddhism and bell hooks: Liberatory Aesthetics and the Radical Subjectivity of No-Self." *Hypatia* Vol 27, No. 4 (2012), 810–827.

"The Messiah and the Bodhisattva: Anti-Utopianism Re-Revisited." *Shofar: An Interdisciplinary Journal of Jewish Studies* Vol. 30, No. 4 (2012), 113–125.

John Zheng, a 2007 ASDP alumnus, received a grant of \$57,500 from the National Endowment for the Humanities in December 2012, edited an issue on Asian American literature for the *Journal of Ethnic American Literature* in 2012, and published 16 pieces of haibun-style prose in *The Southern Quarterly*, *Blip*, *Chrysanthemum*, *Frogpond*, *Haibun Today*, and *Contemporary Haibun*.

John Zheng
Mississippi Valley State University

Eleni Vyrza's paper "Green Flying Daggers: Chinese Versions of *Fried Green Tomatoes*," has been accepted for publication in the forthcoming issue of *Education about Asia*. Eleni works for the Cicero Public Schools in Chicago.

Peter Giordano, Professor of Psychological Science at Belmont University, has recently published the following article:

Giordano, P. J. (2012). Confucius and Buddha in the college classroom: Relational virtuosity in teaching and learning. In J. E. Groccia, M. A. Alsudairi, & W. Buskist (Eds.), *Handbook of College and University Teaching: A Global Perspective* (pp. 475-489). Los Angeles: Sage.

Institution Spotlight: Trident Technical College

~ Katharine Purcell

Trident Technical College is a two-year institution located in Charleston, South Carolina, a city which celebrates its West African and Western European roots yet often neglects its Asian ones. In spite of this omission in our Lowcountry tourist brochures, these links to Asia are visible in the brilliant reds and pinks of azaleas and camellias that grace Lowcountry gardens—all evidence of a once-flourishing horticultural trade between the American South and China, Korea, and Japan in the early 1800s. More obscured are the remnants of a rice culture, carried across time and continents, altering forever both the geographic and social landscape of the Lowcountry.

There are other Asian ties as well: in the Blue Canton Ware, packed carefully in the holds of 18th-century ships and reverently collected by the elite, who, in time, added Japanese woodblock prints to their acquisitions. The subject matter and method of these prints sparked the Charleston Renaissance, which garnered the city a foothold in the early 20th-century tourism industry. Since the middle of the 20th century, port trade and military bases also contributed to strengthening the Lowcountry's ties with Asia, encouraging new communities and introducing the region to the rest of the world.

In spite of these well-documented links, Asia had no dedicated place in our college curriculum. We had the necessary ingredients, yet we lacked the vision of how best to use them. We needed a slight shift in perspective in order to understand how Asia could fit in--not simply from a historical, but political, economic, and cultural perspectives as well. And ASDP provided this new perspective.

In 1999, the first TTC faculty ventured to the East-West Center, and for the last 14 years, we have been to institutes and field studies in Hawai'i and in Asia. In these years, we have had the opportunity not only to improve what is learned in our courses but also how the information is presented. With our newfound knowledge, we have developed courses--including East Asian history, religion and Mandarin language courses--and revised existing ones in literature, philosophy and sociology-- in order to include Asia. These courses have provided students with a better understanding of global issues, and the new curriculum now represents the diversity within our college and community. As a result of these revisions, students gain the necessary global knowledge for future career and education opportunities and learn of new ways to see the world—allowing them to be better citizens of the local and global communities.

In order to spread our newfound Asian knowledge and pedagogy beyond humanities and social sciences, we designed a series of workshops that focused on cultural transmission through various themes, including foodways, religion, and trade. Generously supported by ASDP and the Humanities Council of South Carolina, these workshops attracted participants from local academic and business communities as well. Many of the workshops were held at a retreat center on a nearby sea island and provided the much-needed space for creative energies to flow and collaborations to be nurtured.

