

**School of Languages & Cultures**

**ASIAN STUDIES INSTITUTE COURSE OUTLINE ASIA 201**

**ASIA 201: CONTEMPORARY ASIAN SOCIETY**

**2 / 3 [22 POINTS] - 2008**

**COURSE COORDINATOR**

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Office hours: I am regularly available throughout the day or by appointment, but please call or e-mail directly before coming over to ensure that I am here and not in a meeting or out elsewhere on campus.

**TUTOR**

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**LECTURERS**

David Capie; Duncan Campbell; Stephen Epstein; Megan Evans; Brian Moloughney; Arthur Pomeroy; Sean Redmond; Alistair Shaw; and John Singleton, all of whom have e-mail addresses in the usual Victoria University format (i.e. [firstname.lastname@vuw.ac.nz](mailto:firstname.lastname@vuw.ac.nz)). Additional guest lecturers from outside VUW are: Kyongju Kim <[kjkeco@hotmail.com](mailto:kjkeco@hotmail.com)>, Jodi York <[jodi.york@stats.govt.nz](mailto:jodi.york@stats.govt.nz)> and Cath Knight <[cath.knight@xtra.co.nz](mailto:cath.knight@xtra.co.nz)>

**ADMINISTRATOR**

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**TIMETABLE**

**Lectures** will be held Tuesdays and Thursdays from 3:10-4:00 pm in HM LT104. Students are encouraged to consult Blackboard regularly for information on course and programme changes.

**Tutorials** will meet on a weekly basis on Tuesday and Thursday afternoons, beginning in the second week of the semester. They will focus on discussion of assigned readings, along with some documentary screenings. Tutorial times will be Tuesday 4:10-5:00 and Thursday 2:10-3:00. There is a small possibility of a third tutorial on Thursday from 4:10-5:00 if class numbers warrant. All tutorials will be held in MY 105. Tutorial sign-up sheets have been posted on the Asian Studies Institute Notice Board (7th floor Von Zedlitz, on the north facing wall between VZ717 and 718). You should place your name in a tutorial of your choice, noting carefully the time you will need to attend. A fuller tutorial schedule can be found below.

Additionally, the class will make extensive use of film as a supplement to material covered, and you are strongly encouraged to attend the **Asian Studies Institute Film Series** whenever possible. The film series will run on Thursday afternoons with a 5:00 start, in KK LT301. Further information appears below. Although you are not required to attend the Film Series itself, you will be expected to have viewed at least three films

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from the series (these films will be available in the AV Suite in the library if you cannot attend the screenings) and be able to comment on them in a question related to film and social change that will appear on the final exam. The final exam will occur during the second trimester examination period (18 October – 9 November 2008).

#### AIMS AND OBJECTIVES OF THE COURSE

In this course we focus on the theme of change in contemporary Asia in a variety of contexts—political, economic, and social—and also examine how these changes are portrayed in cultural productions. In particular we will focus on the nations of what is generally regarded as East or Northeast Asia (the Chinese cultural sphere, Japan, and the Korean peninsula) with consideration of some nations of Southeast Asia as well, such as Indonesia and Thailand.

By the end of this course, students who pass should:

1. be able to analyse critically the nature of social, economic, political and cultural change in Asia a variety of contexts;
2. have a deepened understanding of how social issues are reflected in literary and artistic media, including film;
3. be further equipped to consider issues in Asian Studies from a variety of disciplinary perspectives (e.g. History, Politics, Economics, Theater, Literature).

#### SET TEXTS (TO BE PURCHASED)

**Course notes**, containing many of the assigned readings, are **available from Student Notes** in the Student Union building. Some additional material is available on-line and quick links will be provided for you in Blackboard.

#### WORKLOAD

Including class contact time the university's average recommended workload for a 22-point paper is 15 hours a week. This includes research for essays and background readings. **Please note that this is a rough guideline only.** Some students may find they need to do more, including those aiming for high grades.

#### ASSESSMENT REQUIREMENTS

The breakdown of the assessment, which is designed to test how well you have understood the aims and objectives of the course, is as follows:

**Course Essays** (2 x 30% = 60%);  
**Final Exam** (40%)

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Adequate advance preparation through reading, research, informed participation and presentation in discussions is **essential**. It is expected that all students will complete the assigned reading **before** each lecture.

