

Special Issue: Religion

# News and Reviews

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## Islam

- >> *Mosque*. Produced by Maryknoll World Productions. 1992. 28 minutes.
- >> *Faith of Islam*. Produced by Maryknoll World Productions. 1988. 28 minutes.
- >> *The Long Search: Islam: There is No God But God*. Produced by Peter Montagnon, directed by Jonathan Stedall, narrated by Ronald Eyre. 1978. 52 minutes.

There are about one billion followers of Muhammad's teachings today; approximately every sixth person in the world is a Muslim. We often think that Islam is predominantly found in the Middle East; in reality, Islamic countries stretch along the equator from Mauritania to Indonesia.

Should we, as Asianists, be concerned with Islam? In what we consider to be Asia proper, there are a number of nations that are overwhelmingly Muslim. These include Afghanistan, Pakistan, Bangladesh, Malaysia, Indonesia, and the Central Asian republics of the former Soviet Union. Additionally, there are sizable Muslim minorities in India and the Philippines. And, although the more than 20 million Muslims in China may be a fraction of that country's population, they outnumber the population of a number of Muslim countries.

In this sweep of Islamic countries from the Atlantic Ocean in Africa to the southern Philippines in the Pacific, there is a myriad of local nuances. Yet, all Muslims agree on the basic tenets and teachings of their faith. Thus, no examination of the countries of Asia can be complete without some attention to the followers of Muhammad.

As a survey, these basic ideas are nicely depicted in *Mosque*, a 30-minute video put out by the Maryknoll order of the Roman Catholic faith. Though set in a neighborhood mosque in Cairo, *Mosque* serves as an excellent introduction. The stress is on the totality of the faith in the lives of its adherents, its all-embracing nature, or—as the narrator so aptly puts it—Islam's "fascination with God."

The film is nicely made and tightly organized. The scenery is gripping. Students can see the many things that happen in a mosque and not just the ritual of prayer. There is a good explanation of the "five pillars" on which the faith is based. These

are the open profession of the belief in the one God, prayer five times each day, almsgiving, fasting during the month of Ramadan, and the *hajj* to Mecca. Going beyond this base, emphasis is also given to the importance of God in the Word (to Muslims, this is the Qu'ran). The worldly aim of Islam is a just social order, to create societies based on law and peace.

There is an interesting discussion of the *jihad*. To some Muslims and many Westerners, this is the call for a "holy war." In *Mosque*, the narrator attempts to show through interviews that the first and most important *jihad* is to win the battle for God's control of one's own soul and the total rejection of the forces of evil.

*Mosque* does hint at the diversity of some Islamic practices from culture to culture. There is also a discussion of the links and similarities between Islam and the other "religions of the Book," Judaism and Christianity. The little discussion in the middle of the film on Christianity is not obtrusive. In short, then, *Mosque* can serve as a good introduction to the basic ideas of Islam at any grade from primary school through the first college world history course.

While useful, Maryknoll's second film on Islam, *The Faith of Islam* (28 minutes) is less satisfactory and I would not use it in lower grades. There is excellent footage of the *hajj* with pilgrims from all over the world joining in worship at the Ka'aba. Particularly interesting, in light of women's positions in some fundamentalist nations, is the number of women who are taking part in this sacred Muslim obligation. There are also some interesting views of other ritual customs, such as standing on Mount Arafat and the "stoning of Satan."

My objection to this film, especially for younger students, is the format. Essentially, it is a discussion of Islam by a sheikh from Ghana (in the United States as a missionary) and a Roman

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### Review

STEVE FLOOD/COURTESY OF DOCUMENTARY EDUCATIONAL RESOURCES



From *One Precept: Zen Buddhism in America*. See review "Experiencing Zen in Film," page 4.

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## Asian Educational Media Service

The Asian Educational Media Service (AEMS) is a program of the Center for East Asian and Pacific Studies at the University of Illinois at Urbana-Champaign. AEMS offers information about where to find audiovisual media resources for teaching and learning about Asia, and advice about which ones may best suit your needs. In addition to *AEMS News and Reviews*, published quarterly, services include a free call-in/write-in service and a Web site. To add your name to our mailing list, request additional copies of the newsletter to use in workshops or to share with your colleagues, or ask for help in locating resources, please contact us.

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## What's New?

