



Asian Studies Development Program Alumni Newsletter

Volume 9,
Number 2

Editors' Greeting

Yet another semester, yet another year. The reinvigorating summer is over and though we might have been inspired by research, workshops, seminars and travel, it is time to put the nose to the grindstone and get back to life as usual. Both Pete and I have had professionally and personally enriching research and travel experiences recently and while we are enthused to be back in communication with students, giving up intense professional lives has been hard. If you are in a similar situation, join us at the ASDP National Conference to be held in Houston, Texas from March 13-15, 2014. It will be a chance to reenergize, reconnect, and develop new contacts and projects.

We are pleased to include reviews of two documentaries, instead of feature films, related to Asia in this issue, and hope that many of you will use those in the classroom. This issue also features an article by Cherie Hughes on the immensely successful workshop hosted by Tulsa Community College in collaboration with ASDP. We hope that the model created by Tulsa in reaching out to various community and business organizations to find funding will prove useful for other institutions in these financially challenged times. Our thanks go to Cherie, to Sandy and Peter without whose help no issue is possible, and to all who have submitted articles for this issue. We are also grateful to those of you who proposed new ideas for this issue.

Rachana Sachdev and Pete Giordano

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ASDP National Conference, March 13-15: Panel Proposals

~ Sylvia Gray and Rachana Sachdev

As co-chairs for the program for our 20th anniversary conference, we invite you to propose a panel or join one of those already approved. Several alumni have sent us their panel proposals early and have generously saved one or two spaces in the panel for open admission. We hope that perusing through the list of these exciting panels will get you geared up to write a paper proposal that fits within them. We are also still open to accepting fully formed or open admission panel proposals, so if your ideas don't fit within the existing panels, do write to us. We will help you advertise your panel in order to facilitate the most meaningful conversations during the conference.

For further information and to submit your proposals, please contact Rachana (rsachdev@susqu.edu) and Sylvia (sgray@pcc.edu). See you in Houston!

Alumni Chapter of Asian Studies Development Program

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Representative

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

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

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

Jeffrey Dippmann, Central Washington University, President

Joanna Crosby, Morgan State University, Vice-President

Katherine Purcell, Secretary, Trident Technical College

George Brown, Treasurer, Slippery Rock University

Robert Eng, Member at Large, University of Redlands

Keith Kraseman, Member at Large, College of DuPage

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

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PANEL PROPOSALS

Art and Politics

Roberta E. Adams, Roger Williams University (radams@rwu.edu)

Papers will explore the ways that artists (writers, painters, photographers, dancers, musicians, playwrights, filmmakers, etc.) have responded to political situations and events through the creativity of their work. Artists may be contemporary or historical and may have made immediate, or later, reflective (recollected in tranquility) responses. Focus may be on reactions to the works (censorship, exile, imitation, commentary, political ferment), social or political changes resulting from the work, and/or the short and long-term impacts, highlighting the role of the artist as witness, champion, commentator, spirit of a people.

New Works in the Field Panel: "Confucian Role Ethics, A Vocabulary" by Roger T. Ames

*Stephen Laumakis, University of St. Thomas and Ronnie Littlejohn, Belmont University
(SJLAUMAKIS@stthomas.edu or ronnie.littlejohn@belmont.edu)*

This panel will offer philosophical reflections and reactions to Roger Ames' most recent book on "Confucian Role Ethics." We plan to offer a close and careful examination and analysis of his conception of Chinese philosophy, in general, and Confucian thought, in particular. We also plan to assess his conception of comparative philosophy and his own efforts in this area as instantiated in his new book. In order to focus our discussion, each panel participant will be responsible for commenting on one chapter of the book.

Contemporary Japan: How did it get there and where is it going?

Paul Dunscomb, University of Alaska, Anchorage (pedunscomb@uaa.alaska.edu)

The rise of the Abe cabinet and the prospect for important reforms suggest that Japan is undergoing a significant transition. But from what, to what? The papers in the panel suggest how Japan reached this critical phase and some of the implications of a truly transformed Japan for the region and for the Japanese themselves. Perhaps the time is long overdue to revise our views of Japan as mired in systemic crisis, economic malaise and personal ennui in favor of recognizing the profound changes that have and are taking place.

What Can Zhuangzi Teach Us?

Howard Giskin, Appalachian State University (giskinha@appstate.edu)

This panel will examine the relevance of Zhuangzi in today's world. Zhuangzi deals with issues which, with some updating for contemporary understanding, may provide guidelines for living in a complex world with competing ideologies. Of concern to Zhuangzi are happiness and how best to attain and maintain it, the limits of reason, language and its pitfalls, cognitive blindness and questions of right and wrong, dealt with through paradox, humor, and a "lightness of being" characteristic of Zhuangzi's language play. Questions of interest are: Can Zhuangzi be considered a relativist? How would Zhuangzi deal with violence of an ideological or political sort? What are personal and societal implications of Zhuangzi's thought? How do his teachings relate to modern thought systems such as those of Nietzsche, Heidegger, Derrida, Beckett, Pirandello, and others of Modernist, deconstructionist or postmodern persuasion? Finally, does Zhuangzi propose an ethics, and if so what does this involve?

Infusing Asian Studies through Asian Cinema

Pamela Stover, University of Texas at El Paso (pgstover@utep.edu)

Films about and from Asia can be a means of conveying culture, tradition, and peoples most effectively. Asian films for the most part have a distinctly different pacing and atmosphere than the typical Hollywood fare. Since most films made in China, Japan, Korea, India and Southeast Asia are not necessarily bound to box office success, filmmakers have unique opportunities to capture the very essence of a particular time and place. Film unites all the arts; visual elements

combined with music and performance can convey information about the Asian cultures and countries we teach.

