

**FACULTY OF HUMANITIES AND SOCIAL SCIENCES**

**SCHOOL OF LANGUAGES AND CULTURES**

**ASIAN STUDIES**

**ASIA 201 CONTEMPORARY ASIAN SOCIETY**

**TRIMESTER 2 2012**

16 July to 17 November 2012

**Trimester dates**

Teaching dates: 16 July to 19 October 2012

Mid-trimester break: 27 August to 9 September 2012

Study week: 22–26 October 2012

Examination/Assessment period: 26 October to 17 November 2012

Please note students should be able to attend an examination at the University at any time during the formal examination period.

**Withdrawal dates**

Information on withdrawals and refunds may be found

at <http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

**Names and contact details**

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**Guest Lecturers:**

Alexander Bukh; David Capie; Megan Evans; Vanessa Frangville; Xiaoming Huang; and Jason Young, whose e-mail addresses are in the usual VUW staff format (i.e. [firstname.lastname@vuw.ac.nz](mailto:firstname.lastname@vuw.ac.nz)). Catherine Knight of the Ministry of Environment <[chknight@xtra.co.nz](mailto:chknight@xtra.co.nz)> will also give a lecture.

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### Class times and locations

**Lectures** will be held Monday and Wednesday 12:00-12.50pm in KK202.

**Tutorials** will meet on a weekly basis also on Monday and Wednesday, beginning in the second week of the trimester. Pauline Keating (PK) and Stephen Epstein (SE) will split the tutorials by week according to the schedule indicated below.

Choose one tutorial from either:

Monday          1.10pm - 2.00pm          vZ (von Zedlitz) 515

Monday          2.10pm - 3.00pm          vZ (von Zedlitz) 515

Wednesday      11.00am – 11.50am      vZ (von Zedlitz) 506

Students must choose tutorial class groups by signing up using the S-cubed system at <https://signups.victoria.ac.nz>. You are to remain in your allotted group for the whole course, unless a change is authorised by the Course Coordinator.

Additionally, the class will make use of film to reinforce material covered. Some of these films may be screened in the Language Learning Centre's World Cinema Showcase. Although you are not required to attend the screenings (the films are also available either at the LLC or in the AV Suite in the library), one question on the final exam will be related to analysing film and/or literature content in relation to the themes of the course. **Further information on screenings will be found on Blackboard.**

### Teaching learning summary

The course will consist of two lectures and one tutorial hour per week, which will focus on discussion of assigned course material, along with some short film excerpts. There is no tutorial in either the first or last teaching week of the trimester. For a fuller schedule, see below.

### Communication of additional information

Students should consult Blackboard regularly for information on course and programme changes and suggestions of additional readings. All course material is available on-line and, insofar as possible, quick links will be provided for you in Blackboard.

We have also set up a special YouTube channel for Asian Studies at VUW with an extensive playlist of material geared to ASIA201. Please see: <http://www.youtube.com/asianstudiesvuw>. We hope that you will make regular use of the material available. Some clips will be required viewing, but we have

included additional pieces that we think you will find enlightening and/or entertaining. If you come across a clip that you think is worth adding, do feel free to send the link to the course coordinator.

### Course prescription

An in-depth look at contemporary Asian societies with particular attention to economic, political and social change within the region and how these changes have been manifested in cultural productions.

### Course content

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) as well as a briefer section on Indonesia, New Zealand's closest Asian neighbour.

### Learning objectives

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 in the humanities and social sciences (e.g. History, Politics, Economics, Film, Media Studies, Development Studies, Music).

### Expected workload

The University Assessment Handbook average recommended workload for a 20-point course, including class contact time, is 200 hours in total spread evenly over the trimester, break, study week and exam period. This averages to roughly 13 hours a week, and 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, as will students aiming for high grades.