Welcome to the second thematic issue of AEMS' *News and Reviews*. I chose to focus on religion in this issue in part because I hope that these reviews will stimulate an interest in the large body of audiovisual material that is available. I also hope that the videos, CD-ROMs and Web sites mentioned here will help demystify Asia to a greater extent. Asia is often understood in the West in terms of its religions; Asian people and countries are frequently described with words such as "spiritual," "sacred," and "mystical." By showing how these religions change and grow and how they are practiced every day by real people, good A/V material can help students see Asians not as mysterious and exotic beings, but as ordinary people seeking guidance, community, and faith.

Observant readers will note that not all Asian religions are covered; traditional religions such as Tibetan and Thai Buddhism are unfortunately neglected, as are new religions, such as Falun Gong and Aum Shinrikyo, that have garnered attention in recent years. Also missing is any discussion of the role that Christianity has played in Asian society and history, from the Catholics who make up the largest religious group in the Philippines to the "hidden Christians" of Japan.

In some cases, I was simply unable to find material on a given subject (if anyone knows of a video on the Parsis, for example, I would love to hear about it!). For the most part, though, material (sometimes a lot of it) is available. The problem was finding an appropriate reviewer with the time to write about it. In future issues, I will try to see that material about other religions is covered. Until then, if you are looking for material on a particular religion in Asia, let our office know and we will do our best to help you.

## New to the AEMS Web site

*On-line Guide to Educational Films*

<http://www.aems.uiuc.edu/HTML/FilmGuide.htm>

Liz Cothen created these new pages over the summer. The Guide is divided into two sections. "Using Educational Films" provides links to dozens of useful Web sites and on-line teachers guides. "Finding Resources" provides information about obtaining films (through purchase or loan) about all regions of the world, not just Asia.

*The Alan Chalk Guides to Japanese Films*

<http://www.aems.uiuc.edu/HTML/contents.html>

Alan Chalk, a high school teacher in Connecticut, has graciously allowed AEMS to make his extensive series of lesson plans and curriculum units on Japanese films available on our Web site. Most lesson plans focus on using Japanese film and anime in conjunction with Japanese literature. There are also curriculum units that explore topics such as imperial Japan and Japanese geography through film. The guides range in level from elementary school to college. ♦

## Islam

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Catholic nun who served as a missionary in Indonesia with the two hosts, a Maryknoll priest and nun. In my opinion, the "talking heads" detract from the otherwise excellent footage.

There is a good attempt to separate the religion of Islam from the politics that one finds in some of the more fundamentalist nations today. It does introduce the basic concepts of the faith. As in *Mosque*, there is a special attempt in *The Faith of Islam* to show the commonalities of the Muslim religion with Christianity. The equation of Islam with Judaism is less satisfactory.

Perhaps the best combination for middle school or high school students would be to show *Mosque* in its entirety and use the film footage from *The Faith of Islam* as supplementary material. Both could easily be done in 45 minutes of class time. Both films humanize Islam and make it meaningful to the average American.

In *The Long Search* series of videos on world

religions is one on Islam titled *There is No God But God*. Ronald Eyre, a British playwright is the narrator. This is an excellent film (though also set in Egypt). Starting from basic definitions, he develops the religion in a beautiful film. Islam, he explains, means "submission," and Muslim is "one who submits." The tone of *There Is No God But God* is more academic than the Maryknoll films. Eyre takes the role of a novice who knows nothing and expands on Islam from this beginning.

He does a good job of showing the totality of religion in the daily lives of devout Muslims and adds important aspects that are missing in the other two films. There is a stress on Islamic law that guides the details of Muslim life. Attention is also given to the Hadith, the teachings of the Prophet. There is a small introduction on Sufi Islam which I found unsatisfactory. His inability to discover a true Sufi may leave the viewer confused.

Eyre then visits a small village about one hundred miles south of Cairo. Here, he shows the role of Islam in the life of the village and stresses that

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## Experiencing Zen in Film

>> *One Precept: Zen Buddhism in America*. Written and directed by Stephen Flood and Robin Adams. 1995. 26 minutes.

>> *The Principles and Practice of Zen*. Written and directed by Toshimaru Ama, narration by Ben Kingsley, produced by NHK. 1994. 1 hour 48 minutes.

Intellectually honest filmmakers are faced with a real challenge when approaching a subject like Zen Buddhism. Some of its key teachings say that the tradition and its many disciplinary practices must be experienced directly, not through language, description, or even images. These can all be useful in pointing the way, but to say they represent the tradition is straying from the path.