Appreciating Peter Hershock's Valuing Diversity: Buddhist Reflection on Realizing a More Equitable Global Future

Ann Pirruccello, University of San Diego (annp@sandiego.edu)

This panel will comprise presentations motivated by readings of Peter Hershock's *Valuing Diversity*. Panelists will use the book as a resource and point of departure for framing discussions related to its central theme of revisioning and reorienting our shared global karma and framing an ethics of diversity-enhancing interdependence. Presentations might focus, for example, on the ontologies of diversity and equity; predicaments issuing from key commitments of modernity and global markets; Buddhist resources for transforming economies of dissatisfaction and distraction; the role of mass media in realizing unskillful constellations of values, intentions and actions; or ethical and karmic challenges of history writing. The panel is conceived as an opportunity to think along with Hershock and develop implications, amplifications or applications of his work.

Teaching Modern China via Fiction and Film

Joshua Fan, University of Texas at El Paso (jfan@utep.edu)

How to teach Modern China to students without any prior knowledge? One of the most accessible and effective ways is through Chinese fiction and film. From Lu Xun's short stories to Zhang Yimou's latest film, fiction and film have often been the mediums of choice by Chinese intellectuals to incite change, to criticize cultural and social ills, and to relive and reexamine the turbulent last century. Novels, short fiction, feature films, and documentaries also allow students to experience the diversity and complexity of Modern China from within. Thus, this panel will present and discuss selected literary and cinematic works in proper cultural, historical, and social context as examples of effectively exposing and engaging students with the entity that is Modern China.

Asian Music Pedagogy in Higher Education

Tina Spencer Dreisbach, Hiram College (DreisbachTS@hiram.edu)

My own expertise is as a music historian with broad interests teaching in a small private liberal arts college. To complement this viewpoint, faculty at community colleges and universities are cordially invited to participate. Issues to address could include: sparking student interest, texts and other materials, constructing a syllabus, ideas for student projects, and supplementing with guests and live performances.

Comparative Philosophy

Dennis Arjo, Johnson County Community College (darjo@jccc.edu)

A particular focus will be on how those thoroughly trained Anglo-American philosophers find their conceptions of philosophy broadened or challenged by their exposure to Eastern thought as well as how they think the techniques of analytic philosophy can be used in comparative philosophy.

Art and Identity Across Asia

Lisa Safford, Hiram College (SaffordLB@hiram.edu)

Identity is a complex and difficult phenomenon to grasp and understand. It entails the mixture of personal, religious, linguistic, gender, and national values. In Asia, it is particularly complex due to over five thousand years of transitory cultural history including migrations and invasions, the impact of the "Silk Road" linking East and West, internal religious and social reformist movements, and the emergence of some regions from centuries of foreign colonial rule. This session will explore that history and the phenomenon of identity in Asia from the perspectives of art history. Papers are invited that address the historical development of traditions in art and can be interdisciplinary, including related to global religions either originating within Asia or imported from neighboring regions.

Asian Studies Development Program Conference

Revisiting the Past, Living the Present, Envisioning the Future

13–15 March 2014 *PLAN NOW TO JOIN US!*

The ASDP National Conference is an annual event that provides an opportunity for ASDP alumni and other interested college and university faculty members to share research related to Asian cultures and societies, as well as strategies for effectively infusing Asian content into undergraduate humanities, social science, business, and science curricula. Known for its multi-disciplinary approach and convivial dynamics, the ASDP National Conference also offers an opportunity to extend professional networks and explore new possibilities for both personal and institutional collaboration

Hotel reservations for the conference can be made by following the link here:

http://doubletree.hilton.com/en/dt/groups/personalized/H/HOUGWDT-ASD-20140312/index.jhtml?WT.mc_id=POG

The special room rate will be available until February 19, 2014 or until the block of rooms is sold out, whichever comes first.

Registration for the conference is online and can be accessed here:

<https://www.eastwestcommunity.org/page.aspx?pid=331>

Send us a notice about your recent or upcoming book publication so we can be sure to include you in the book publication panels.

Proposals are invited for individual papers, panels, poster sessions, or roundtable sessions for the 2014 conference in Houston. While we enthusiastically welcome the usual panel and paper proposals on a topic of your choice, we would also like to invite you to consider participating in the following panels that have already been approved and are listed on the next page. There are one or two spaces available in most panels but we also encourage the formation of additional panels on the same or similar topics, if there is sufficient interest. You may contact the panel leaders or the program chairs if you are interested in joining one of the panels listed below. Please feel free to propose additional panels. We are still looking for panels on Asian theater and those incorporating psychological, sociological, anthropological or scientific perspectives. Please plan to submit a 200-250 word abstract by October 31. Early submissions greatly facilitate putting together meaningful panels.

Registration & Accommodations

DoubleTree by Hilton Hotel,
6 E. Greenway Plaza,
Houston, Texas 77046

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

Registration: \$200

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

Program Chairs:

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

Rachana Sachdev, Susquehanna University,
rsachdev@susqu.edu

Conference Organizers:

Jessica Sheetz-Nguyen, University of Central Oklahoma,

JSheetzNguyen@uco.edu

Elizabeth "Betty" Buck, Asian Studies Development Program,
manoabuck@aol.com

TCC Workshop: Funding and Programming Success Story



Religion, Politics, and Society in Contemporary China: A Symposium was held on April 4-6, 2013 at Tulsa Community College (TCC) in Tulsa, Oklahoma. Built on the East-West Center's ASDP format for workshops, the symposium was funded through the Tulsa Community College Foundation, the TCC Academic Affairs Office, the TCC Global Education Office, the TCC Metro Liberal Arts Division, TCC Student Affairs Office, and participant registration fees. In-kind support was provided by the Tulsa Global Alliance, Arts and Humanities Council of Tulsa, Higher Education Cultural Roundtable, and the Global Education Office of the University of Tulsa. The TCC Academic Affairs Office paid for all TCC faculty and staff who attended. Students from any college or high School attended the presentations for free. Community participants and faculty or staff from other institutions paid an \$85 registration fee to cover meeting and hospitality expenses. Funding is always the most challenging up-front aspect for such an undertaking. The funding for this particular symposium was the fruit of networking with the various offices within TCC where small amounts of money could be allocated to our needs. The support that come from the larger community and the University of Tulsa grew out of TCC's participation in the Higher Education Cultural Roundtable, a local consortium of all the area's colleges and universities, the Tulsa City-County Library, and the Arts and Humanities Council of Tulsa, that promotes intellectual, artistic, and social discourse on member campuses and in the larger community, engages in cooperative programming, and shares resources and ideas.