### Readings

Set texts: Course readings will both be available via electronic course reserve and compiled in a Course Reader (Student Notes). We **STRONGLY** recommend that you purchase the Student Notes. Even if you do not, please print out any material that will be discussed in detail in tutorials. For copyright reasons, we cannot include material that is publicly available on the internet on ECR, nor have we printed it out in the Student Notes. Quick links to internet readings will be provided on Blackboard.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 9–27 July 2012. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of the Student Union Building.

Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

## Assessment requirements

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 and tutorial. As we will make use of clickers from time to time you will also find that advanced reading will allow you to give more informed responses to the questions we raise and discuss, although you will not be assessed on your clicker responses.

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:

1. **Essay Prospectus due 4 p.m. Thursday, August 16 (500 words), 10%;**
2. **In class mid-term test, Monday, September 10, 15%;**
3. **Regular tutorial participation and presentation on course essay 15%;**
4. **Course Essay 30%, due 4 p.m. Friday, October 12;**
5. **Final Exam 30%**

**Examination/Assessment period: 26 October to 17 November 2012**

### **1. Essay Prospectus: due 4 p.m. Thursday, August 16 (400-500 words), 10%;**

In order to help assist you in planning your essay, you are required to produce a prospectus of 400-500 words, which will allow us to help guide you in your work and to encourage you to get an early start. Although there is no fixed set template that you have to follow, what we are looking for is a brief indication of the issues you will write about, along with a tentative outline of arguments you may be making (or perhaps better put, hypotheses you will be testing, as your thoughts will likely grow and change as your research deepens). Please also include a preliminary list of references; this will not be included in the word count. You are welcome to use parts of your prospectus in your final version of the essay, but part of that final grade will depend on how well you incorporate any feedback you are given on your prospectus.

### **2. Mid-trimester test in class, Monday, September 10, 15%;**

The mid-trimester test will consist of short answer questions and identifications from your readings, lectures and tutorials in Weeks One to Six and is designed to see that you have kept up with the course material and are assimilating key concepts.

### **3. Regular tutorial participation and five-minute presentation on course essay, 15%;**

Adequate advance preparation through reading, research, and informed participation in discussions is essential. All students are expected to complete the assigned reading before each tutorial, and to develop talking points in relation to the discussion questions; one component of your assessment will be based on the extent and thoughtfulness of your contribution to class discussions.

Later in the course in tutorial, you will be asked to prepare a five-minute presentation on your essay topic, explaining to your fellow students your argument, and the evidence that you are using to support it. If you have encountered particularly thorny issues in working through your topic, don't hesitate to raise them. One of the objectives of this exercise is to give you practice in making a clear and concise oral presentation and to allow you an opportunity for further feedback from your peers and tutor. **Time yourself and rehearse!** Your tutor is under strict instructions to cut you off after five minutes.

#### 4. Course Essay: due 4 p.m. Friday, October 12 (2500 words), 30%

For the course essay, you are expected to come up with a topic of your own relevant to the themes of the course. Our goal is to allow you to work on what interests you most, as long as it treats contemporary Asian society. Areas that you might research include (but are certainly not limited to) economic development; political structure; gender roles; popular culture; or communication technologies in any single country within Asia. You may also choose to analyze one particular literary, film or artistic text or set of texts and relate it/them to issues relevant to the course (You may not choose any of the literary texts otherwise assigned for the course, however). For the purposes of this essay, you may broaden your consideration of countries to South and Southeast Asia, but you must consult with either the course coordinator or tutor if you do. This essay is particularly designed to assess how well you have learned to analyse critically one aspect of social, economic, political or cultural change in Asia. The essay length is 2500 words (excluding bibliography and notes; please include a word count; essays that fall outside of a 10% limit on either side, 2250-2750 words, can expect to lose marks in proportion to the severity of the shortfall or excess). **Please include the word count** and be sure to type it **double-spaced** to allow room for comment.