With this rather intimidating realization before him, Stephen Flood's film *One Precept* presents the viewer with glimpses rather than definitions of temple life and daily practice at the Rinzai-Ji temple in Los Angeles. Although Buddhism has many precepts, or guidelines, this par-

ticular temple and film choose to essentialize them all within the single precept of "practice." Shot in black and white, the first half of the film is poetic and evocative, ranging from silhouettes of disciples performing walking meditation, to close-ups of candles on altars, to the inevitable shots of individuals sitting in zazen meditation. A senior monk, Seijū, provides voice-over narration, but there is often little convergence between nicely framed shots of the temple or its activities and the narration's focus on the monk's Catholic background, his appreciation of Zen discipline, or pithy Zen sayings. Still, this was far less disconcerting than an obviously staged wielding of the

"stick of compassion," which splinters as Seijū uses it to strike a slouching meditator.

Particularly captivating were images of the temple monks begging at a large vegetable distribution center, and their obvious delight in coming away with boxes of fruit and vegetables for temple meals. Only at the end do we get a sense of a more formal organizational hierarchy and structure, as head priest Kyōzan Joshū Sasaki is shown meeting his students individually as they wrestle with *kōan* study. Like a dream, he appears briefly and then the film ends with artfully arranged shots of the meditation hall being cleaned, an act which is, according to the film's title, also part of the precept of practice.

The *Principles and Practice of Zen*, produced by the Japanese public television network NHK with added narration by actor Ben Kingsley, makes very clear from the beginning how integral structure and hierarchy are to both a traditional Rinzai training temple and to the tradition of Zen Buddhism in Japan. *One Precept* and *The Principles and Practice of Zen* both begin with rather predictable music from a bamboo flute, and both plunge us immediately into the rigors of practice. But *The Principles and Practice of Zen* centers around the year's most intensive period of prolonged sitting meditation (*rohatsu ozesshin*) for its resident monks, where "seven days and nights are as one." Lest we entertain romantic thoughts about the attractiveness of pursuing enlightenment in such an environment, viewers are told the *sesshin* is called "a monk killer" for its demanding 21-hour days.

To provide a more human dimension within this intense and rather austere mid-January setting, a young novice monk is singled out. The film reenacts his arrival at Shōgenji temple when the cherry trees were in full bloom, the ritual hazing he endures upon being admitted, and his gradual integration with temple life. We see the temple kitchen in full operation, learn how the dining hall (along with the meditation hall and bathhouse) is one of the three training centers, and observe the fascinating ritual etiquette of taking meals in silence.

The images of meditating monks are beautifully staged and lit—signature elements in almost any NHK production. However, the tranquility quickly fades whenever we see the monks being stalked by a senior monk holding the "stick of compassion," which is "never used for intimidation" according to the narration. Perhaps not, but it's difficult to imagine how the monks can feel otherwise when the blows come (four on each shoulder, with a loud report as wood strikes padded winter robes). My own students found these portions of the film rather shocking, and

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# Shinto on Film

>> *Nature, Gods, and Man in Japan*. Produced by Peter Grilli. Directed by David Westphal. 1977. 50 minutes.

>> *Japan Past and Present: Buddha in the Land of the Kami*. 1989. 53 minutes.

>> *Religions of the World: Shinto*. Produced by Schlessinger Media and Greenstar Television. 1998. 50 minutes.

Three popular videos used in courses to help students gain a deeper understanding of Japanese religions in general and Shinto in particular are *Nature, Gods, and Man in Japan*; *Buddha in the Land of the Kami*; and *Religions of the World: Shinto*.

The three films were produced in different decades (the 1970s, '80s, and '90s) and provide a glimpse into

how the study and perception of Shinto and Japanese religion have developed and changed over the years. But perhaps the best indicator of how effective these videos are in the 21st century in introducing classes to Japanese religion and culture is to ask the students themselves for their evaluations. What follows is a brief description of each film accompanied by the comments and insights of students in Japanese Religion and World Religions classes.