The symposium was attended by over 100 participants who came to hear and ask questions of four celebrated China scholars. In addition to Tulsa area community participants, faculty and students came from five out of state colleges and universities, five Oklahoma universities, and two local high schools. Johnson County Community College in Kansas gets the prize for sending the most people to our symposium. We salute Johnson County for its excellent support!

Religion, Politics, and Society in Contemporary China: A Symposium began on Thursday evening with a Chinese banquet and key note address by Islamic expert and historian Morris Rossabi of Queen's College, Columbia University. On Friday morning, ASDP's own Peter Hershock kicked off the first of four ninety minute presentations with a talk on Buddhism, "Buddhism in Contemporary China: Reviving the Past or Re-envisioning the Future?" He was followed by Carsten T. Valla, a political scientist from Loyola University Maryland, who spoke on Christianity in China, "The Explosive Growth of Protestant Christianity Under Chinese Communist Rule." In the afternoon, Morris Rossabi discussed "Islam in China: Muslims at the Crossroads," and Timothy Weston, an historian from the University of Colorado, ended a full day of presentations with his talk, "The Religiosity of Politics in Maoist China." Friday concluded with a convivial wine and cheese reception

at the University of Tulsa Faculty Club and dinner out. On Saturday, the presentations were forty-five minutes in length. First to speak was Morris Rossabi. His talk was entitled "China and the Islamic Countries." Timothy Weston followed with "Religion and Politics in Post-Mao China." Carston Vala's presentation was "The Protestant Impact on Civil Society in Contemporary China." Peter Hershock wound up the symposium with his insightful summation and ruminations on what had been presented throughout. With his usual verve, he was brilliant and challenging.

The symposium was planned, organized, and executed by a small committee of committed TCC faculty. It was a huge success and everything that we had hoped it would be. Kudos from participants flowed in for weeks afterward. It was a very gratifying experience to work with outstanding colleagues and our fabulous, charming, and personable scholars. Our scholars could not have been more gracious or giving of themselves. The scholars are the keys to any successful workshop. I am ever amazed at how supportive and willing world renowned scholars can be. It must be the aura of the East-West Center's ASDP program.

If you have questions or would like more information about our symposium, *Religion, Politics, and Society in Contemporary China*, please contact Cherie Hughes at Cherie.hughes@tulsacc.edu.

Cherie Hughes directs the Religious Studies program at Tulsa Community College where she has been a professor of Humanities and Religious Studies since 1986.

Chinese Fonts: Is That Helvetica or Garamond? ~ Albert Wong

As the world gets smaller, the global market gets real. We should be curious how graphic design messages can transcend cultural and linguistic barriers at a time when American products must open new markets overseas. To appeal to the Chinese, graphic designers must learn to communicate in order to get our marketing message across.

Before looking into typographic design of Chinese character fonts, it is necessary to first have a brief look in the histories of type design in the West and in China.

When we look back at our human history, the single greatest invention has got to be the technology of printing. The printing press brought in a new era. It raised literacy, disseminated information and recorded history. In the West, printing technology was a major breakthrough which gave birth to modern civilization. The Gutenberg's 42-line Bible had an immense impact in Europe and brought about the Renaissance.

However, the Gutenberg Bible is not the world's oldest printed text. Woodblock printing dates back to the Han Dynasty. Paper money was printed in the 1st century. The first record of the printed text is *The Diamond Sutra*, dated 868, in the Tang Dynasty.

In 1040, the first moveable type printing was invented in China. The characters were carved in wood and some were made of porcelain. In the Song period, movable type became the major means of producing printed matter in China. In 1230, the first metal movable type printing was perfected in Korea. Johannes Gutenberg didn't invent his first metal movable type printing press in Europe until 1440. Chinese technological brilliance had produced a moveable type printing press four centuries before Gutenberg's. One wonders why Gutenberg's press has such a wide-ranging impact on European culture, and the earlier Chinese version did not bring about a Renaissance in Asia.

Gutenberg fabricated type characters out of a very durable alloy of lead, tin and antimony. The characters were uniform and precise, compared to the wood, porcelain and bronze Chinese versions. The metal types allowed precision printing, which necessitated the development of typography. The high quality of the Gutenberg Bible established the superiority of metal type, and printing presses rapidly spread across Europe, leading up to the European Renaissance.

By the Baroque period, typographic design began to develop. A systematic and

Chinese Fonts: Is That Helvetica or Garamond? ~ Albert Wong

standardized way of making and identifying type was underway. A rigid structuring of the characters was standardized to make movable type printing possible and uniform. Every slug of a font is made to an exact size, height and spacing. Over the years western types are measured in exact points, agates and picas, down to a fraction of an inch and line spaces are measured in precise leading.

Ever since Garamond was first available in the 17th century, typefaces already began to be classified into distinctive categories, each with its own tradition, proportion and character. In choosing type, designers must consider legibility, whether used as headlines, sub-headlines or body copies. Will types appear on posters, or on the back of insurance policies? Will they appear on magazine pages, or advertisements on websites? Different situations demand different type choice and handling.