Our dedication to infusing Asian studies into all areas at TTC has attracted the attention of the likes of Fulbright, the Nippon Foundation, and, most recently, the National Endowment for the Humanities and the Community College Humanities Association, which awarded the Department of History, Humanities, and Political Science with a "Bridging Cultures" grant to revise its philosophy curriculum in order to include a comparison of East, West, and Tribal understandings of self in relation to local and universal communities.

In addition to these grant-funded programs, we also pursued a campus-wide grassroots project of creating a Japanese tea garden out of an abandoned sandlot. This project brought together students and faculty from engineering, horticulture, construction trades, welding, and humanities and social sciences. As they constructed the path and the beds, the gate, the fountain and the teahouse, students and instructors deliberated over Japanese garden guides, explored the significance of plants and material, and allowed cultural studies to seep into every part of the

campus. Because everyone participated in the construction of the garden, a strong sense of ownership and pride was cultivated in the process. In the year since its opening, the garden continues to be a space for active learning as well as quiet contemplation—all necessary ingredients for a successful education environment. As spring arrives, the blooming garden reminds this Lowcountry campus of its Asian roots and of its mission to introduce its students to the world. By sharing this new way of seeing with our students, we offer them a better understanding of the past as well as tools with which they can negotiate their futures.

Katharine Purcell is Coordinator of International Education at Trident Technical College.



2012 Opening Ceremony for the Japanese Garden; credit: James Haskell

Revisiting the Past, Living the Present, Envisioning the Future Twentieth National Conference of the Asian Studies Development Program

PLAN NOW TO JOIN US

DoubleTree Hotel Houston Downtown

Dates: March 13-15, 2014 Registration: \$200

Room Rate: \$115 per night (single or double occupancy)

Proposals are invited for individual papers, panels, poster sessions, or roundtable sessions for the 2014 conference. While we enthusiastically welcome the usual panels, we solicit your contributions to a few initiatives that we hope to include this year. Please plan to submit a 200-250 word abstract by **October 31**. Early submissions greatly facilitate putting together meaningful panels.

Highlights of the Program for the Twentieth Conference:

Keynote Speaker: Dr. Yasmin Saikia, the Hardt-Nickachos Chair in Peace Studies and Professor of History at Arizona State University

Roundtable led by Roger Ames, University of Hawaii, "From Comparative to Intercultural Philosophy: An Ideal for the 21st Century"

Tour of Museum of Fine Arts led by Stanley Murashige, School of the Art Institute of Chicago

Roundtable led by Richard Smith, Rice University

Roundtables on pedagogy, including one member from each of the twenty-two Infusing Institutes hosted from 1991 to 2013.

Panels focusing on Asian art, dance, music, and theater

Roundtables focusing on the discussion of ASDP Title VI and NEH Bridging Cultures projects.

Panels that introduce, discuss, and celebrate scholarly publications by our members.

Please direct questions, ideas, proposals, and suggestions for panel leaders to:

Betty Buck, East West Center, manoabuck@aol.com

Sylvia Gray, Portland Community College, sgray@pcc.edu

Rachana Sachdev, Susquehanna University, rsachdev@susqu.edu

Jessica Sheetz-Nguyen, University of Central Oklahoma, JSheetzNguyen@uco.edu

ASDP Calendar

Fall 2013

September 12-14, 2013 *The World of China from Confucius to Deng Xiaoping: Philosophy, History, and Culture.* University of Central Oklahoma, Oklahoma City, OK. ASDP affiliated program.

September 16, 2013 *Contemporary China: A Faculty and Program Development Workshop.* University of North Carolina, Asheville. Asheville, NC. Funded by a U.S. DOE UISFL grant.

September 18, 2013 *Contemporary China: A Faculty and Program Development Workshop.* University of Texas, El Paso. El Paso, TX. Funded by a U.S. DOE UISFL grant.

September 20, 2013 *Contemporary China: A Faculty and Program Development Workshop.* Johnson County Community College. Overland Park, KS. Funded by a U.S. DOE UISFL grant.