In writing your essay, develop an argument, 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. We are interested in how you have worked through a particular research question and what you have concluded on the basis of the research you have done. When you do refer to secondary sources in support of your argument, 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. You may use any standard referencing system as long as you are consistent in your format. For more information, see: <http://www.victoria.ac.nz/library/resources/guides/referencing.html> or <http://www.cite.auckland.ac.nz/>. Whatever system you use, however, be sure to include the page numbers of material you are citing, unless the specific reference refers to an entire work as a whole.

Your essays should be polished. Get an early start and leave ample time for revisions. **PROOFREAD CAREFULLY AND USE A SPELLING AND GRAMMAR CHECK!** We strongly 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.

Assignments are to be handed in to the Asian Studies assignment box on the 6th floor of von Zedlitz and an electronic copy is also to be submitted to the Course Coordinator (Stephen.epstein@vuw.ac.nz). Paper copies must include a cover sheet available from the Course Documents section of Blackboard or from the School of Languages and Cultures (SLC) Office on the 6th floor of von Zedlitz. The assignment slot is located to the left of the Office. No responsibility will be taken for essays placed in staff mailboxes, pushed under doors, etc. You should never destroy notes or delete your draft 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 traditional 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 be undeniably useful for general background as you research a topic, any information that you acquire there will need to be confirmed by another source.

Although it is crucial to learn how to critically evaluate material from the net as it comes to occupy an increasingly central position in our lives, it is perhaps even more essential to continue to use more traditional media (i.e. books and journals), as the internet can foster a temptation to laziness; your essays must cite an appropriate balance of sources from more traditional media. Journals and electronic books to which you have access via the University Library do count as traditional sources,

as these are works that have gone through a peer-review process and then been made available online. Students whose essays primarily cite non-refereed internet material as secondary sources, however, can expect to be marked down. If you are uncertain what is a refereed source and what is not, please see the course coordinator or your tutor.

One generally reliable source of 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 not enough to cite only the URL address as in: [www.asia.com](http://www.asia.com). You should also include the author and title of the piece, the chapter or page number of the section to which you are referring (where relevant) and the date on which the site was accessed.

Finally, one very, very important WARNING: the internet has made plagiarism easier than ever before, and the temptation to cut and paste material without proper citation or download papers from special sites has become an increasingly serious problem. Be aware too that the internet and Turnitin have also made catching plagiarism much, much easier than ever before, even with articles that originally may have appeared in a foreign language. Students who take material from the internet without 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 whether what you are doing is acceptable, check with Pauline or Stephen.

## 5. FINAL EXAM (30%) - 2 HOURS

The final exam will consist of four sections. In the first (10 marks) you will need to identify briefly ten terms that have occurred in course lectures or in readings. In the second (30 marks) you will be asked to write an essay that relates specifically to one of the countries studied in the course. In the third (30 marks) you will need to write on a more general theme of importance to contemporary Asian society (e.g. popular culture, information technology, migration, international marriage). These sections are designed to test how well you have assimilated the themes and issues covered in lectures and the reading and your ability to synthesize material. The final question (30 marks), which assesses your understanding of how social issues are reflected in literary and artistic media, will ask you to analyse one of the pieces of literature that have been assigned or one of the films suggested for the course. Examples of past exams and the sorts of questions you are likely to be asked will be made available on Blackboard in the latter stages of the course.

### Penalties

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. Please keep to the word counts; as noted above, essays that fall below or go over the limit by more than 10% can expect to lose marks in proportion to the severity of the shortfall or excess. Although I am generally lenient in allowing extensions, please be aware that if you require one, you can expect the amount of essay comment that you will receive to decrease drastically.

### Mandatory course requirements

In order to pass this course each student must attend at least 7 of 10 tutorials. Although roll call is not taken in lecture, attendance is expected, and your success and enjoyment of the course will be directly proportional to your participation.