Modern Chinese typeface designers follow western conventions by classifying types into different categories – from the script style that mimics *Kaishu* to Serif Old Style, Serif New style, Glyphic Serif and Sans Serif. Roman type characters have different weights – boldface, medium, light, etc. Modern Chinese typefaces follow suit by designing different weights into the fonts of the same type family in an attempt to provide more design options.

With upper and lower cases, numerals and punctuation marks and symbols, an English font contains about 85 characters. So new fonts are relatively simple to come up with. It is far from simple with the Chinese system. There are tens of thousands of individual characters in the language. Some say there are 40,000 individual characters in the Chinese language. A functionally literate person (early middle school level literacy) needs a knowledge of about 3,500 words or characters -- the minimum knowledge required to follow instructions or read the newspaper.

In the early 1950s, China standardized the written system into simplified characters. With that a new set of characters had to be designed. People in Taiwan, Hong Kong and overseas

Chinese communities prefer the traditional characters. Because of their more elegant forms, traditional characters continue to be favored among purists in China. For marketing purpose, designers have to have two sets of characters – one to appeal to Mainlanders who use simplified characters and another set to non-Mainlanders with preference for the traditional.

The simplified characters and the traditional are quite different. Some designers feel the former lacks certain elegance and sophistication. In the process of simplifying strokes, many characters lose their original form and charm. In terms of design, the simplified characters present some design flaws. The negative spaces created by the new characters present hard-to-manage void spaces.

The Chinese language has multiple homonyms. Different words may have the same pronunciation. Using the modern *pinyin* method (Latin alphabet transliteration) of type input, an experienced designer can be quite fast. For a novice designer, it can be very time consuming.

There are many established and well-designed English typefaces on the market. Several years ago a movie was made based on a popular typeface called "Helvetica". No such thing exists with the Chinese typeface industry. A few of the fonts are quite elegant but the design variety is extremely limited. Even though most designers revert to a small handful of fonts in everyday use, the idea of having choices is nice. Lack of variety can be frustrating.

There are perhaps hundreds of Chinese digital fonts available on the market nowadays but the difference among them is oftentimes negligible. Even a good designer can identify only a small handful of them. Until designers demand more and better-designed typefaces and challenge the existing inputting tools, the available typefaces will always be limited. But designers are forever hopeful that things will turn around.

Albert Wong is Associate Professor of Graphic Design at University of Texas at El Paso.

High Tech, Low Life: Film review ~ Pamela Herron

High Tech, Low Life, a new award-winning documentary film by Stephen Maing, follows the work of two of China's first "citizen journalists" who regularly blog or post online information primarily about government injustices or events that the Chinese Communist Party would rather see not publicized. The film examines ZHOU Shuguang known online as Zola and ZHANG Shihe who posts as Tiger Temple. These very different men began their online identities and online postings for very different reasons. Zola in his twenties is chafing against the rural farming life of his family and wants to do something to get attention and gain recognition. Tiger Temple, now in his fifties, began posting in 2004 after witnessing a murder in progress outside his home. After calling the police, he was berated for getting involved and taking pictures of the event. This galvanized him into posting his pictures online and making public an event that might well have been hidden away.

The film leaves us curious about what happens to the people who are the subjects of bloggers Zhou and Zhang, but clearly the purpose of the film is not to show resolution to injustices documented. So the viewer is left wondering about the woman whose house was going to be torn down. We also wonder if the rapist and possible murderer was brought to justice and what happened to the village whose homes were destroyed by illegal dumping and flooding? Instead *High Tech, Low Life* takes us into the lives of these two men who for their own reasons have decided to crusade against the Chinese government cover-ups and injustices perpetuated or ignored by Party officials who should have the welfare of the common people at heart.

The film begins with bursts of color that expand to show CCTV's coverage of China celebrating the 60 year anniversary of the People's Republic of China. Throughout the film clips from CCTV, the government controlled television station, are juxtaposed with the unofficial coverage from Zola and Tiger Temple. The viewer travels with the two bloggers into the lives of the *laobaixing*, or the common people. The postings by these two men bring the plight of the common people to the attention of both China and the world.

Both Zhou as Zola and Zhang as Tiger Temple gain notoriety as bloggers, which of course brings them under the eye of the Chinese government. This impacts their personal lives, and possibly their freedom to continue. Filmmaker Maing remains behind the scenes that Zhou and Zhang enter freely. He allows them to tell the stories of the *laobaixing* through their photographs and postings on their blogs. Both bloggers are willing to travel for a story that needs to be told. Zola leaves his duties selling vegetables on the streets of Fengmuqiao to go to Chongqing and report. Zhang as Tiger Temple rides his bike an incredible 1025 kilometers away from his home in Beijing to help the villagers who contact him about their ruined home.

At one point Zhou Shuguang tells the viewers that his generation has a short attention span. He says that people his age are only interested in six things about an incident: time, place, character, cause, development and conclusion. *High Tech, Low Life* gives us the first five but leaves us to draw our own conclusions about the role of these "citizen journalists." Is what they do worthwhile and necessary, and ultimately is it worth the price?

The stories Zhou and Zhang tell through their blogs are both intriguing and frustrating, but perhaps ultimately the story is about the choices these two men make to bring public attention to

High Tech, Low Life ~ Pamela Herron

people who without their blogs would not be heard and the contrast between Zola's and Tiger Temple's personal motivation, goals and direction. The insight of *High Tech, Low Life* makes the viewer examine citizen blogging or as they're sometimes called "netizens," but it also calls attention to a population rarely heard from in mainstream news. New York filmmaker Stephen Maing has made a provoking and thoughtful film that leaves us wondering how brave we would be in a similar situation.