1. **Essay One** (30%) due **Thursday, August 14**.
2. **Essay Two** (30%) due **Monday, October 6**.

The essay length is 1500-2000 words; please include a word count. For essay topics, see below.

In writing your essay, develop a thesis carefully, and be sure to use carefully chosen examples to back up your points. You will need to refer to secondary sources, but do not rely upon them to make your argument for you and simply summarise what they say. We are interested in what **you** think more than in what learned colleagues think. When you do refer to secondary sources in support of your thesis, provide accurate quotations as well as a bibliography for the books cited; the bibliography does not count towards the word total. Do not pad your bibliography; it should contain references only for those books you actually cite in your essay.

Your essays are to be polished jobs. Try to **get an early start** and leave ample time for **revisions**. **PROOFREAD CAREFULLY!** We urge you to talk with your lecturers or your tutor about these essays at any stage of the writing process. If you have further questions, please see one of us.

Essays must be handed in at the deadlines specified to avoid penalties. **5% per day (counting an individual piece of work as 100%) will be deducted from work submitted after the assigned date** without prior permission or without a necessary and demonstrable reason such as illness. All assignments must include a cover sheet available from the Course Documents section of Blackboard or from the School of Language and Cultures (SLC) Reception area. **Assignments are to be handed in to Stephen Epstein, Alistair Shaw or the Asian Studies assignment box.** This is located to the left of the SLC Reception area opposite the lifts on the 6th floor of von Zedlitz. No responsibility will be taken for essays placed in open staff mailboxes, pushed under doors, etc. You should never destroy notes or delete files until your marked essay is returned to you.

**A special note on use of the Internet in essays:** although the Internet can be an excellent source of information, it is also problematic, in that you will come across much more untrustworthy material there than in more traditional forms of print media, where writing is more likely to go through a process of refereeing before publication. In particular, **DO NOT** cite Wikipedia and similar wiki-created sites as sources in your essays. While Wikipedia can certainly be useful for general background as you research a topic, any information that you acquire there **MUST** be confirmed by another source.

Although it is crucial to learn how to critically evaluate material from the Internet as it grows increasingly important in our lives, it remains essential to continue to use more traditional media (i.e, books and journals), as the Internet fosters a temptation to laziness. You may use the Internet, **but your papers must cite an appropriate balance of sources from books and journals.** (Refereed journals that you have access to via the

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University Library do count as traditional sources, as these are works in a print medium that are now available on-line). Students whose essays only use non-refereed Internet sources can expect to be marked down substantially. If you are uncertain as to what is a referred source and what is not, please see the course coordinator or your tutor. A good source of reliable scholarly material on-line is Google Scholar, a resource you should use instead of the main Google main page for web-based research, <<http://scholar.google.co.nz/>> When you do cite an Internet source it is never enough to cite only the URL address as in: [www.asia.com](http://www.asia.com). **You must also include the following information:** the author of the text, the title of the piece, the chapter or page number of the section to which you are referring (as and where relevant) and the date on which the site was accessed.

**Finally, one very important WARNING.** The Internet has made **plagiarism** easier than ever before, and the temptation for students to cut and paste material without proper citation or download papers from special sites has become an increasingly serious problem even in the last two or three years. Be aware too that **the Internet has also made catching plagiarism much easier than ever before.** Students who take material from the Internet without providing proper citation can expect to fail their essay. Depending on the severity of the case, they may be given a mark as low as 0%, and be subject to disciplinary action.

It should also be noted that assignments that consist mainly of direct quotations are not acceptable, even if sources are acknowledged. If you have any questions whatsoever about whether what you are doing is acceptable for an essay, check with your tutor or a lecturer.

#### QUESTIONS FOR ESSAY ONE: 30%, DUE THURSDAY, AUGUST 17

1. Write an essay in which you discuss how changes in ONE of the following areas (demography; urbanisation; economic development; political structure; gender roles; popular culture; communication technologies) have played themselves out in Chinese or Hong Kong society.
2. Choose work (or works) from the realm of literature, theatre, art or film in either China or Hong Kong and discuss how the author or artist uses it (or them) as a vehicle to comment on society. You may choose from material assigned for the course or, upon consultation with one of the lecturers for the course, other works.
3. Construct and answer your own question relevant to the themes of the course that treats either China or Hong Kong or any of the specific issues treated in any of the lectures in the first six weeks of the course. If you choose to construct your own question, you must consult Stephen Epstein or Alistair Shaw first.