*Nature, Gods, and Man in Japan* was produced in 1977 by the Japan Society Film Center and, although it is the oldest of the three films under review, it provides the most visually arresting cinematography. The film utilizes serene and mystical images of Shinto with footage that lingers on the beauty of Japan's natural landscape to help convey some of the basic traits and themes, such as permanence and renewal, which characterize Shinto. Two of the most important and sacred sites in Shinto—the Ise and Izumo shrines—are shown, as well as ceremonies, local festivals, and seasonal celebrations. Shinto images and works of art are also depicted to help explain how Shinto evolved through interaction with other Japanese religions, especially Buddhism. Most of the students' comments, however, focused on two aspects of the film: the cinematography and the film's emphasis on nature and harmony.

The emphasis on the mystical nature of Shinto and the aesthetically pleasing cinematography affected students in a number of ways. Some said they could feel the serenity and peacefulness of Shinto through the video. They found it especially helpful to see the Ise and Izumo shrines and how their architectures express Shinto themes. Other students, however, felt that the pace of the video, the lingering footage of scenery, and the resonant tone of the narrator made it difficult to maintain concentration. One student said that the scenery

**For the most part, students thought *Nature, Gods, and Man in Japan* was informative and stunningly beautiful.**

footage was pleasant and beautiful but excessive and slow-paced and made her “want to cuddle up with a blanket and sleep.” Indeed, some students in class fell asleep!

In the view of some students, the emphasis on Shinto as a religious tradition in harmony with nature resulted in an unbalanced view of the religion. A number of students commented that they would have liked to learn more how Shinto affected the lives of ordinary individuals and their communities as Shinto is as much a dynamic tradition of communal festivals as it is a religion of tranquil beauty. The focus on Shinto as a harmonious religion also meant that State Shinto was not discussed in the video, much to the dismay of some students.

For the most part, students thought *Nature, Gods, and Man in Japan* was an informative and stunningly beautiful film. The video rightly points out that Shinto is an amalgamation of various influences yet also preserves essential characteristics such as the emphasis on purity, the affirmation of nature, and the closeness between nature and the divine.

The second video, *Buddha in the Land of the Kami*, was produced in 1989 and highlights the role of Buddhism and Chinese culture on the development of Shinto and Japanese culture from the 7th to 12th centuries. It is actually part of the *Japan Past and Present* film series that spans Japanese history from the 7th century to the 20th century. As such, the video provides a good historical framework from which to view Japanese religion and culture and offers insight into the evolution of various Japanese traditions, including sumo, rice paper making, calligraphy, and the creation of Japanese gardens.

Students responded positively to the ritual performances of the Shinto creation myths at the opening of the film. They found the explanations of *kami* (gods), the myths involving the deities Amaterasu and Susanō, and the Shinto sacred rope, or shimenawa, both interesting and helpful. The video also tells how the arrival of Buddhism and the culture it brought along influenced Shinto. For example, *kami* were not depicted in any distinct shape or portrayed in human form



COURTESY OF FILMS FOR THE HUMANITIES

until contact with Buddhism. There is also an intimate look at ritual ceremonies that illustrates the integration of Buddhist and Shinto traditions.

Although *Buddha in the Land of the Kami* contains some beautiful footage of Japanese scenery and arts, there were also some odd claims made in the film that caught the attention of students. Statements such as the one made at the beginning of the video that the *kami* are not actually gods and the assertion made near the end that Shingon Buddhism is only practiced by a select few are simply not accurate. But the remark that produced the most discussion in class was the one made in the first part of the film that the *kami* are well disposed to humans, especially the Japanese. Students would have benefited from more detail and explanation regarding these statements.

Overall, *Buddha in the Land of the Kami* provides good historical context for understanding the development of Shinto, especially in regards to its interaction with Buddhism and Chinese culture. Students found the historical emphasis of *Buddha in the Land of the Kami* helpful in explaining how contemporary Japanese art and aesthetics can be traced to earlier practices.

Although there are some clear strengths to the 1998 *Religions of the World: Shinto*, the video

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# Bargain Buys: Experience India on a Budget

In keeping with this issue's theme, I have chosen to concentrate on India, the birthplace of two of the world's great religions, Hinduism and Buddhism, as well as of numerous faiths with

somehow smaller followings such as Jainism and Sikhism. India has also been a location of great religious turmoil in the past century, most significantly between Hindus and Muslims. Not surprisingly, therefore, much of the media available on India focuses a great deal on religious theology and influence. Many of the materials I was able to locate for \$50 or less concentrated on Hinduism, India's most prominent religion, and Mohandas Gandhi, India's most famous Hindu. Both of these topics are covered in this article. But India cannot be understood as just a place of great spirituality; like every other nation in the world it has been impacted dramatically by globalization. Over the past few years, the nation has fast become a major economic player, with an internationally trained workforce, emerging infrastructure, and decreasing restrictions on foreign trade. India is also gaining recognition for its artistic achievements, both traditional and modern. Its film industry produces more movies than Hollywood, exporting Indian culture around the globe and revolutionizing India's countryside. Many of the documentaries I watched take differing views on these transformations; some

embrace the nation's development as the solution to its historic backwardness, while others protest what they see as the destruction of an entire way of life.