A version of the film was broadcast by PBS on POV earlier this year. According to the website hightechlowlifefilm.com the dvd will be available for purchase September 2013. It is currently available for streaming on iTunes, Amazon or Vudu. If you are interested in screening HIGH TECH, LOW LIFE at a campus, conference or workshop and would like to invite director Stephen Maing to speak about the film, please contact them at info@hightechlowlifefilm.com.

Pamela Herron teaches English and Asian Studies at University of Texas at El Paso.

Can: Video Review ~ Nora Goodfriend-Koven



Can is the name of a 32 year old Vietnamese man who was diagnosed with Bipolar Disorder. This video skillfully addresses the stigma of mental disorders in a Vietnamese family. Can deals with disappointing his father's expectations of his only son. This implies the gendered expectation that a son should be able to perform in a "manly" way -

and being a leader. His father criticizes Can because due to the mental illness, he is severely impaired in his ability to focus. Can struggles to get educated, eventually able to engage in education - but not at the level of his father's expectation. He learns to live with his condition, yearning to be understood compassionately by others. Fortunately, his sister becomes a major source of support; and Can eventually gets appropriate mental health services and is able continue living. This would be a great video for anyone! You may find yourself inspired, emotionally touched by witnessing Can's struggles, and you may gain a better understanding of mental health and the challenges that an interpreter, an instructor, or a community member may encounter.

For more information consult: Vietnamese mental health www.amongourkin.org.

Nora Goodfriend-Koven is Program Coordinator and Instructor, Healthcare Interpreter Certificate Program at the City College of San Francisco.

Ironies of Oneness and Difference: Book Review ~ Dennis Arjo

Brook Ziporyn, *Ironies of Oneness and Difference: Coherence in Early Chinese Thought: Prolegomena to a Study of Li* (SUNY Press: Albany, 2012). 334 pp. ISBN: 1438442882. Paperback, \$18.16.

The word *li* (理) plays a crucial role in neo-Confucian philosophy. Traditionally translated as “principle”, *li* points to an order in things which accounts for the emergence of identifiable kinds out of the basic stuff of the world, *qi*. That *li* is also said to be reflected in the *xin* (心) or heart-mind, has tempted scholars to assimilate it with reason or rationality, and debates over whether *li* is best sought for in things or in the *xin* has been read as a version of the Western Realist/Idealist divide. Recent scholarship has cast doubt on this understanding of *li*. The character is now more commonly translated as “pattern” so as to avoid the rationalist baggage of a word like “principle” while discouraging the tendency to cast neo-Confucian thinkers as either Idealists or Realists.

Brook Ziporyn’s *Ironies of Oneness and Difference*, deepens these welcomed trends. The first of a two volume study of *li*, this provocative if difficult work ranges widely across the Western and classical Chinese traditions with impressive confidence and imagination in the opening move of what promises to be an important study of a key philosophical concept. This first volume advances four theses: 1) though the term *li* is not much used in classical Chinese thought, what it comes to name is in fact key to understanding pre-Qin philosophy; 2) what *li* came to name is what Ziporyn calls “coherence”, the phenomenon of things “hanging together” intelligibly in multiple and diverse ways; 3) coherence is to classical Chinese thought roughly what the universal/individual distinction is for the study of classical Greek thought; 4) the development of classical Chinese thought, particularly in the movement from the Confucianism of Confucius and Mencius through Daoism and back to the Confucianism of Xunzi can be fruitfully modeled as the interplay of “ironic” and “non-ironic” understandings of coherence.

Whether Ziporyn succeeds depends in large measure on the second of these claims. Ziporyn understands coherence as what emerges when diversity is intelligibly organized and given meaning. It is in the context of such organization that individuals emerge, and statements of identity and difference can be made. How things can be seen to hang together is a function of the perspective adopted and here options abound. Instead of being bedeviled by Plato’s question of how two things can be both the same and different, the Chinese were fascinated by the apparently endless ways in which one and the same world could be conceptualized and described.

Following Plato, Western philosophy became a search for the one true description of what really exists--the topic of Chapter 1--while the Chinese tradition begins with the Confucian search for pragmatically successful way to characterize relations among the ten thousand things. The course of this search through the Warring States Period occupies the remainder of the book. Chapter 2 details Ziporyn’s appropriation of the idea of coherence by way of an interpretation of Gongun Long’s maddening claim that “a white horse is not a horse.” Here he deftly sorts through attempts to make this claim meaningful offered by Chad Hansen and A. Graham before offering his own in terms of coherence. The remaining chapters cover the *Analects* and Mencius, the *Dao De Jing* and Zhuangzi, Xunzi and the Liji, and finally the Yin/Yang metaphysics of the Han period. Along the way are excursions into the work of David Hall and Roger Ames, Alfred North Whitehead, Ludwig Wittgenstein, Qian Mu, Cheng Chung-ying, the Beatles and many others.

Ziporyn holds that philosophical disagreements in classical China turned on whether there could be a single coherence of all things. Roughly, to this last question Confucians tended to say yes in their insistence that all things could be harmonized with human desires, a claim captured most pristinely in Xunzi claim that humans form a triad with Tian (天) and Di (地 Earth). Ziporyn dubs the Daoist response these presumptions “ironist”, and sees the playful,

skeptical work of Zhuangzi and Laozi as acknowledging only local, provisional coherences. Instead of an ultimate harmony oriented around human concerns, the unity of the Daoist world consists precisely in the unending ways in which all things can be made to cohere with all things. Displaying an at times excessive postmodern fondness for paradoxical formulations, Ziporyn sees Daoist irony pointing to an ultimate incoherence to account for the possibility of local coherence.

