I. COURSE REQUIREMENTS :-

Course Description: Through lectures and readings, this course explores the modern social and political history of Southeast Asia, a region remarkable for a tempestuous history that has shaped and been shaped by the modern world order. Instead of narratives individual nations, the course analyzes major changes across the whole Southeast Asia region during different historical periods—including, the conquest of traditional kingdoms, colonial subjugation, the impact of World War II, the rise of national revolutions, and the emergence of new nations. To lend substance to these broad topics, the lectures will explore global themes with detailed case studies of events in individual countries, from the eighteenth century through the present.

As the most intensely colonized region in the world, Southeast Asia offers an ideal arena for exploring the profound, persistent impact of European empires upon indigenous societies worldwide. Through such study we can see imperialism as a Promethean fire that shaped the modern world, producing both independent nations and an interdependent global economy.

During the nineteenth century, imperial historians celebrated the achievements of their empires and ignored indigenous history. In our own era, Southeast Asian historians have done the reverse, documenting the nationalist struggle and dismissing the influence of global empires. This course seeks a new synthesis by examining the interaction between European empires and emerging national elites. More broadly, the course will blend political and social history by placing ordinary lives within the context of emerging nation states.

With all the world’s major religions, an extraordinary ethnic diversity, a past with both ancient empires and colonial conquest, and a present of war and revolution, democracy and dictatorship, Southeast Asia has inspired a stimulating literature by some of the world’s most distinguished scholars. The syllabus below offers an introduction to this writing in the “required reading” and “suggested readings,” along with unconventional historical sources such as novels, short stories, and memoirs in the “reading for texture” for those who wish to earn extra credit.

Class Meetings: Lectures are held in 1131 Humanities on Tuesdays and Thursdays, 2:30 to 3:45 p.m.

Office Hours: Room 5131 Humanities, Thursdays, 12:00-2:00 p.m. and other hours by appointment (TEL: 263-1855). Messages sent via e-mail to: <awmccoy@wisc.edu>.

Readings: To follow the lectures, students should read selections from the “required readings” before the relevant lecture. The “Required Readings” and many of the “Suggested Readings” are found in the textbooks (listed below) and a “Course Pack” sold at the Humanities Copy Center. To gain some sense of the temper of times long past and prepare for the final exam, students are also urged to sample the fiction and autobiographies under “Readings for Texture” which are held in Closed Reserve at the College Library.

Undergraduate Grading: Students shall attend lectures and complete three (3) pieces of written work, as follows:

Mid-term: During the lecture on, Thursday, March 6, a list of questions--based on the material covered in the lectures and the required readings through Week 7--will be
distributed in class. Students will be expected to write one short essay (maximum 5 typed pages) and submit their exam at the start of class on Tuesday, March 11. In completing this exam, students are required to footnote their answers and follow the essay format outlined below in Part V.

**Essay:** At the start of lecture on Thursday, April 10, students will submit a one-page outline for their major essays with a one-paragraph abstract of the argument, an outline of the paper’s main points, and a preliminary bibliography. Students who have questions are urged to come to office hours to discuss these outlines with the instructor.

At the start of lecture on Tuesday, April 22, students shall submit a 2,500 word research essay (about 8 to 10 pages) with footnotes and bibliography. A list of topics is appended below in Part IV, and the format for the essays is detailed in Part VI below.

**Final Exam:** Students shall take a two-hour final examination on Sunday, May 11, at 10:05 a.m., at a place to be announced. Students will be required to answer three questions—(1.) one on a broad theme from the lectures, (2.) a multi-part question requiring summaries of the arguments from some of the “Required Readings” listed below, and (3.) for 3% extra-credit, a reflection on how literature illuminates history based on any two of the “Texture Readings.”

**Final Grade:** Mark in the course shall be computed as follows:

- mid-term exam: 20%
- research essay: 40%
- final exam: 40%
- extra credit: 3%

**Graduate Grading:** Graduate students shall submit a 5,000-word research essay with notes and annotated bibliography examining the interface between theory and empirical evidence for a major theme in the course. The instructor must approve paper topics in advance.