October 17-19, 2013 *Bridging Cultures Workshop: Southeast Asia.* Middlesex Community College. Boston, MA. Funded through an NEH grant.

October 21, 2013 *Contemporary China: A Faculty and Program Development Workshop.* Portland Community College. Portland, OR. Funded by a U.S. DOE UISFL grant.

October 24-26, 2013 *Bridging Cultures Workshop: Southeast Asia.* City College of San Francisco. San Francisco, CA. Funded through an NEH grant.

November 14-16, 2013 *Bridging Cultures Workshop: China and Southeast Asia.* Community College of Philadelphia. Philadelphia, PA. Funded through an NEH grant.

Please check the ASDP website for information and application details.

<http://www.eastwestcenter.org/education/asian-studies-development-program/upcoming-programs/asdp-workshops>

ASDP Alumni Newsletter Editors:

Rachana Sachdev, PhD
Associate Professor of English
Susquehanna University
514 University Avenue
Selinsgrove, PA 17870
rsachdev@susqu.edu

Phone: 570-372-4200

Fax: 570-372-2774

Peter Giordano, PhD
Professor
Department of Psychological Science
Belmont University
Nashville, TN 37212
pete.giordano@belmont.edu

Phone: 615-460-6256

Fax: 615-460-5417

Participants in the 1999 Infusing Asian Studies Summer Institute



Front Row (Left to Right)

Daniel Schafer, Juanita Bass, Barbara Frankle, Sally Rings, Sandra Lopez, Nancy Hume, Betty Buck, Barbara Cole, Karen Olson, Janet Newton, Andrew Cohen, Hiroko Harada, Wendy Nohara

Second Row

Clayton Shotwell, Corinne Dale, R. Pierre Rodgers, Seretha Williams, Katharine Purcell, Bernice Evans, Carla Goble, Karla Miley, Eugene Hermitte, Mae Wallace, Deborah Wilson, Susan Kalina, Tiffany Yajima, Paolo Sapienza

Third Row

Peter Herschok, Jay Harper, Roxanne Easley, Raymond Frontain, John Trowbridge, Howard Bodner, Peter Mehl, Joseph Sternberg, Roger Ames, Kalala Ngalamulume, Barbara Tucker, Marianne Bumgarner-Davis, Wayne Anderson, Kent Mitchell, Steve Goldberg, Grant Otoshi

Not Shown: Elizabeth Dennison, Lynne Shivers

Memory Lane



Asian Studies Development
Program



East West Center

Asian Studies Development
Program
1601 East-West Road
Honolulu, HI 96848
Tel: 808-944-7337
FAX: 808-944-7070
Email: Osakis@EastWestCenter.org

With deepest gratitude, we acknowledge the guidance and countless contributions of the ASDP home team:

Roger Ames, ASDP Senior Advisor and founding UH Co-Director

Betty Buck, ASDP Senior Advisor and founding EWC Co-Director

Peter Hershock, ASDP Director and EWC Co-Director

Ned Shultz, UH Co-Director

Sandy Osaki, ASDP Secretary

Grant Otschi, Senior Program Officer

Next Newsletter

The next issue of the ASDP Alumni Newsletter will be published in September 2013. Our plan is to include:

- list of scholarly publications by ASDP alums
- articles about major ASDP new initiatives
- information related to individuals who have participated in ASDP programs
- news about events and activities occurring at colleges and universities which have participated in ASDP
- profiles of ASDP Alumni and ASDP Programs at local institutions
- interviews with members of the ASDP family
- a calendar of upcoming Asia-related Workshops, Seminars, and Institutes
- updates on East-West Center Alumni Association news and events
- a book review
- a film review
- articles on pedagogy
- news from Asia

Please send us information and articles relevant to the interests of the alumni.

Mahalo. You will see us again in September.

Submission Deadline: September 9, 2013

Asian Studies Development Program Alumni Newsletter
Volume 9, Number 1