The book ends with the suggestions that the emergence of a “yin/yang compromise” at the

end of the Warring States Period represents a non-ironic accommodation of daoist insights, paving the way for the more explicit explorations of li in the work of the neo-Confucians. I look forward to Ziporyn's telling of this part of the story in the next volume.

Dennis Arjo is Professor of Philosophy at Johnson County Community College.

Asian Studies Conferences—Brief Listing

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

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

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

Selected US and Asian Conferences:

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

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

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

Association for Asian Studies Annual Conference

Philadelphia, PA, March 27-30, 2014

Chicago, IL, March 26-29 2015

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

ASIANetwork Annual Conference

Bloomington, IL April 11-13, 2014

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

Association for Asian American Studies

San Francisco, CA, April 16-19, 2014

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

South Asian Studies Association

University of Utah, April 11-13, 2014

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

The Asian Conference on Cultural Studies

Osaka, Japan, May 29-June 1, 2014

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

Reader's Companion to the Confucian Analects: Review ~ Marthe Chandler

Rosemont, Jr., Henry *A Reader's Companion to the Confucian Analects*. New York: Plagrave: Macmillan. 2013.

This marvelous little book describes itself as a "preface or prolegomena" to the *Analects*, but it is much more than that. Rosemont invites readers to consider the text both as a window into Classical China and a mirror into ourselves, to deepen our self-knowledge and continue the spiritual task of self-cultivation. Rather than telling us what the *Analects* means, Rosemont's *Companion* directs us to significant passages in the text and asks us to interpret them for ourselves. For this reason, readers of the *Companion* should have a copy of the *Analects*, preferably but not necessarily Ames and Rosemont's *The Analects of Confucius: A Philosophical Translation*, close at hand. Readers interested in secondary sources in the usual sense will find an annotated list of the best of them in one of the many helpful appendices to the *Companion*, Appendix IV, "A Bibliographical Essay."

The first four chapters of the *Companion* are primarily informative. Chapters One and Two, "What Does it Mean to Be a Confucian?" and "Approaching the *Analects*: Is It a Book?" describe the history of Confucianism and of the text itself. Discussing the dizzying array of "Confucianisms" that interpretations of the *Analects* have produced Rosemont suggests

"...the Confucian persuasion should [not] be seen as a universalizing religion or philosophy to which everyone should adhere, for a central element of the general Confucian "way" is that there are many particular human ways, and each of us must tread that way which best suits our histories, genealogies, talents and personalities..." (3)

Chapters Three and Four, "How Do You Spell Chinese?" and "The Language of the *Analects*," describe the difficulties of translating a text written in ancient Chinese into modern English. While these beautifully clear chapters are probably all that anyone needs to appreciate the problem, Ames and Rosemont's *The Analects of Confucius: A Philosophical Translation* provides more detailed discussion of the issues involved. The rest of the book continues to be helpfully informative, but also presents a number of Rosemont's own insights into the *Analects*.

Chapter Five, "Terms, Concepts, and Concept-Clusters," returns to issues of language. There is seldom a one-to-one fit between the terms modern English speakers use to describe ethical behavior and the vocabulary another culture uses to describe how we ought to live. Readers of translations of the *Analects* sometimes mistakenly conclude that we are all saying pretty much the same thing, and other times despair of ever understanding Classical China at all. Rosemont's discussion of concept-clusters is a valuable and elegant way to begin to solve this problem.

Every culture has a set of terms, a concept-cluster, which it uses to describe human behavior, but because these vocabularies grow out of different assumptions, there is often very little overlap between them. We must understand how the terms relate to each other before we can begin to understand their translations. Appendix I, "Concordance of Key Philosophical Terms," lists the important terms in the *Analects*, providing the Chinese character, pinyin transcription, various possible translations, and the places in the *Analects* where the term is used. We are advised to read the text for ourselves to get a sense of the range of meanings a particular term has.

Since the *Analects* records a series of conversations, we have to know the people involved, their personalities, characters and lives, to understand these conversations. Chapters Six and Seven, "The Students" and "The Master," makes some suggestions about how to understand Confucius and his students and directs us to Appendix III which provides a lists of the students and the passages in the *Analects* in which they appear.

Chapter Eight, "On Knowing," focusses on a key term in the *Analects* offering both a window into one part of the concept-cluster of the *Analects* and insight into our own valorization of knowledge as knowing facts and the concomitant trivializing, even disparagement of "opinions" and "values"

as emotional and subjective. Using the distinctions between “realizing,” “knowing that” (these are the facts) and “knowing how” (to do something). Rosemont argues that knowing in *Analects* is “praxis guiding,” knowing how to live a “truly human life.”

Chapters Nine to Twelve might be read as responses to some standard objections to Confucius. Chapter Nine considers the question: If Confucianism emphasizes “knowing how” over “knowing that,” what happens to one of the most important terms in western philosophical thinking – truth? If the *Analects* does not provide us with some kind of “truth” – why should we take it seriously? The next chapter faces one of the most difficult parts of Confucian tradition, filial piety, often understood as absolute obedience to our parents, and in some cases, to our husbands and their brothers, and by extension to our political leaders. “Ancestor Veneration,” responds to an objection put most forcefully a discussion of paper comparing Confucius to Aristotle. Chapter Twelve, “Rituals (the *Li*) and Spiritual Cultivation,” discusses the importance of ritual in the Confucian tradition, focusing on the apparent portrayal of Confucius in the *Analects* as a “world class martinet, a stickler for detail that if followed, would seem not only to stifle any time of creativity or spontaneity, but also make it all but impossible to simply relax” (51). Rosemont responds to all of these objections with sensitivity and insight in ways that will convince many readers to look at the text from a new perspective. The *Companion* concludes with “Summary and Suggestions,” a wonderful list of creative and practical suggestions for reading and teaching the *Analects*.

