cross those units. Of units, and for a narrative that includes processes that a framework to simultaneously discuss interactions narratives. Not only does it address the practical concerns a good framework for the development of world historical borders. I suggest that the idea of globalization offers a in understanding global historical processes at larger grounds and, most notably, world systems are conceived in, and the narrative. The a world historical narrative is important for imagining Abstract: “World Historical Narratives and the Units of Space: Russian Emigre Monuments in China, 1920-1941” Abstract: This paper will discuss how Russian emigre memorial culture was different in China than in other centers of the Russian emigration. Japanese national narratives kamishibai did not focus on killing the enemy or ruling over the enemy. It focused on telling in Japanese rice fields and dying for the motherland.

Michael VANN, California State University, Sacramento, Sacramento, California, United States 

“The Chinatown Syndrome: Mapping Racial Power and Sexual Desire in Colonial Vietnam” 

Abstract: The cheap, locally produced weekly and bi-weekly newspapers in colonial Saigon and Hanoi centered on Chinese caricatures, cartoons, and poems about life in the colonies.Penned by amateurs, these were not always of the highest artistic merit. Indeed, some were simple line drawings but others could be more complex and sophisticated, showing real talent. Produced by bored French officers, soldiers, and settlers, often the topics were peculiar critiques of local politics, frustrations with the various shortcomings of life in the colonial tropics, and a wide range of comments on the cities’ illicit diversions such as drinking binges, opium use, and prostitution. Regardless of their admittedly dubious contribution to the history of French letters and art, these could contribute to the larger historical analysis of the colonial encounter. The cartoons are artefacts of conversations amongst French colonial men. As such, they display an openness and frankness lacking in the official representations of the French empire. Thus by probing this seemingly banal and, for the most part, unaptourced source of documents, we can reconstruct not only the French colonial self-image but also how the colonizers population saw the colonized population and the colonized city.

Jeffrey DYM, California State University, Sacramento, Sacramento, California, United States

“Wartime Propaganda Tropes as Seen in Japanese Kamishibai (Paper Plays)” Abstract: Kamishibai (paper plays) were one of the most popular forms of entertainment in Japan in the 1930s and 1950s. The street performance art was primarily aimed at children and was performed by unemployed men who earned a living by selling penny-candy prior to their performance. Shortly after street kamishibai emerged, teachers created educational kamishibai and brought the art form into the classroom, transforming it into an invaluable visual teaching aid (akin to PowerPoint today). Because educational kamishibai was such an effective pedagogical tool, the militaristic government that came to dominate Japan in the late 1930s high-jacked it into becoming a tool to advance government objectives of allegiance to the nation, hard work, and self-sacrifice. Against the wishes of many of the founders of kamishibai, the children’s art form morphed into a mechanism to coerce the Japanese people in line with the imperial Japanese government’s goals.

G4, 7/10/2011 9:00 - 10:30 a.m.
Meeting Room # 9 (2nd fl., ICP)

ROUNDTABLE: Response to Challenges: Using Discussion Strategies to Teach about China at the Secondary Level

Chair/Discussant: Patience BERKMAN, Newton Country Day School, Newton, Massachusetts, United States

Abstract: Ms. Smith-Johnston will share some strategies to teach about the peak of Chinese power - dominance and exchange -- in the world in the 14th and 15th centuries. During the 15th and 16th century, Ming China was still an economic and cultural superpower. The technological superiority that Marco Polo had found when he visited in the late 13th century, including much of the research that has been done by Joseph Needham in terms of the West’s Debt to China from the Tang and Song dynasties, was beginning to fall off. How did increased interaction with the larger world shape China’s relationship to the West? How do the Ming voyages of Zheng He in the Indian Ocean world compare with the Atlantic explorations that will follow later in the century? How did the Jesuit mission spread to the first contact with the Chinese and how were the Catholic Church and the Chinese, and how were the Kalaifeng Turks played by successive dynasties? When and why did the West rise? The group discussion will explain how these topics are all interesting and how they might be addressed within a discussion-based seminar classroom. In order to answer these questions, high school students use a debate format to examine primary sources, images, maps and art objects, religious and economic texts and secondary sources, arguments by Landes, Frank and Pomeranz.

Angela A. LEE, Weston High School, Weston, Massachusetts, United States

Abstract: Ms. Lee will focus on the 19th century in which Chinese rulers reluctantly recognized that domination had shifted to western powers. In the 19th century, the military and political dominance of Asia was shifting in favor of the Western European powers in the wake of the Industrial Revolution. In China, the dominant power in the region did not recognize the challenge set by the Western powers when it came to their overseas ventures, but China might have dominated culturally because of those gifts, but certainly was not the dominant power. I also don’t agree that China is now once again dominant. Because in the situations on the world we are living in right now, it just not possible to have one single dominant country, ruling over the others.”

Deborah SMITH-JOHNSTON, Lakeside Upper School, Seattle, Washington, United States

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