



**FACULTY OF HUMANITIES AND SOCIAL SCIENCES  
SCHOOL OF LANGUAGES AND CULTURES**

**ASIAN STUDIES PROGRAMME  
ASIA 201 CONTEMPORARY ASIAN SOCIETY  
20 POINTS**

**TRIMESTER 2 2014**

Please read through this material very carefully in the first week of the course, and refer to it regularly.

**Important dates**

**Trimester dates:** 14 July to 16 November 2014

**Teaching dates:** 14 July to 17 October 2014

**Mid-trimester break:** 25 August to 7 September 2014

**Study week:** 20–24 October 2014

**Examination/Assessment Period:** 24 October to 15 November 2014

Note: students who enrol in courses with examinations must be able to attend an examination at the University at any time during the scheduled examination period.

**Withdrawal dates:** Refer to [www.victoria.ac.nz/students/study/withdrawals-refunds](http://www.victoria.ac.nz/students/study/withdrawals-refunds). If you cannot complete an assignment or sit a test or examination, refer to [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats).

**Names and contact details**

**Course Coordinator  
and Lecturer:** Assoc Prof Stephen Epstein  
Office: vZ717  
Phone: 463 5703  
Email: [stephen.epstein@vuw.ac.nz](mailto:stephen.epstein@vuw.ac.nz)

**Tutor:** Mary Jones  
Office: vZ709  
Phone: 463 5233 x4846  
Email: [mary.jones@vuw.ac.nz](mailto:mary.jones@vuw.ac.nz)

**Guest Lecturers:**

Alexander Bukh; David Capie; Vanessa Frangville; Emerald King; Yiyang Wang and Jason Young, whose email addresses are in the usual Victoria staff format (that is, [firstname.lastname@vuw.ac.nz](mailto:firstname.lastname@vuw.ac.nz)). There will also be a guest lecture from Nova Mercier ([novamerc50@gmail.com](mailto:novamerc50@gmail.com)).

**School Administrators:** Nina Cuccurullo  
Office: vZ610  
Phone: 463 5293

Email: [nina.cuccurullo@vuw.ac.nz](mailto:nina.cuccurullo@vuw.ac.nz)

Sarah Walton  
Office: vZ610  
Phone: 463 5318  
Email: [sarah.walton@vuw.ac.nz](mailto:sarah.walton@vuw.ac.nz)

School office hours: 9.00am to 4.30pm Monday to Friday

**Contact Person for Māori and Pasifika Students:** Dr Vanessa Frangville  
Office: vZ703  
Phone: 463 6463  
Email: [vanessa.frangville@vuw.ac.nz](mailto:vanessa.frangville@vuw.ac.nz)

**Contact Person for Students with Disabilities:** Dr Margaret Sutherland  
Office: vZ615  
Phone: 463 5975  
Email: [margaret.sutherland@vuw.ac.nz](mailto:margaret.sutherland@vuw.ac.nz)

**School Website:** [www.victoria.ac.nz/slc](http://www.victoria.ac.nz/slc)

### Class times and locations

#### Lectures:

Tuesday	11.00am – 11.50am	HM (Hugh Mackenzie) LT103
Wednesday	11.00am – 11.50am	HM (Hugh Mackenzie) LT001

#### Tutorials:

Tuesday	12noon – 12.50pm	vZ (von Zedlitz) 710
Tuesday	2.10pm – 3.00pm	AM (Alan MacDiarmid) 104
Wednesday	10.00am – 10.50am	CO (Cotton) 118

Please note that tutorials start in the **second** week of the trimester.

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, and one question on the final exam will be related to analysing film and/or literature content in relation to the themes of the course. These films will be available either online or via the Victoria Library or Language Learning Centre. Further information will be found on Blackboard.

### Communication of additional information

Students should consult Blackboard regularly for power point files tied to class sessions and 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 Victoria with an extensive playlist of material geared to ASIA 201. Please see: [www.youtube.com/asianstudiesvuw](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.

### 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 learning objectives (CLOs)

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

1. analyse critically the nature of social, economic, political and cultural change in Asia a variety of contexts;
2. express a deepened understanding of how social issues are reflected in literary and artistic media, including film;
3. 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).