#### QUESTIONS FOR ESSAY TWO: 30%, DUE MONDAY, OCTOBER 9

1. Choose ONE of the following: North Korea, South Korea, Indonesia OR Japan. Then write an essay in which you discuss how changes in ONE of the following areas (demography; urbanisation; economic development; political structure;

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- gender roles; popular culture; communication technologies) have played themselves out in the society you have chosen.
2. Choose a literary or artistic work (or works) from North Korea, South Korea, Indonesia OR Japan and discuss how the author or artist uses it (or them) as a vehicle to comment on society. You may choose either from the stories assigned for the course or another work upon consultation with Stephen.
  3. Construct and answer your own question relevant to the themes of the course that treats either North Korea, South Korea, Indonesia OR Japan or any of the specific issues treated in any of the lectures in the second six weeks of the course. If you choose to construct your own question, you must consult either Stephen Epstein first.

#### FINAL EXAM (40%) - 2 HOURS

The final exam will consist of three sections. The first section will contain a series of multiple choice questions designed to test how well you have assimilated the themes and issues covered in lectures and the reading, while the second will ask you to consider material in a broader perspective and test your ability to synthesize material from a variety of lectures. The third question will be related to the representation of Asian society in cultural productions and will ask you to draw from three films of your choosing from the Film Series. A list from which the questions on the exam are likely to be drawn will be made available on Blackboard in the latter stages of the course.

#### TUTORIALS

Tutorials will meet once a week, beginning the second week of the semester, and continuing through the eleventh week. Tutorial times will be Tuesday 4:10-5:00 and Thursday 2:10-3:00. All tutorials will be held in MY 105. Stephen Epstein and Alistair Shaw will split the tutorials according to the schedule below. Some of the tutorials have readings assigned specifically for them, as indicated in the lecture and tutorial schedule. Specific questions to consider for tutorial will often be placed on Blackboard ahead of time.

**TUTORIAL 1** July 15/17 Intro to Course/Discussion of Readings (AS)

**TUTORIAL 2** July 22/24 Documentary: *China Rising - Roads to Freedom* (AS)

**TUTORIAL 3** July 29/31 Discussion of Readings (China; AS)

**TUTORIAL 4** Aug. 5/7 Documentary: *Made in China* (AS)

**TUTORIAL 5** Aug. 12/14 Discussion of Readings (China, Hong Kong; AS)

**TUTORIAL 6** Sept. 2/4 Excerpts from North Korean films (SE)

**TUTORIAL 7** Sept. 9/11 Discussion of Readings (S. Korea, SE)

**TUTORIAL 8** Sept. 16/18 Documentary: *Japan, Inc.* (SE)

**TUTORIAL 9** Sept. 23/25 Discussion of Readings (Japan, Demography, SE)

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**TUTORIAL 10** Sept. 30/Oct. 2 Review/Discussion of Readings (Indonesia, SE)

**ASIAN STUDIES INSTITUTE FILM SERIES**

The films to be shown in the ASI Film Series this semester have been selected to exemplify the themes of ASIA201 and relate in some way to social change in East and Southeast Asia. Below is a brief schedule of the films that will be shown. A brochure with fuller descriptions of the films is also available and each week fuller descriptions will be put up on Blackboard. The film series will run on Thursday afternoons with a 5:00 (5:10) start in KK LT 301. Snacks will be provided, and you are encouraged to bring along friends. The Film Series is not only an informative and integral part of the course, but also offers a good opportunity to socialise with your classmates, relax and see some great films for free. The films will also be available for viewing in the audio-visual suite of the VUW library (9th floor) if you cannot make the Thursday afternoon sessions.