The *Companion* reflects the intellectual and moral positions of a brilliant teacher, who does not lecture us on what we should think and feel but suggests how we can find the way for ourselves. Rosemont refers to *Analects* 7.8 to describe how he hopes the *Companion* will be used. He wants to “lift one corner,” but I am reminded of *Analects* 7.2: “The Master said, ‘To quietly persevere in storing up what is learned, to continue studying without respite, to instruct others without growing weary—is this not me?’” Readers of the *Companion*, like those of us know Henry Rosemont as a teacher, colleague and friend, know this is also Henry Rosemont.

Marthe Chandler is Professor Emerita of Philosophy at DePauw University.

Thirteen Reasons to Use Arts to Teach—and Think—About the Atomic Bombings ~ Mara Miller

The August 1945 atomic bombings of Hiroshima and Nagasaki by the United States and the various responses to it are some of the most important material we can teach (Miller 2013a). Linda Dole asked “How can educators today teach about Hiroshima in a manner that is historically accurate and consistent with recent scholarly findings, and suggested three ways to do so (Dole 2006). But even so, it’s not easy—facing the issues ourselves, dealing with students’ reactions, finding a balance between confronting dreadful realities and maintaining a sense of optimism about the future (Miller 2013b). How do we do it? What are the advantages and disadvantages of the various approaches and materials?

Teaching via the arts can involve either or both of the typical approaches to the arts: studio or practical work of one’s own, and/or “appreciation” or historical study of what artists have done or are doing. We need the present tense here because this process of dealing with the bombings is by no means over—and artists continue to work on it. There are at least thirteen reasons that the arts help with this complex project.

From a Practical Point of View

1. After many years of censorship, prohibitive reproduction costs, and other problems, fine materials are readily available today. This is partly but not only due to the internet, which allows individuals and institutions to upload records that once were prohibited, such as classified photographs and government records, and makes accessible types of materials that would otherwise be impossible, such as *The Asahi Shimbun’s* videoed interviews with survivors (<http://www.asahi.com/hibakusha/english/>). Site-specific works and other works of art that are housed in places difficult for the ordinary class to get to are available on line, such as *The Hiroshima Project*

by Japanese artists Toshi and Iri Maruki, housed in the Maruki Gallery outside Tokyo, and available on the internet (<http://www.aya.or.jp/~marukimn/english/indexE.htm>).

Important art historical work has been done over the past two decades. Since Alexandra Munroe's pioneering exhibition catalog *Japanese Art After 1945: Scream Against the Sky* (1994), which has superb images, essays and documentary support, there has been a sharp increase in the studies of Japanese art about the bombings and the war in general, most recently *Art and War in Japan and its Empire: 1931-1960* edited by Asato Ikeda, Aya Louisa McDonald, and Ming Tiampo (2012).

Over a hundred Japanese feature films have been made about the bombings, and many of them, such as *Barefoot Gen*, designed with children as its main audience (Miller, under review a), and *Black Rain*, have been subtitled and are now widely available through the usual channels. There is also a guide to movies about the bombing, and an excellent and thought-provoking essay on the relationships between the Godzilla movies and the atomic bomb (Napier, 1993).

Reasons Related to the nature of the arts

2. Art is concrete, and counters the penchant for abstraction by which we shelter ourselves from reality

3. Art is dense with information: "A picture is worth a thousand words."

4. Art is open to multiple interpretations, and thus opens up discussion.

5. The same individual may also develop different interpretations over time; artworks can be re-encountered and re-interpreted by oneself as one grows and learns.

6. Art helps overcome the destructive (and self-destructive) tendency in our modern society to take refuge in pure objectivity—the endless statistics and data that can prevent us from going deeper, confronting our grief and sometimes responsibility). Art bridges the terrible Modern dichotomy of objectivity and subjectivity.

7. Visual, musical or performing art can often bridge the abyss between conscious, ethical, social life and the inchoate chaos of the internalized trauma.

8. Everyday emotions, even negative ones such as sadness, home-sickness, anger, frustration, and desire for vengeance, can be appreciated aesthetically and made into art for aesthetic appreciation, then shared. We might think of these processes in the relation between art emotion as occurring in five stages: feeling the emotion initially, recognizing it aesthetically (aesthetic appreciation of the situation and its emotion), making it into a work of art (if we do), the further aesthetic appreciation (of the artwork), then sharing it with others (Miller, under review, a). Each stage can be satisfying and helpful to us as individuals as well as to society, making life deeper, richer, and more meaningful. We can, therefore, make use of everyday experience—no matter how routine, how inexpensive, how available to anyone—to create for ourselves and others a lasting and life-sustaining aesthetic experience—as one kind of what is called "self-cultivation."

9. As a result, in East Asia, arts are paths of self-cultivation, and thus can begin to open up wider avenues of education and development (Carter 2008).

Reasons Related to Japan and the Japanese

10. Art allows the Japanese to speak as subjects and to assert their own complex points of view.

11. Art allows us to highlight the prominent role of Japanese women in the visual/performing arts over the past sixty years (Hein, 2010; Munroe 1996); <http://imaginationwithoutborders.northwestern.edu/>).

12. The arts are the only primary sources that are accessible to foreigners without years of language study.

13. After an official trip to view Hiroshima, future winner of the Nobel Prize for Literature Yasunari Kawabata stopped in Kyoto. Referring to this visit, he later commented, "Looking at old works of art is a matter of life and death." What he meant is worth thinking about (Miller, under review, b).

Arts—visual, literary, performing, and composite—are among the best sources in our pursuit of knowledge, insight, efficacy and courage regarding the bombings, their long- and short-term effects, and their implications.

Mara Miller is a consultant and independent scholar.