### Teaching format

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

### Mandatory course requirements

In addition to achieving an overall pass mark of 50%, students 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.

### Workload

The University Assessment Handbook has laid down guidelines concerning the number of hours per week that students are expected to devote to a course in order to maintain satisfactory progress. Students enrolling in a one trimester 20-point course should expect to work on average 13 hours per week, to make up to a rough total of 200 hours including 20+ hours of lecture and 10 hours of tutorial over the trimester. Reading and review of course material (both general and exam-specific) should take approximately half of the remaining hours to equal roughly 80-85 hours over the semester; the remaining 80-85 will be devoted to individual assignments (see below). **Please note that these figures are only a very rough guideline.** Some students will find they need to do more, and students aiming for high grades will almost certainly need to do more.

### Assessment

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, especially, before each tutorial, and have given serious thought to any issues to be raised for discussion.

The breakdown of the assessment, which is designed to test how well you have understood the course learning objectives, is as below. Marking criteria for each assessment item will be placed on Blackboard.

Assessment items		%	CLO(s)	Due date
1	Essay Proposal (500 words)	10%	1, 2, 3	7 Aug
2	In class mid-trimester test (50 minutes)	15%	1, 2, 3	10 Sept

3	Regular Tutorial Contributions	5 x 1% (5%)	1, 2, 3	Weeks 2-11
4	Presentation on course essay (5 minutes)	10%	1, 2, 3	Weeks 9 and 10
5	Course Essay (2500 words)	30%	1, 2, 3	9 Oct
6	Final 2-hour Examination	30%	1, 2, 3	TBA

A potential breakdown of time spent for each assignment might be as follows:

- 1) Essay Proposal: 10-20 hours (determining topic, preliminary research, deciding upon initial sources; writing of prospectus)
- 2) Mid-Trimester Test: 30-40 hours (first reading of course material and subsequent review)
- 3) Regular Tutorial Contributions: 10 hours of tutorial attendance (reading of the course material included in test and exam preparation)
- 4) Essay Presentation: 10-20 hours (continuation of research and writing; selection of material for presentation; rehearsing);
- 5) Final Examination: 30-40 hours (additional reading of course material with further review, portion and writing up of take-home sections)
- 6) Course Essay: 40-60 hours (research, writing and revising; note that to the more effort and care you put into your prospectus and presentation the less additional time you will need here).

**1. Essay Proposal: due 4 p.m. Thursday, August 7 (400-500 words), 10%.**

In order to help assist you in planning your essay, you are required to produce a proposal 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, we are looking for the following elements to be included: 1) a concise indication of what issues you will write about; along with 2) 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). We also want to see: 3) a thoughtful preliminary reference list, so we can make sure you've gotten started and are on the right track. This will not be included in the word count. A strong proposal will have references in the appropriate form, show that you've searched for recent journal articles, and have an appropriate balance of library and Internet sources. You are welcome to incorporate sections from your proposal in your final essay version, but part of that grade will depend on how well you incorporate any feedback you are given on your proposal.

**2. Mid-trimester test in class, Wednesday, 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, 5%.**

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. For each tutorial you attend and contribute remarks that indicates you have done the assigned reading and have prepared the discussion questions you will receive 1%, up to a maximum of 5%.

**4. Five-minute presentation on course essay, Weeks 9 and 10 tutorials, 10%.**

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.

### 5. Course Essay: due 4 p.m. Thursday, October 9 (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 analyse 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 the course coordinator 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. For additional information on the essay, please see the end of the Course Outline.

### 6. Final Examination (30%) - 2 HOURS

The final examination 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.

#### Submission and return of work

Coursework assignments must be submitted by the deadline in both of the following ways:

- You must **submit your essay to Turnitin** via Blackboard prior to handing in your hard copy.
- Hand in a hard copy with signed coversheet to the Asian Studies assignment slot on the 6th floor of von Zedlitz.

Assignment cover sheets can be found outside the SLC office or on Blackboard. The assignment slot is located to the left of the office. You must keep a copy of your assignment. 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. Marked work will either be returned in class or be made available for collection from the SLC office between the hours of 10am-2pm each day. Please bring your student ID card with you when you come to collect your work.