**Text Books:** Sold at University Bookstore, State Street Mall (opposite Memorial Library):

- Steinberg, David, ed., *In Search of Southeast Asia* (Honolulu, 1987).

**Reference Volumes:**


**II. REQUIRED READINGS: {N.B.: Readings in the Course Pack*}:-**

**WEEK 1 (January 21): UNDER MT. MERU–THE TRADITIONAL STATE**

*Required Reading:*


*Suggested Reading:*

WEEK 2 (January 28): EUROPEAN EMPIRES

*Required Reading:*

*Suggested Reading:*

WEEK 3 (February 4): ISLANDS IN THE EARLY MODERN AGE

*Required Reading:*
Steinberg, David J., ed., *In Search of Southeast Asia* (Honolulu, 1987), pp. 139-170.

*Reading for Texture:*

*Suggested Reading:*

WEEK 4 (February 11): MAINLAND RESPONSE TO COLONIALISM

*Required Reading:*

*Reading for Texture:*
Landon, Margaret, *Anna and the King of Siam* (New York, 1944), pp. 1-3, 23-78.

*Suggested Reading:*

WEEK 5 (February 18): ECOLOGICAL & ECONOMIC TRANSFORMATIONS

*Required Reading:*

*Reading for Texture:*
Jose, F. Sionel, *Po-on* (Manila, 1984 ), Part I (chapters 3-9).
**WEEK 6 (February 25): PLANTATION & PROLETARIAT**

**Required Reading:**

**Reading for Texture:**

**Suggested Reading:**

{N.B.: Thursday, March 6, Take-Home Midterm Exam Distributed in Class}

**WEEK 7 (March 4): HIGH COLONIALISM**

**Required Reading:**

Reading for Texture:
Orwell, George, Burmese Days (London, 1934), chapters 1-3.

Suggested Reading:

{N.B.: Tuesday, March 1, Midterm Exam Due at Start of Class}

WEEK 8 (March 11): ORIGINS OF NATIONALISM

Required Reading:
Cushner, Nicholas P., Spain in the Philippines (Quezon City, 1971), pp. 210-29.*
Steinberg, David J., ed., In Search of Southeast Asia (Honolulu, 1987), pp. 247-81, 292-311.

Reading for Texture:
Rizal, Jose, Noli Me Tangere (Makati City, 1996), pp. 31-40 (chapter 6), 123-30 (chapter 21), 423-31 (chapter 50).
Truong Buu Lam, Patterns of Vietnamese Response to Foreign Intervention: 1858-1900 (New Haven, 1967), pp. 66-72.

Suggested Reading:
WEEK 9 (March 25): MODERN NATIONALIST MOVEMENTS

**Required Reading:**

**Reading for Texture:**

**Suggested Reading:**

WEEK 10 (April 1): WORLD WAR II & JAPANESE OCCUPATION

**Required Reading:**

**Reading for Texture:**
Keith, Agnes Newton, *Three Came Home* (Boston, 1947), pp. 29-44.
U Nu, *Saturday’s Son: Memoir of the Former Prime Minister of Burma* (New Haven, 1975), pp. 102-34.

**Suggested Reading:**

WEEK 11 (April 8): NATIONAL REVOLUTIONS

Required Reading:
Steinberg, David J., ed., In Search of Southeast Asia (Honolulu, 1987), pp. 356-73.

Suggested Reading:
Reid, A.J.S., The Indonesian Revolution (Melbourne, 1974), pp. 19-76

{N.B.: Thursday, April 10, Essay Outlines Due at Start of Class.}

WEEK 12 (April 15): COMMUNIST MOVEMENTS

Required Reading:
Fegan, Brian, “The Social History of a Central Luzon Barrio,” in, Alfred McCoy & Ed. C. de Jesus, eds., Philippine Social History (Honolulu, 1982), pp. 91-130.*
Steinberg, David J., ed., In Search of Southeast Asia (Honolulu, 1987), pp. 374-86.