## Hinduism Practice

Hinduism is an extraordinarily complex religion, which can be daunting to try to teach in a short unit. Several multimedia units do a good job tackling this subject in a simple and interesting way while at the same time remaining sensitive to the fact that Hinduism is an active religion practiced by many people throughout the world. *Puja: Expressions of Hindu Devotion*, a curriculum unit and accompanying video compiled by the Freer and Sackler Galleries in Washington, DC, focuses on how Hinduism is actually practiced by worshippers in the United States and modern India.

*Puja* shows how rituals are performed in various settings, such as households or shrines, and discusses the ultimate purposes these ceremonies serve. High school students will especially relate to the numerous interviews with young Indian-Americans discussing their personal relationship with Hinduism. The unit also comes with three posters of deities. (For a more detailed review of *Puja*, see *AEMS News and Reviews*, Vol. 1, No. 1. Spring 1998.)

Another curriculum unit/video combination, *Spotlight on Ramayana: An Enduring Tradition*, teaches Hinduism through a more historical/cultural lens. The *Ramayana* is an epic story, much like the Greek *Odyssey*, that imparts important societal values, such as integrity and chastity, and features prominent deities. In fact, the educators that assembled this unit thought the tale was such a good representation of Hinduism that they included over 350 pages of lesson plans focusing on it, as well as a 60-minute videotape, mostly featuring poorly filmed performances of the tale, and several posters featuring important scenes. The result is a comprehensive teaching tool for any classroom teacher willing to sift through all of the material provided.

For a greater understanding of how Hinduism evolved through the millennia, check out the 60-minute documentary, *Religions of the World: Hinduism*. Unlike the other units, *Hinduism* follows a chronological timeline, explaining how the religion reacted to various stimuli, including the development of Buddhism and Jainism, Muslim invasion, and the independence movement, and how in turn it shaped those events. This gives the viewer (preferably someone in 9th grade or above) the sense that Hinduism is an active, changing religion, not a static, mystical one.

## The Great Mahatma

Gandhi died over 50 years ago, but his belief in nonviolent resistance is just as relevant today as it was during his lifetime. Two inexpensive resources, a documentary and a CD-ROM, look at this man's life and legacy.

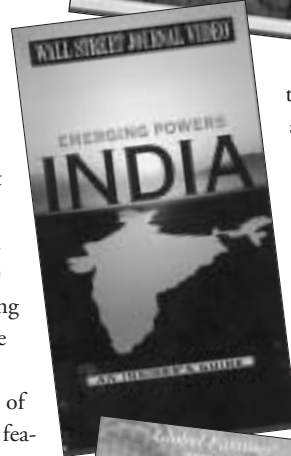
*Mahatma Gandhi: Pilgrim of Peace* is a 60-minute video produced by A&E Biography describing the life and times of the great leader. Journalists, biographers, former colonialists, family members, academics, and even the Dalai Lama touch on his legacy. This informative and straightforward introduction to Gandhi would be most useful for high school and college classrooms. For a more in-depth look, purchase *Gandhi: Apostle of Peace and Nonviolence*, a PC-compatible CD-ROM that includes recordings of Gandhi's voice, letters in his handwriting, 175 photographs, a 45-minute video, maps, timelines, and extensive background information.

## India in Today's Changing World

After years of protectionism, India opened up its economy in the early 1990s. The result has been an economic boom and the creation of a substantial middle class able to fully enjoy the perks of capitalism. This emerging consumer culture has in turn sparked a number of fundamental changes in Indian society. The Wall Street Journal documentary *Emerging Powers: India* views these developments in a generally positive light, emphasizing the development of a powerful middle class, improved opportunities for returning expatriates, and increased customer choices, while allowing for the fact that these changes have not been good for everyone.