#### Extensions and penalties

Assignments 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. (Weekends count as only

one day.) While extensions will usually be granted on request, work that comes in after the original deadline will as a rule receive less feedback. Please keep to the word counts; assignments that fall below or go over the given limits by more than 10% can expect to lose marks in proportion to the severity of the excess or shortfall.

## Set texts

Course readings will both be available via Blackboard and compiled in a Course Reader (Student Notes). We **STRONGLY** recommend that you purchase the Course Reader. 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 in the Course Reader. Quick links to Internet readings will also be provided in the Course Materials section of Blackboard.

The Course Reader can be purchased from Vic Books, Ground Floor Easterfield Building, Kelburn Parade. It can also be ordered online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz). Orders and enquiries can be emailed to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz).

## Class representative

A class representative will be elected in the first week, 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 reps will attend a meeting with the Head of School to discuss how the course is going and to raise any concerns or suggestions that they may have. You can find out more information on Class Representatives on the VUWSA website: [www.vuwsa.org.nz](http://www.vuwsa.org.nz). Students may wish to write the Class Rep's name and details below:

Class Rep name and contact details:
-------------------------------------

## Student feedback

Response to feedback for this course will be discussed in class or delivered via Blackboard.

Student feedback on University courses may be found at [www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php)

## Course programme

**Lectures: Tuesday and Wednesday 11:00am- 11:50am**

### WEEK ONE

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

#### **Tuesday 15 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.

#### **Wednesday 16 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.

“Japan’s Demography: The Incredible Shrinking Country.” *The Economist*, May 31, 2014.

<http://www.economist.com/node/21603076/all-comments>.

## WEEK TWO

### Tuesday 22 July

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

**Reading:** Kingston, Jeff. (2013). “The Lost Decade” (Chapter 2), in *Contemporary Japan: History, Politics, and Social Change since the 1980s*, pp.23-38.

### WEEK TWO TUTORIAL Introductions; Understanding Demography and Social Change in Asia

**Readings:** Eberstadt, N. (2010). “The Demographic Future: What Population Growth—and Decline—Means for the Global Economy,” *Foreign Policy* 89.6, pp. 54-64. [www.institute4theages.org/wp/wp-content/uploads/2011/01/The-Demographic-Future.pdf](http://www.institute4theages.org/wp/wp-content/uploads/2011/01/The-Demographic-Future.pdf).

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

- 1) In an earlier article on demography, Eberstadt had quoted 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? What might our society look like in 2025?

### Wednesday 23 July

**Lecture: Contemporary Japanese Youth Culture: Street Fashion** (Emerald King, Japanese)

**Reading:** Hiroshi, Narumi. (2010). “Street Style and Its Meaning in Postwar Japan,” *Fashion Theory*, 14.4, pp. 415–438

**Suggested:** Gagné, Isaac. (2013). “Bracketed Adolescence: Unpacking Gender and Subjectivity through Subcultural Fashion in Late-Capitalist Japan.” <http://intersections.anu.edu.au/issue32/gagne.htm>

## WEEK THREE

### Tuesday 29 July

**Lecture: Japanese Society and Territorial Disputes** (Alexander Bukh, Political Science and International Relations)

**Reading:** Choe, Sung-jae. (2005). “The Politics of the Dokdo Issue,” *Journal of East Asian Studies* 5, pp. 465-494.

**Suggested:** Bukh, Alexander. (2012). “Constructing Japan’s ‘Northern Territories’: Domestic Actors, Interests, and the Symbolism of the Disputed Islands,” *International Relations of the Asia-Pacific* 12, pp. 483-509.

### WEEK THREE TUTORIAL Understanding Contemporary Japanese Society

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 numerous difficulties in the last twenty years. What are some of the key problems Japanese society has experienced? 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? Are there generational differences?

### **Wednesday 30 July**

**Lecture: Regional Community, Soft Power and East Asian 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 FOUR

### **Tuesday 5 August**

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

**Reading:** Koo, Hagen (2007). "The Changing Faces of Inequality in South Korea in the Age of Globalization," *Korean Studies* 31, pp. 1-18.