## Course Programme

**Lectures: Monday and Wednesday 12:00 pm- 12:50pm, KK (Kirk) LT202**

### WEEK ONE

#### **NO TUTORIALS THIS WEEK**

#### **Monday 16 July**

**Lecture: Introduction to the Course; Tradition and Modernity: Development** (Stephen Epstein, Asian Studies)

**Reading:** Knight, Nick. (2011). *Understanding Australia's Neighbours: An Introduction to East and Southeast Asia*, Chapter 2. Cambridge: Cambridge University Press, pp. 22-40.

#### **Suggested:**

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.

Bezlova, Antoaneta (2007). Shanghaied into

Modernity. <http://www.atimes.com/atimes/China/IG03Ad01.html>

#### **Wednesday 18 July**

**Lecture: Tradition and Modernity: Demography** (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.

### WEEK TWO

#### **Monday 23 July**

**Lecture: South Korea Overview** (Stephen Epstein, Asian Studies)

**Reading:** Cumings, Bruce (2005). *Korea's Place in the Sun*. New York: W.W. Norton & Company. pp. 342-344 (up to the top of page 344 before the section on the April Revolution); pp. 368-396.

#### **WEEK TWO TUTORIAL Introductions; Understanding Demography and Social Change in Asia (PK)**

#### **Reading:**

Eberstadt, N. (2004). "Power and Population in Asia." <http://www.japanfocus.org/-Nicholas-Eberstadt/2079>. The whole article is worth reading closely, but you may feel free to skim the sections on Russia and South and West Asia.

Kendall, Laurel (2008). "Marriages and Families in East Asia: Something Old, Something New" *Education About Asia*, 13:1, pp. 5-10. Available on Blackboard.

#### **Suggested:**

Hisane M. (2006). "Japan Stares into a Demographic Abyss." <http://www.japanfocus.org/-Hisane-MASAKI/1864>

1) At the start of his article, Eberstadt quotes Augustus Comte as saying "Demography is destiny." How does Eberstadt predict that demographic developments might alter the "destinies" of various countries in Asia? What are some crucial trends to watch for and how might they affect the relative balance of power between nations? In particular, what does he say about China and Japan?

2) What are some key changes in marriage and family patterns in Asia that Kendall points out in her brief overview?

3) What key changes are occurring in New Zealand demographic, marriage and family patterns? How do they differ from Northeast Asia? What might our society look like in 2025?

### Wednesday 25 July

**Lecture: Literature and South Korean Society** (Stephen Epstein, Asian Studies)

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

Park Wan Suh [Pak Wan-sô]. (1980). "The Crying of an Earthworm" (K. H. Ja, tr.), 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 (tr. and ed.). Seattle: Women in Translation, pp. 139-160.

### WEEK THREE

### Monday 30 July

**Lecture: North Korea Overview** (Stephen Epstein, Asian Studies)

**Reading:** Lankov, Andrei. (2007). Excerpts from *North of the DMZ: Essays on Daily Life in North Korea*, pp. 309-326.

### WEEK THREE TUTORIAL

### Cultural Productions and Society: South Korean Literature (SE)

#### Reading:

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

Yang Kwi-ja (2003). "The Won-mi Dong Poet" in *A Distant and Beautiful Place*. Kim So-young and Julie Pickering (tr.). Hawai'i: University of Hawai'i Press, pp. 69-85.

Kim Youngha, "Whatever Happened to the Guy Stuck in the Elevator?" Available from [http://www.uiowa.edu/~iwp/WRIT/documents/KIMYoung-haCD\\_000.pdf](http://www.uiowa.edu/~iwp/WRIT/documents/KIMYoung-haCD_000.pdf), pp. 17-27. (If you like this story you will also likely enjoy the other two stories available in the PDF).

1) How does Park Wan-suh's "Identical Apartments", one of the stories we read for our lecture on South Korean Literature and Society last week, reflect social change in 1970s Korea (Consider some of the bullet points on the power point slide about the story for the first lecture on)?