<b>Date</b>	<b>Title</b>	<b>Country</b>	<b>Run Time (mins)</b>
17/7	Cyclo (1995)	Vietnam	123
24/7	The Story of Qiu Ju (1992)	China	101
31/7	Riding Alone for Thousands of Miles (2005)	China	104
7/8	The World (2004)	China	133
14/8	Chungking Express (1994)	Hong Kong	102
4/9	The Power of Kangwon Province (1998)	S. Korea	110
11/9	Saving My Hubby (2002)	S. Korea	91
18/9	Bubble Fiction (2007)	Japan	116
25/9	Paprika (2006)	Japan	90
2/10	The Raccoon War (1994)	Japan	119
9/10	The Happiness of the Katakuris (2001)	Japan	113

**COURSE REQUIREMENTS**

In order to pass this course, a student must obtain an overall mark of at least 50% from the combined total of assessed work. While roll call is not taken in lecture or tutorial, full attendance is expected, and your success and enjoyment of the course will be directly proportional to your participation.

**LECTURE AND TUTORIAL SCHEDULE**

**Lectures: Tuesday and Thursday, 3:10 – 4:00 pm HM LT 104**

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**WEEK 1**

**8 July, Introduction: Tradition, Modernity, and Contemporary Asian Society** (Stephen Epstein, Asian Studies Institute)

**Reading:** Knight, N. (2004). *Understanding Asia's Neighbours*, Chapter 2, pp. 22-40.

**10 July, Tradition and Modernity: The City in East Asia** (Kyongju Kim, Asian Studies)

**Reading:** Kim, W. B. (1997). Culture, History, and the City in East Asia. In *Culture and the City in East Asia*. W. B. Kim, M. Douglass, S.-C. Choo & K. C. Ho (eds.). Oxford: Clarendon Press, pp. 18-39.

**WEEK 2**

**15 July, East Asian Development** (Kyongju Kim, Asian Studies)

**Reading:** So, A. Y., & Chiu, S. W. K. (1998). Geopolitics, Global Production, and the Three Paths of Development in East Asia. *Journal of Developing Societies 14*, pp. 126-143.

**TUTORIAL 1:** Intro to Course: Discussion of Readings (AS)

**17 July, The Move to Asian Regionalism** (David Capie, Politics)

**Reading:** Pempel, T.J. (2005). Introduction: Emerging Webs of Regional connectedness. In *Remapping East Asia: The construction of a region*. T.J. Pempel (ed.). Ithaca: Cornell University Press, pp. 1-28.

**WEEK 3**

**22 July, China I** (Alistair Shaw, Asian Studies)

**Reading:** Pye, L. W. (1999). An Overview of 50 Years of the People's Republic of China: Some Progress, but Big Problems Remain. *The China Quarterly 159*, pp. 569-579.

**TUTORIAL 2:** *China Rising - Roads to Freedom* (documentary screening, AS)

**24 July, China II** (Alistair Shaw, Asian Studies)

**Reading:** Liu, K. (2004). *Globalization and Cultural Trends in China*. Honolulu: University of Hawai'i Press, pp 46-77.

**WEEK 4**

**29 July, China's "Misty Poets"** (Duncan Campbell, Chinese)

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**Reading:** Yeh, M. (1996). The "Cult of Poetry" in Contemporary China. *The Journal of Asian Studies* 55:1, pp. 51-80.

**TUTORIAL 3:** Discussion of readings (China, AS)

**31 July Changing Propaganda Images in China** (Alistair Shaw, Asian Studies)

**Reading:** Landsberger, S.R. (2001). Learning By What Example? *Critical Asian Studies* 33:4, pp. 541-571.

**WEEK 5**

**5 August, Theatre and Chinese Society** (Megan Evans, Theatre)

**Reading:** Mackerras, C. (2008). Tradition, Change, and Continuity in Chinese Theatre in the Last Hundred Years: In Commemoration of the Spoken Drama Centenary, *Asian Theatre Journal* vol. 25. 1 (Spring 2008); pp. 1-23.

[http://muse.jhu.edu/journals/asian\\_theatre\\_journal/v025/25.1mackerras.html](http://muse.jhu.edu/journals/asian_theatre_journal/v025/25.1mackerras.html)

**TUTORIAL 4:** *Made in China* (documentary screening, AS)

**7 August, Art and Chinese Society** (Brian Moloughney, Asian Studies)

**Reading:** Wu, H. (1998). Ruins, fragmentation, and the Chinese Modern/Postmodern. In *Inside Out: New Chinese Art*. Gao Minglu (ed.). Berkeley, University of California Press. pp. 59-66.