### **WEEK FOUR TUTORIAL**

### **Interpreting East Asian Pop Culture Internationally**

We will discuss how and why contemporary Japanese and Korean pop culture are crossing international boundaries and the implications of this phenomenon. Here are some specific questions to consider:

1) Is there a relationship between the popularity of a nation's culture and its influence in the international arena? Does a nation achieve "soft power" if its products are popular elsewhere? How would Nissim Otmazgin answer this question with specific reference to Japan?

2) What are some the ways in which Christine Yano suggests we should interpret the global popularity of Hello Kitty?

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

### **Wednesday 6 August**

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

**Reading:** Lankov, Andrei. (2013). Excerpts from *The Real North Korea: Life and Politics in the Failed Stalinist Utopia*, pp. 75-99 and 102-108.

### **Thursday 7 August, 4 pm Essay Proposal Due**

### WEEK FIVE

### **Tuesday 12 August**

**Lecture: Gender and Markets in North Korea** (Nova Mercier)



**Reading:** Jung, Kyungja and Bronwen Dalton. (2006). "Rhetoric Versus Reality for the Women of North Korea: Mothers of the Revolution." *Asian Survey* 46.5, pp. 741-760.

**WEEK FIVE TUTORIAL                      Understanding North Korean Society**

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

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

**Viewing:** there will be a variety of clips on the YouTube course playlist to view in conjunction 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. Please note that there is now a very useful channel of subtitled North Korean films at [www.youtube.com/playlist?list=PLZhVAe2LHxdyvXgTJGB\\_OpCcIbfK2t4\\_E](http://www.youtube.com/playlist?list=PLZhVAe2LHxdyvXgTJGB_OpCcIbfK2t4_E)

- 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 2013, 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 13 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*, ed. by Martin King Whyte . 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*, ed. by Cheng Li .Washington D.C.: Brookings Institution Press, pp. 3-11.

WEEK SIX

**Tuesday 19 August**

**Lecture: The Rise of China and its Implications** (Yiyang Wang, Chinese)

**Reading:** Gamer, Robert E. (2012). "Introduction," in *Understanding Contemporary China*, Boulder and London: Lynne Rienner, (4th edition), pp. 1-12.

**WEEK SIX TUTORIAL                      Social Issues in China**

**Reading:** Perry, Elizabeth and Mark Selden. (2010). "Introduction," in *Chinese Society: Change, Conflict and Resistance*, London: RoutledgeCurzon, (3rd 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 20 August

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

**Reading:** Mackerras, Colin. (2006) "Ethnic Minorities." In *Critical Issues in Contemporary China*, ed. by Czeslaw Tubilewicz. New York: Routledge, pp. 167–192.

### MID-TRIMESTER BREAK 25 August to 7 September 2014

#### WEEK SEVEN

### Tuesday 9 September

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

#### **WEEK SEVEN TUTORIAL Chinese Youth Culture and First Half Review**

**Reading:** 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.

- 1) 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?
- 2) Bring in any questions you would like to review for the upcoming mid-trimester test. What do you see as the key similarities and differences in the structures of the Northeast Asian studied thus far in the course? How have they responded to change differently in the last two decades?

### Wednesday 10 September: Mid-trimester Test

#### WEEK EIGHT

### Tuesday 16 September

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

**Reading:** Chalmers, I. (2006). *Indonesia: An Introduction to Contemporary Traditions*. Sydney: Oxford University Press, pp. 14-36.

#### **WEEK EIGHT TUTORIAL Society and Indonesian Fiction**

**Reading:** 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.

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

Rahardi, F. (1999). "Wild Bull Fight" (S. J. Epstein, trans.). [www.3cworldfiction.com/wildbullfight.html](http://www.3cworldfiction.com/wildbullfight.html)

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) Do you see any possible symbolic significance in the colours mentioned in the story?

### Wednesday 17 September

**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.

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

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

### WEEK NINE

#### Tuesday 23 September

**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*, ed. by T.J. Pempel. Ithaca: Cornell University Press, pp. 1-28.

### WEEK NINE TUTORIAL

#### Tutorial Presentations I

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 24 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.