National Geographic's *The Great Indian Railway*, on the other hand, has a more nostalgic attitude toward the past. This almost-two-hour production uses trains, the predominant form of public transportation in India, to explore several important themes common to developing nations. These include the supplanting of traditional culture with modern values and techniques (represented by the replacement of steam engines with electric ones); the rapid development of the city compared to the stagnation of the countryside; and the necessity

**Bargain Buys!**







# Chinese Religion

>> *Taoism: A Question of Balance*. Produced by Peter Montagnon, directed by Jonathan Stedall, narrated by Ronald Eyre. 1977. 52 minutes.

>> *Believing*. Produced by Time-Life Video. 1984. 57 minutes.

>> *Confucianism and Taoism*. Produced by Schlessinger Media and Greenstar Television. 1998. 50 minutes.

The volume of *The Long Search* titled *A Question of Balance* ostensibly deals with Daoism (which the narrator spells Taoism). I would question two things about the appropriateness of the film's start. One, the first scenes show fishermen; second, the film is set in Taiwan. Traditionally, China saw itself as a land power; thus, perhaps this examination should have begun away from the sea. Furthermore, can the island of Taiwan be considered typical of China?



People's Republic of China. These scenes are followed by a brief discussion of Buddhism, featuring footage of a temple.

Focusing on a Daoist temple at Lao Shan, the film stresses the search for a balance between man and nature, the yin and yang, and the ultimate goal of achieving immortality. In its summary of Daoism, there is stress on the long-lasting effects of this tradition on the culture. We next move to Qufu for a brief examination of Confucianism, which is characterized as a code of moral behavior rather than a religion.

Finally, there is a trip to Mount Tai for a look at folk religions centered on the relationship of earth, sky and family. We are reminded that popular religion avoids definitions and separation, that heaven is not a single god, and that the correct rituals will bring harmony and prosperity.

Though there is a discussion of the attacks on religion during the Great Proletarian Cultural Revolution, this segment insists that much of Communist China has its roots in the ancient religions and philosophies. The need for patience and a strict hierarchical leadership that is expected to adhere to a strict code of moral behavior remains. When these leaders are moral, there will be peace and harmony as the morality spreads downward through the masses.

The second segment begins by looking at the practicality of the Chinese with their focus on family, home, and security. In post-1949 China, the revolution replaced religion for many people. During the Cultural Revolution, Mao was elevated almost to the status of a god and his sayings became sacred scripture. This was supposed to replace the old traditions, but in the end the horrors of the times stripped many people of their belief in the new pantheon.

Some attention is given to the new China of the "four modernizations," but many of the older generation are worried about the acquisitiveness of the younger generation. There is concern for the youth because of problems of unemployment, materialism, "bourgeois decadence," and a lack of confidence. Therefore, party elders are still concerned with teaching morals and values that are as much Confucian as they are socialist. There is still an emphasis on the need to respect authority.

A third possibility for teaching this subject

is the film *Confucianism and Taoism* from the *Religions of the World* series. At 50 minutes, it nicely fits into the average class. Narrated by Ben Kingsley, it is packed with useful information, but totally uninspired in its presentation. In discussing Confucianism, it shows the lasting impact of this philosophical system on China over the past two millennia. It does a nice job of demonstrating that there are religious aspects of these teachings, though more might have been said about "ancestor worship."

Coverage of Daoism (Taoism) is even better; the video gives extensive treatment to the religion's absorption of the earlier folk religions of yin/yang and the Five Elements. There is stress on the fact that yin and yang are actually complementary rather than in opposition. The center of the discussion is the importance of living in harmony with the natural world. I especially liked the insistence that Confucianism and Daoism do complement each other and nicely merge in the Chinese psyche. Where Confucianism stresses the importance of moral behavior in human relations, Daoism is based on the moral necessity to live in harmony with nature.

That said, I have serious objections to the method of presentation. The film never makes a connection between the narrative and the images on the screen. Several bits of black-and-white archival film are used (in some cases more than once) without saying what these show or why they are important. For example, there is a snippet showing people rubbing statues in a Daoist temple. The purpose is to seek healing by rubbing the appropriate part of the stone figure, but this is never mentioned. Likewise there is a rather long segment (about five minutes) showing a religious service in a Daoist temple today. At no time, though, is there any indication of why these rituals are being performed. Finally, some of the more popular but superstitious aspects, such as fortune telling, that have become part of the practice of Daoism are entirely omitted.