Gao Minglu (2004). The Great Wall in Contemporary Chinese Art, *positions* 12(3): 773-786.

**WEEK 6**

**12 August, Hong Kong and the Handover** (Brian Moloughney, Asian Studies)

**Reading:** Feign, L. (1997). Let's All Shut Up and Make Money: Hong Kong's Last 100 days Under British Colonial Rule (Hong Kong: Hambalan Press).

**TUTORIAL 5:** Discussion of readings (China and Hong Kong, AS)

**14 August, Film and the Hong Kong Handover** (Sean Redmond, Film Studies)

**Reading:** Maziersk, E and Rascaroli, L. (2000). Trapped in the Present: Time in the Films of Wong Kar-wai' *Film Criticism*, 25: 2, pp. 1-13.

**MID-TRIMESTER BREAK**



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**WEEK 7**

**2 September, North Korea** (Stephen Epstein, Asian Studies)

**Reading:** Han Ung-bin (2002). "Second Encounter" (S.J. Epstein, trans.), *Acta Koreana* 5.2 (2002), pp. 81-97; also reprinted on *Words Without Borders*, <http://www.wordswithoutborders.org/article.php?lab=Encounter>

Lankov, A. (2007). Selections from *North of the DMZ: Essays on Daily Life in North Korea* (tba).

**TUTORIAL 6:** Screening/discussion of excerpts from N. Korean films (SE)

**4 September, South Korea** (Stephen Epstein, Asian Studies)

**Reading:** Cumings, B. (1997). *Korea's Place in the Sun*. New York: W.W. Norton & Company. pp. 337-339; 347-393.

**WEEK 8**

**9 September, Literature and South Korean Society I** (Stephen Epstein, Asian Studies)

**Reading:** Pak Wan-sô (1993). "Thus Ended My Days of Watching Over the House" (S.J. Epstein, trans.). In *My Very Last Possession*. Chun Kyung-Ja et al. New York: M.E. Sharpe, pp. 97-110.

Park Wan Suh [Pak Wan-sô] (1980). "The Crying of an Earthworm" (K. H. Ja, trans.). In *Modern Korean Short Stories*. Chung Chong-wha (ed.). Hong Kong: Heinemann Educational Books (Asia), pp. 156-175.

Pak Wan-sô (1997). "Identical Apartments". In *Wayfarer: New Fiction by Korean Women*. Bruce and Ju-Chan Fulton (eds. and trans.). Seattle: Women in Translation, pp. 139-160.

**TUTORIAL 7:** Discussion of Readings (Korea, SE)

**TUTORIAL 7:** Discussion of readings (S. Korea, SE)

**Additional reading for tutorial:** Yang Kwija (2003). "The Wonmi-dong Poet". In *A Distant and Beautiful Place*. Kim So-young and Julie Pickering (trans.). Hawai'i: University of Hawai'i Press, pp. 69-85.

Im Ch'oru (1993). "A Shared Journey". In *Land of Exile: Contemporary Korean Fiction*. Marshall R. Pihl and Bruce & Ju-Chan Fulton (trans. and eds.). New York: M.E. Sharpe, pp. 264-284.

**11 September, Literature and South Korean Society II** (Stephen Epstein, Asian Studies)

**Reading:**

Yang Gwi-Ja (2003). "A Distant and Beautiful Place".

<http://www.uhpress.hawaii.edu/books/yang.pdf>

Kim Youngha, "Moving"; "Whatever Happened to the Guy Stuck in the Elevator?"

[http://www.authortrek.com/kim\\_young-ha\\_page.html#shortstories](http://www.authortrek.com/kim_young-ha_page.html#shortstories)

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**WEEK 9**

**16 September, Changing Demographics in Japan--and Beyond** (Stephen Epstein, Asian Studies)

**Reading:** Kumagai, F. (1996). Changes in the Japanese Family System. In *Unmasking Japan Today: The Impact of Traditional Values on Modern Japanese Society*. Westport: Praeger, pp. 15-30.

**TUTORIAL 8:** *Japan, Inc.* (documentary screening, SE)

**18 September, Japan: The Rise and Decline of the Economic "Miracle"** (John Singleton, Economics)

**Reading:** Borthwick, M. (1998). 'Miracle by design: the postwar resurgence of Japan'. In *Pacific century: the emergence of modern Pacific Asia* (2nd ed.). Sydney, Allen & Unwin. pp. 241-270.