[www.japanfocus.org/-Timothy-Lim/3192](http://www.japanfocus.org/-Timothy-Lim/3192)

**Viewing:** *Bandhobi*. <http://www.gooddrama.net/korean-movie/bandhobi-movie>

### WEEK TEN

## Tuesday 30 September

**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

See the previous week for instructions.

## Wednesday 1 October

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

**Reading:** Epstein, Stephen and James Turnbull. "Girls' Generation? Gender, (Dis)Empowerment and K-Pop", in *The Korean Popular Culture Reader*, ed. by Kyung-Hyun Kim and Youngmin Choe, Duke University Press, 2013, pp. 314-336.

### WEEK ELEVEN

## Tuesday 7 October

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

**Reading:** 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.

Herz, J.C. (2002). "The Bandwidth Capital of the World," *Wired* 10.8:

[www.wired.com/wired/archive/10.08/korea.html](http://www.wired.com/wired/archive/10.08/korea.html)

### WEEK ELEVEN TUTORIAL

### Thinking Seriously About Asian Pop Music

K-pop has become a global phenomenon, with articles about its influence regularly appearing in such mainstream publications as *The Wall Street Journal*, *Time*, and *The Guardian*. The "Korean Wave" as it has become known has also inspired numerous fan tributes, dance covers and various creative interactions between what is undeniably an industry product and a market that has spread around the globe. In particular, the global phenomenon of "Gangnam Style" has drawn increased attention to these evolving media flows.

For this tutorial, please watch at least videos 1-3, 7, 10-11, 14-17 and 19 from the YouTube playlist on the VUW Asian Studies Channel entitled "Kpop Reader" playlist ([www.youtube.com/playlist?list=PLE06C61D0CA89FFFB](http://www.youtube.com/playlist?list=PLE06C61D0CA89FFFB)) and consider them in light of the below set of research questions from Monday's lecture:

- 1) What role does pop music (and the rise of girl groups more specifically) play in contemporary gender ideologies? Does the rise of Korean or Japanese girl groups offer individuals an opportunity for self-empowerment? To what extent do our answers differ depending on the particular music groups, consumer position and media platforms involved?
- 2) What, if anything, do "Gangnam Style" and Psy's follow-up video "Gentleman" tell us about South Korean society?

Reading: <http://askakorean.blogspot.co.nz/2012/09/the-obligatory-gangnam-style-post.html>

[www.theatlantic.com/international/archive/2012/08/gangnam-style-dissected-the-subversive-message-within-south-koreas-music-video-sensation/261462/](http://www.theatlantic.com/international/archive/2012/08/gangnam-style-dissected-the-subversive-message-within-south-koreas-music-video-sensation/261462/)

[www.huffingtonpost.com/john-r-eperjesi/the-great-psy\\_b\\_1928562.html](http://www.huffingtonpost.com/john-r-eperjesi/the-great-psy_b_1928562.html)

[www.guardian.co.uk/world/2011/sep/30/japanese-pop-girls-generation](http://www.guardian.co.uk/world/2011/sep/30/japanese-pop-girls-generation)

[www.guardian.co.uk/music/2011/dec/15/cowell-pop-k-pop](http://www.guardian.co.uk/music/2011/dec/15/cowell-pop-k-pop)

[www.guardian.co.uk/world/2012/jun/08/japan-election-pop-group-akb48](http://www.guardian.co.uk/world/2012/jun/08/japan-election-pop-group-akb48)

If you are especially interested in the topic and have time, I also recommend taking a look around New Zealander James Turnbull's popular blog The Grand Narrative for items of interest:  
<http://thegrandnarrative.com/>

### **Wednesday 8 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. London and New York: Routledge, pp. 153-169.

**Thursday 9 October: Course Essay Due, 4 pm**

### WEEK TWELVE

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

### **Tuesday 14 October**

**Lecture: International Development and Contemporary Asian Society** (TBC)

**Reading:** TBC

### **Wednesday 15 October**

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

**No Reading**

### **Notes on essay writing**

**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](mailto: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 your tutor or Stephen.

### Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)

- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute:  
[www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- Victoria graduate profile: [www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)