Both of the first two films mentioned in this article can be used in teaching. *A Question of Balance* is probably the simpler and more useful for lower grades. It contains many of the elements that teachers would want to stress, showing the merging of many religious traditions and the practicality of the Chinese in dealing with the supernatural. *Believing* is more complex but far more meaningful to the People's Republic of China. The discussion of the traditional religions is adequate. More importantly, it puts "Mao Zedong Thought" into a new perspective that views it almost as a modern religion. Finally, by inference, it demonstrates that humans may have a cultural or biological need to believe in something beyond themselves; hence, the apparently

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Fax: 818-341-6700. E-mail: [info@aimsmultimedia.com](mailto:info@aimsmultimedia.com).  
Web site: <http://www.aimsmultimedia.com/aims/index.htm>.

**Ambrose Video Publishing, Inc.**, 145 W.  
45th Street, Suite 1115, New York, NY 10036.  
Tel: 800-526-4663. Fax: 212-768-9282. Web site:  
<http://www.ambrosevideo.com>.

**Arthur M. Sackler Gallery/Freer Gallery  
of Art**, Education Department, MRC 707,  
Smithsonian Institution, Washington, DC 20560.  
Tel: 202-357-3200. E-mail: [web@asia.si.edu](mailto:web@asia.si.edu).  
Web site: <http://www.asia.si.edu/edu/curriculum-mat.htm>.

**Asia for Kids**, P.O. Box 9096, Cincinnati, OH  
45209. Tel: 513-563-3100 or 800-765-5885. Fax:  
513-563-3105. E-mail: [info@afk.com](mailto:info@afk.com). Web site:  
<http://www.afk.com>.

**CD Access**, 6870 Comstock Road, College  
Grove, TN 37046. Tel: 800-959 5260. Fax: 615-  
595-1599. E-mail: [info@cdaccess.com](mailto:info@cdaccess.com). Web site:  
<http://www.cdaccess.com>.

**Documentary Educational Resources**, 101  
Morse Street, Watertown, MA 02172. Tel: 800-  
569-6621. Fax: 617-926-9519. E-mail: [docued@der.org](mailto:docued@der.org).  
Web site: <http://der.org/docued>.

**Filmakers Library**, 124 East 40th Street, New  
York, NY 10016. Tel: 212-808-4980. Fax: 212-  
808-4983. E-mail: [info@filmakers.com](mailto:info@filmakers.com). Web site:  
<http://www.filmakers.com>.

**Films for the Humanities and Sciences**,  
P.O. Box 2053, Princeton, NJ 08543-2053. Tel:  
800-257-5126 or 609-275-1400. Fax: 609-275-  
3767. E-mail: [custserv@films.com](mailto:custserv@films.com). Web site:  
<http://www.films.com>.

**First Run Icarus Films**, 153 Waverly Place,  
Sixth Floor, New York, NY 10014. Tel: 800-876-  
1710 or 212-727-1711. Fax: 212-989-7649.  
E-mail: [infor@frif.com](mailto:infor@frif.com). Web site: <http://www.echonyc.com/~frif>.

**Japan Society**, 333 East 47th Street, New York,  
NY 10017. Tel: 212-832-1155. Fax: 212-755-  
6752. E-mail: [gen@japansociety.org](mailto:gen@japansociety.org). Web site:  
<http://www.japansociety.org>.

**Maryknoll World Productions**, P.O. Box  
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8523. Fax: 914-762-6567. E-mail: [salesmwp@maryknoll.org](mailto:salesmwp@maryknoll.org).  
Web site: <http://www.maryknoll-mall.org>

**Social Studies School Service**, 10200  
Jefferson Blvd., Culver City, CA 90232. Tel: 800-  
421-4246 or 310-839-2436. Fax: 800-944-5432  
or 310-839-2249. E-mail: [access@socialstudies.com](mailto:access@socialstudies.com).  
Web site: <http://www.socialstudies.com>.

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York, NY 10013. Tel: 212-925-0606. Fax: 212-  
925-2052. E-mail: [orders@wmm.com](mailto:orders@wmm.com). Web site:  
<http://www.wmm.com/>.

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56 Browns Mill Road, Montpelier, VT 05602.  
Tel: 802-223-1294. Fax: 802-229-1834. E-mail:  
[info@worldmusicstore.com](mailto:info@worldmusicstore.com). Web site: <http://www.worldmusicstore.com>.