**WEEK 10**

**23 September, Anime and Japanese Society** (Arthur Pomeroy, Classics)

**Reading:** Napier, S. J. (2005). Anime and Local/Global Identity. In *Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation*. New York: Palgrave. pp. 15-34.

Napier, S. J. (1998). Vampires, Psychic Girls, Flying Women and Sailor Scouts: Four Faces of the Young Female in Japanese Popular Culture. In *The Worlds of Japanese Popular Culture: Gender, Shifting Boundaries and Global Cultures*. D.P. Martinez (ed.) Cambridge: Cambridge University Press, pp. 91-109.

**TUTORIAL 9:** (Japan, demography, SE)

**Additional reading for tutorial:** Eberstadt, N. (2004). Power and Population in Asia. <http://www.japanfocus.org/215.html>

Hisane M. (2006). Japan Stares into a Demographic Abyss. <http://www.japanfocus.org/600.html>

**25 September, The Environment and Japanese Society** (Cath Knight, Asian Studies)

**Reading:** Knight, C. (2008). The Nature Conservation Movement in Post-war Japan: Challenges and Opportunities. Unpublished manuscript.

**WEEK 11**

**30 September, Indonesia** (Stephen Epstein, Asian Studies)

**Reading:** Chalmers, I. (2006). *Indonesia: An Introduction to Contemporary Traditions*. Sydney: Oxford University Press, pp. 1, 14-31.

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**TUTORIAL 10:** Discussion of Assigned Readings (Indonesia; SE)

**Additional reading for tutorial:** Hoerip, S. (1997). The Last Train but One. In *Black Clouds over the Isle of Gods, and Other Modern Indonesian Short Stories*. D. M. E. Roskies (trans. and ed.). London: M.E. Sharpe, pp. 55-61.

Rahardi, F. (1999). *Wild Bull Fight* (S. J. Epstein, trans.). Wellington: Asian Studies Institute.

Sumarno, M. (1999). Becaak! (S. J. Epstein, trans.). In *Indonesia* 68. pp. 172-177.

**2 October, Literature and Indonesian Society** (Stephen Epstein, Asian Studies)

**Reading:** Marpaung, R. E. (2004). I Want to Live (S. J. Epstein, trans.). In *Menagerie* Vol. 6. Jakarta: Lontar Foundation. pp. 61-65.

Baraas, F. (1998). Elopement. (S. J. Epstein, Trans.). In *Menagerie* Vol. 4. Jakarta: Lontar Foundation, pp. 33-40.

Ajidarma, S. G. (1999). Clara (M. H. Bodden, trans.). In *Indonesia* 68, pp. 157-163.

**WEEK 12**

**7 October, Thailand** (Jodi York, Asian Studies)

**Reading:** Phongpaichit, P. and C. Baker. (2004). *Thaksin: The Business of Politics in Thailand*, pp. 8-24, 144-57, 170-71

**9 October, J-Pop, K-Pop, ICT.....Whither Asia?** (Stephen Epstein, Asian Studies)

**Suggested Readings:** Herz, J.C. (2002). "The Bandwidth Capital of the World," *Wired* 10.8: <http://www.wired.com/wired/archive/10.08/korea.html>

Shim Doobo. (2006). Hybridity and the Rise of Korean Popular Culture in Asia, *Media, Culture & Society*, 28, 1: 25-44.

Yoon Kyoungwon (2003). Retraditionalizing the Mobile: Young People's Sociality and Mobile Phone Use in Seoul, South Korea. *European Journal of Cultural Studies* 6: 327-343.

**BIBLIOGRAPHY**

Additional bibliography to supplement lectures and as suggestions for course essays will become available via Blackboard as the course progresses.

**ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

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*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words.

*Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.*

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

### GENERAL UNIVERSITY STATUTES AND POLICIES

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html)

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Student and Staff Conduct
- Academic Grievances
- Academic Integrity and Plagiarism
- Meeting the Needs of Students with Impairments
- Student Support

**Finally, remember that this course is your course as well. We welcome suggestions, criticisms, etc. from you about the running of ASIA201 at any time.**