2) How do "A Shared Journey" and "The Wonmi-dong Poet" reflect the atmosphere of 1980's Korea? How does "The Wonmi-dong Poet" suggest a sense of possibilities open to the lives of lower class women in the 1980s? What do you think is the problem with the title character? Is he simply crazy?

3) If I tell you that the "A Shared Journey" very much points to the Gwangju Massacre in its background, can you discern a symbolic meaning to the conversation the narrator overhears at the beginning of the story? Is the reference to the two stillbirths a purely random detail?

4) "Whatever Happened to the Guy Stuck in the Elevator?" is simultaneously a humorous and nightmarish story. How does it reflect and critique life in Korea at the end of the 20<sup>th</sup> century?

### Wednesday 1 August

**Lecture: China Overview** (Xiaoming Huang, Political Science and International Relations)

**Reading:** Summers, Tim. (2009). "Briefing Paper: The PRC at 60 – A New Chapter for China?" Foreign Policy Centre. Available at <http://fpc.org.uk/fsblob/1118.pdf>



## WEEK FOUR

### **Monday 6 August**

**Lecture: Rural China, Urbanization and the Middle Class** (Jason Young, Political Science and International Relations)

**Reading:** Martin King Whyte. (2010). 'The Paradoxes of Rural-Urban Inequality in Contemporary China', in *One Country, Two Societies: Rural-Urban Inequality in Contemporary China*. Martin King Whyte (ed.). Cambridge: Harvard University Press, pp. 1-7.

Cheng Li. (2010). 'Introduction: The Rise of the Middle Class in the Middle Kingdom', in *China's Emerging Middle Class: Beyond Economic Transformation*, Cheng Li (ed.). Washington D.C.: Brookings Institution Press, pp. 3-11.

### **WEEK FOUR TUTORIAL    Social Issues in China (PK)**

#### **Reading:**

Perry, Elizabeth and Mark Selden. (2003). "Introduction", in *Chinese Society: Change, Conflict and Resistance*, London: RoutledgeCurzon, (2nd edition), pp. 1-22.

For this tutorial, make a list of five key issues that you see as confronting contemporary Chinese society. In each case, try to add some bullet points for discussion about how these problems have arisen, how they are currently manifesting themselves, and what steps might be taken on the part of the government, civil society and individuals to confront them. A number of the videos on the course YouTube playlist will offer insight into China's problems. We will put up a notice on Blackboard pointing you towards the most useful ones to watch.

### **Wednesday 8 August**

**Lecture: Theatre and Chinese Society** (Megan Evans, Theatre)

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

## WEEK FIVE

### **Monday 13 August**

**Lecture: Documentary Screening – *Made in China*** (Stephen Epstein, Asian Studies)

### **WEEK FIVE TUTORIAL    Understanding North Korean Society (SE)**

**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>

**Viewing:** there will be a variety of clips on YouTube to view in relation to this tutorial. See Blackboard later in the course for full details; we will try to have some pieces that are as current as possible.

Suggested: <http://wordswithoutborders.org/graphic-lit/blizzard-in-the-jungle-part-three/>

1) Consider the story "Second Encounter" and the YouTube clips. How does North Korea portray itself for domestic consumption? How does it imagine the rest of the world sees it? How does the world media portray North Korea? Is it possible for us to gain a genuine perspective on how North Korean society functions? How might we do so?

2) What appear to be the underlying concerns of North Korean art, film and literature?

3) Both North Korea and China remain, at least nominally, “communist societies”. Why, in 2012, do they present such different faces to the outside world and to their own peoples? Try to make a list of five to ten factors in the case of each that you see as crucial.

### Wednesday 15 August

**Lecture: Economics, Politics and Society in Post-1990s Japan** (Stephen Epstein, Asian Studies)

**Reading:** Kingston, Jeff. (2011). “The Lost Decade” (Chapter 2), in *Contemporary Japan - History, Politics, and Social Change since the 1980s*, pp.23-38.