Alumni Updates & Newsbits

Shirley Huston-Findley (2010 participant in Infusing South Asian Studies in the Undergraduate Curriculum in Honolulu and ASDP member) has been granted a Fulbright-Nehru Research Grant. She will spend January-April, 2014 in India conducting the following research: Using a feminist lens this study will examine the relationship between how the work of contemporary female playwrights in India is gendered based on their distance from partition and the ways in which they have conformed to and/or resisted culturally inscribed gender identities. In other words, as India moves toward greater globalization, where outside influences such as capitalism and global media are rapidly altering Indian culture, how has the degree to which female playwrights' voices are *muffled* differed based on their opposition to or acceptance of the social construction of gender? To begin to answer that question, this project relies on qualitative methodology, including direct observation and the gathering of oral histories from a variety of Indian female playwrights.

Deborah Sipe, former ASDP Regional Center Representative for Portland Community College, accepted a new position in January at Chemeketa Community College in Salem, Oregon. As Dean-Teaching & Learning, she coordinates the college's accreditation, program review, faculty professional development, and grants efforts. She plans to encourage interest and participation at Chemeketa in ASDP's many great faculty opportunities.

Melissa Hebert-Johnson, Associate Professor of Art History at Black Hawk College, attended the NEH Summer Institute "India's Past and the Making of the Present", based in New Delhi in July 2013.

Ewing Chinn, Department of Philosophy and Classics, University of Texas at San Antonio, and Emeritus Professor of Philosophy at Trinity College, has recently published *Fundamentals of Logic: An Introduction to Formal Logic*. It is published by Xanadu Press.

In October 2013, Black Hawk College will host "The Historical Evolution of Chinese Writing & Calligraphy", a touring exhibit by the Midwest Institute for International/Intercultural Education. BHC will also host complementary presentations on traditional Chinese culture for students during the month of October, including a movie night and demonstrations of tai chi and calligraphy.

Howard Giskin (Appalachian State University) and Tang Yao (Nanjing) have collaborated on translations of six sonnets by contemporary Chinese poet, essayist and painter Ma Li. These sonnets along with original Chinese will appear in a chapter with introduction in *The Phoenix Rising from the Ashes: Anthology of Sonnets of the Early Third Millennium/Le Phénix renaissant de ses cendres: Anthologie de sonnets au début du troisième millénaire*, Friesen Press. The volume is scheduled for release in October 2013. Ma Li is a contemporary poet, painter and essayist. She is also the chief editor of the writing column of *South Weekend*, the most widely issued weekly newspaper in China. She is a member of the Chinese Writers Association and has published several poetry collections, *Ma Li Poetry Collection*, and *Ma Li's Golden Sonnet*, the latter which won first prize in the Chinese New Classic Poem Award competition in 2007. In addition, she has published several essay collections and held her own art exhibition. Tang Yao's area of specialization is foreign and applied linguistics. She focuses on translation and has co-translated two books from English to Chinese. She has also done research on the translation of ancient Chinese poems. Howard Giskin works mainly in the area of World Literature, with particular interest in Asian culture, literature and philosophy, as well as Latin American literature. He has co-edited *An Introduction to Chinese Culture through the Family* (SUNY Press, 2001), and has edited a volume of Chinese folktales (NTC / Contemporary, 1997), as well as written articles on Argentinean writer Jorge Luis Borges, and published poetry.

ASDP Calendar

Fall 2013

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

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

Spring 2014

January 23-25, 2014 Traditions and Transformations: Cultures and Modernities in China and Southeast Asia. Baltimore, MD. Hosted in collaboration with the Community College of Baltimore County. An NEH Bridging Cultures Faculty Development Workshop

February 10, 2014 Contemporary China: A Faculty and Program Development Workshop. Middlesex Community College. Bedford, MA. Funded by a U.S. DOE UISFL grant.

February 13-15, 2014 Cultural Interactions: Chinese Arts and Chinese Identities. Kansas City, KS. Hosted in Collaboration with Johnson County Community College. An NEH Bridging Cultures Faculty Development Workshop

March 13-16, 2014 ASDP National Conference. Houston, TX.

April 25-26, 2014 ASDP UISFL Project Final Conference. Kansas City, KS.

Please check the ASDP website for information and application details.

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

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Participants in the 2000 Infusing Asian Studies Summer Institute



Front Row (left to right)

Gerri Bates, Roger Ames, Ed Schwerin, Margaret Malamud, Laura Luehrmann, Paula Guetschow, Linda Knoblock, Patricia Linton, Gloria Merbitz, Nancy Dowling

Second Row

Mohamed Turay, Nancy Baker, Dorothy Borei, Feng Xu, Betty Buck, Bienvenido Cortes, Wendy Nohara, Joe Overton

Third Row

Michael Aung-Thwin, Brenda Hoke, Peter Gregware, Janet Downey, Liya Li, Ruth Carter, Robert Ely, Sandy Osaki

Fourth Row

Grant Otoshi, Leon Richards, Anita Pritchard, Gail Mooney, Robert Lossmann, Dolan Hubbard, Nina Morgan, Richard Mack, Dennis McCann, Regina Gregory

Back Row

Andrew Wilson, Richard Fallis, Peter Hershock, Jonathan Thorndike, Victor Bascara, Edmund Fenton, Robert Fuller, Jonathan Goss, Francis Danquah

Memory Lane



Asian Studies Development Program



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

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

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

Peter Hershock, ASDP Director and EWC Co-Director

Ned Shultz, UH Co-Director

Sandy Osaki, ASDP Secretary

Grant Otoshi, Senior Program Officer

Next Newsletter

The next issue of the ASDP Alumni Newsletter will be published in April 2014. Our plan is to include:

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

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

Mahalo. You will see us again in September.

Submission Deadline: March 29, 2014

Asian Studies Development Program Alumni Newsletter
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