### WEEK SIX

### Monday 20 August

**Lecture: Contemporary Japanese Identity and its Others** (Alexander Bukh, Political Science and International Relations)

**Reading:** Bukh, Alexander. (2010). “Ainu Identity and Japan’s Identity: The Struggle for Subjectivity”, *Copenhagen Journal of Asia Studies* 28:2, pp. 35-53.

### **WEEK SIX TUTORIAL Understanding Contemporary Japanese Society (PK)**

There is no additional reading for this week’s tutorial, although there will be some recommended viewing from the YouTube playlist. Further details on which clips to watch will be posted on Blackboard closer to the time of the tutorial. In tutorial, we will also watch some excerpts from an excellent documentary entitled *Japan, Inc.* from the Pacific Century series. If you would like to see the whole documentary, which is highly recommended, it is available from the AV suite in the library.

1) Japan has experienced a lot of difficulties in the last twenty years. What are some of its key problems? What is the so-called *kakusa shakai* and how has it manifested itself? Do you see any links between the experience of the last decades and Japan as portrayed in the documentary you will view in tutorial?

2) Can we see any silver lining for Japan in the last two decades in considering some of the dark clouds of social change that have appeared?

3) How does Japan's contemporary identity express itself? What changes have there been for Ainu in Japan over time?

Suggested: Cotterill, Simon. (2011). “Ainu Success: the Political and Cultural Achievements of Japan's Indigenous Minority,” *The Asia-Pacific Journal* Vol 9- 12-2. Available from <http://japanfocus.org/-Simon-Cotterill/3500>.

### Wednesday 22 August

**Lecture : Environmental Issues in Japan** (Catherine Knight, Ministry of the Environment)

**Reading:** Knight, Catherine. (2010). “Natural Environments, Wildlife and Conservation Movement in Japan.” *The Asia-Pacific Journal*, 4-2-10. Available from <http://www.japanfocus.org/-Catherine-Knight/3292>.

**Suggested:** Kingston, Jeff. (2011). “Environmental Issues” (Chapter 8), in *Contemporary Japan – History, Politics, and Social Change since the 1980s*, pp.145-65. (If you are interested in this chapter, you will need to get book from reserves at library as because of copyright restrictions we were not able to put this additional Kingston chapter on ECR).

### **MID-TRIMESTER BREAK 27 August to 9 September 2012**

## WEEK SEVEN

**Lecture**                    **Monday 10 September: Mid-trimester Test**

### **WEEK SEVEN TUTORIAL**                    **Shanghai Baby and Chinese Youth Culture (PK)**

**Reading:** Wei Hui. (2001). *Shanghai Baby* [*Shanghai Baobei*], tr. Bruce Humes, Washington Square Press, pp. 8-31.

Moore, Robert and James Rizor (2008). "Confucian and Cool: Chinese Youth Culture in Transition" *Education About Asia* 13.3, pp. 31-37. Available on Blackboard.

Suggested: Knight, Deirdre S. (2003). "Shanghai Cosmopolitan: Class, Gender and Cultural Citizenship in Weihui's *Shanghai Babe*." *Journal of Contemporary China*, 12 (37), pp. 639-653.

1) How does *Shanghai Baby* suggest the forces of social change in China? Consider issues of globalization, cosmopolitanism, gender, and class.

2) Think back to the screening of the documentary *Made in China*. What are some of the defining characteristics of contemporary Chinese youth culture? What are the biggest differences between people born after 1980 and their parents' generation?

### **Wednesday 12 September**

**Lecture : The Move to Asian Regionalism** (David Capie, Political Science and International Relations)

**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 EIGHT

### **Monday 17 September**

**Lecture: Regional Community, Soft Power and Popular Culture** (Stephen Epstein, Asian Studies)

**Reading:** Otmazgin, Nissim Kadosh. (2008). "Contesting Soft Power: Japanese Popular Culture in East and Southeast Asia," *International Relations of the Asia Pacific* 8.1, pp. 73-101.

### **WEEK EIGHT TUTORIAL**                    **Interpreting Japanese (and Korean) Pop Culture (PK)**

We will discuss how contemporary Japanese and Korean pop culture have crossed international boundaries and how we should understand it. How does a nation achieve "soft power" if its products are popular elsewhere? Is there a relationship between the popularity of a nation's culture and its influence in the international arena? What are some the ways in which Christine Yano suggests we should interpret the global popularity of Hello Kitty?

**Tutorial Reading:** Yano, Christine (2009) "Wink on Pink: Interpreting Japanese Cute as it Grabs International Headlines. *Journal of Asian Studies* 68.3, pp. 681-688.

<http://www.guardian.co.uk/world/2011/sep/30/japanese-pop-girls-generation>

<http://www.guardian.co.uk/music/2011/dec/15/cowell-pop-k-pop>

<http://www.guardian.co.uk/world/2012/jun/08/japan-election-pop-group-akb48>

### Wednesday 19 September

**Lecture : Pop Music, Gender and South Korean Society** (Stephen Epstein, Asian Studies)

**Reading:** Epstein, Stephen and James Turnbull. "Girls' Generation? Gender, (Dis)Empowerment and K-Pop". (forthcoming in *The Korean Popular Culture Reader*, Duke University Press, 2013). Available from Blackboard or Student Notes.

**Viewing :** YouTube playlist on the Asian Studies Channel entitled "Kpop Reader".

Suggested: See James Turnbull's blog <http://thegrandnarrative.com>

### WEEK NINE

#### Monday 24 September

**Lecture: Minorities in China and Taiwan** (Vanessa Frangville, Chinese)

**Reading:** Heberer, Thomas. "China's Nationalities Policies: Quo Vadis?" <http://www.casaasia.es/pdf/21904105720AM1077184640713.pdf>

Suggested: Rudolph, Michael (2004). "The Emergence of the Concept of "Ethnic Group" in Taiwan and the Role of Taiwan's Austronesians in the Construction of Taiwanese Identity," *Historiography East and West*, 2: 1, pp. 86-115.

#### **WEEK NINE TUTORIAL Tutorial Presentations I (PK)**

Prepare a five-minute presentation on your essay topic, explaining to your fellow students your argument, and the evidence that you are using to support it. If you have encountered particularly thorny issues in working through your topic, don't hesitate to raise them. One of the objectives of this exercise is to give you practice in making a clear and concise oral presentation and to allow you an opportunity for further feedback from your peers and tutor. **Time yourself and rehearse!** Your tutor is under strict instructions to cut you off after five minutes.

### Wednesday 26 September

**Lecture : Asia's New Multiculturalism** (Stephen Epstein, Asian Studies)

**Reading:** Lim, Timothy. (2009). "Who is Korean? Migration, Immigration, and the Challenge of Multiculturalism in Homogeneous Societies" *The Asia-Pacific Journal*, Vol. 30-1-09, July 27, 2009. <http://www.japanfocus.org/-Timothy-Lim/3192>

**Viewing:** *Bandhobi* Part 1: <http://www.youtube.com/watch?v=T4u3QcLksE4>; click links to view the rest of this excellent movie.

### WEEK TEN

#### Monday 1 October

**Lecture: International Marriage in Asia** (Stephen Epstein, Asian Studies)

**Reading:** Jones, Gavin and Hsiu-hua Shen. (2008). "International Marriage in East and Southeast Asia: Trends and Research Emphases," *Citizenship Studies* 12: 1, pp. 9-25.

#### **WEEK TEN TUTORIAL Tutorial Presentations II (PK)**

See the previous week for instructions.

### Wednesday 3 October

**Lecture : Indonesia Overview** (Stephen Epstein, Asian Studies)

**Reading:** Chalmers, I. (2006). *Indonesia: An Introduction to Contemporary Traditions*. Sydney: Oxford University Press, pp. 1; 14-34.

## WEEK ELEVEN

### **Monday 8 October**

**Lecture: Literature and Indonesian Society** (Stephen Epstein, Asian Studies)

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

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

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

### **WEEK ELEVEN TUTORIAL**

### **Indonesian Short Stories (SE)**

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.). <http://www.3cworldfiction.com/wildbullfight.html>

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

In what ways does Indonesia differ from its neighbours further northeast in Asia? How has the experience of social change been different there from the other countries we have studied?

Below are some questions to think about in relation to the individual stories:

#### "The Last Train But One"

- 1) This story can seem baffling at first. See how far you can progress in making an interpretation. What is this story really about? Why does the narrator get on the train with his brother?
- 2) The story was written in 1968. Can we relate events in Indonesian society to the story's theme? Be sure to read Ian Chalmers' chapter on Indonesia and consider especially the portion on the 1965 counter-coup and the tradition of state vigilance. How might we account for the age difference between the two brothers? Do any of the various characters seem to represent important people or events?

#### "Becaaak!"

- 1) "Becaaak!" is clearly a much more straightforward story than "The Last Train..." How do you react to the two main characters in the story?
- 2) How does the story reflect social change in Indonesia?
- 3) This story raises important questions of social reflection. Does this story resonate with you from similar travel experiences you might have had?

#### "Wild Bull Fight"

- 1) How sympathetic is Umar Salim, the protagonist?
- 2) Is there any significance to the colors mentioned in the story?

### **Wednesday 10 October**

**Lecture: Asia on Tour** (Stephen Epstein, Asian Studies)

**Reading:** Nyiri, Pal (2009) "Between Encouragement and Control: Tourism, Modernity and Discipline in China," in *Asia on Tour: Exploring the Rise of Asian Tourism*, ed. by Tim Winter, Peggy Teo and T.C. Chang. 2009. London and New York: Routledge, pp. 153-169.

**Suggested:** Shepherd, Robert (2009). "Cultural Preservation, Tourism and 'Donkey Travel' on China's Frontier" in *Asia on Tour: Exploring the Rise of Asian Tourism*, ed. by Tim Winter, Peggy Teo and T.C. Chang. London and New York: Routledge, pp. 253-263.

**Friday 12 October: Course Essay Due, 4 p.m.**

## WEEK TWELVE

### **NO TUTORIALS THIS WEEK**

#### **Monday 15 October**

**Lecture: Digital Technologies and Asia** (Stephen Epstein, Asian Studies)

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

Epstein, Stephen and Sun Jung. (2011). "Korean Youth Netizenship and its Discontents", *Media International Australia* 141, pp. 78-86.

Matsuda, Misa. (2010). "Japanese Mobile Youth in the 2000s" in *Youth, Society and Mobile Media in Asia*, ed. Stephanie Hemelryk Donald, Theresa Dirndorfer Anderson and Damien Spry, London and New York: Routledge, pp. 31-42.

**Suggested:** 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.

#### **Wednesday 17 October**

**Lecture: Evaluations, Review, and Looking Ahead: Whither Asia?** (Stephen Epstein, Asian Studies)

**No Reading**

### **Bibliography**

Additional bibliography to supplement lectures, tutorials and course essay projects will become available via Blackboard as the course progresses.

### **Class representative**

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students. Class representatives will attend a meeting with the Head of School to discuss how your courses are going and to raise any concerns or suggestions that they may have.

### **Academic integrity and plagiarism**

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

### Use of Turnitin

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. At the discretion of the Head of School, handwritten work may be copy-typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

### Where to find more detailed information

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study). Find out how academic progress is monitored and how enrolment can be restricted at <http://www.victoria.ac.nz/home/study/academic-progress.aspx>. Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the *Calendar* webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

Other useful information for students may be found at the Academic Office website, at [www.victoria.ac.nz/home/about\\_victoria/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

**Finally: remember that this course is your course as well. We welcome suggestions, criticisms, etc. from you about the running of ASIA 201 at any time.**