Reading for Texture:
Suyin, Han, And the Rain My Drink (London, 1956), chapters 1-4 (pp. 11-69).

Suggested Reading:


{N.B.: Tuesday, April 22, Essays Due at Start of Class.}

WEEK 13 (April 22): DECLINE OF DEMOCRACY

Required Reading:

Reading for Texture:
Anderson, Benedict R. O’G., and Ruchira Mendiones, eds. and trans., In the Mirror: Literature and Politics in Siam in the American Era (Bangkok, 1985), pp. 109-140. (Witthayakon Chiangkun’s “As If It had Never Happened”; Lao Khamhon’s “You’ll Learn Soon Enough.”)

Suggested Reading:

WEEK 14 (April 29): DICTATORSHIP

Required Reading:
Steinberg, David J., ed., In Search of Southeast Asia (Honolulu, 1987), pp. 387-93.

Reading for Texture:
Spence, Hartzell, Marcos of the Philippines (Cleveland, 1969), pp. 7-48, 123-93, 298-324.

Suggested Reading:

WEEK 15 (May 6): PEOPLE-POWER REVOLUTIONS

Required Reading:

Reading for Texture:

Suggested Reading:
McCoy, Alfred W., Closer Than Brothers: Manhood at the Philippine Military Academy (New Haven, 1999), chapter 7.

{N.B.: Final Examination at 10:05 a.m., Sunday, May 11}

IV. ESSAY TOPICS:

1.) Analyze the impact of export agriculture upon the emergence of the modern Filipino elite in the 19th and 20th centuries.

2.) Discuss the historical causality of the outbreak and defeat of the Philippine Revolution of 1896.

3.) Explain the factors underlying the Filipinos unique allegiance to its colonial power, the United States, during World War II.

4.) Would you agree with Benedict Kerkvliet that the Huk peasant rebellion after World War II can be traced largely to the decline of patron-client relations, or did it spring from more complex factors?

5.) Assess the impact of American colonialism upon Philippine society and politics.

6.) Analyze the impact of the culture system upon Java in the 19th and early 20th centuries.

7.) Explain the rise of secular nationalism in Indonesia before and during World War II, and assess its success in achieving its goals.

8.) Explain the impact of the Japanese occupation on Indonesia in terms of social, economic and political change.

9.) Analyze the factors underlying Indonesia's move from parliamentary democracy to military dictatorship in the two decades after World War II.

10.) Can the events of September 1965 in Indonesia be interpreted as a failed communist coup?

11.) Analyze the reasons for the failure of armed communist uprisings by the Malayan Communist Party and the Philippine Huks.

12.) Would it be correct to style Thailand's Chakri dynasty from 1782 to 1850 as a typical Hindu-Buddhist mainland Southeast Asian state?

13.) Is it right to call Mongkut (1851-1868) a “modern” monarch in contrast to his predecessors?

14.) In what sense did the reforms of King Chulalongkorn lead to the “Revolution” of 1932?

15.) Why did the military dominate the Thai government from the 1930s to the 1970s?

16.) Were pre-colonial states in Southeast Asia “feudal,” “oriental despotisms,” “segmental states” or something else?

17.) Drawing evidence from two or more countries and using appropriate theory, analyze the impact of colonial rule on the evolution of the modern Southeast Asian state since World War II.
18.) Compare the conditions of slavery in Siam with those in the Sulu Sultanate.

19.) Compare the character of nationalist opposition to colonialism in any two Southeast Asian colonies.

20.) Compare the reasons for the failure of the communist parties in postwar Indonesia and the Philippines.

21.) Analyze the difference in the impact of export agriculture upon peasant societies in Central Luzon and Lower Burma.

22.) In what way did the Japanese occupation during World II transform Southeast Asian political history? Draw your evidence from across the region, or compare any two or three countries.

23.) Compare the economic and political impact of Dutch colonialism on Indonesia with Spanish and American colonialism upon the Philippines.

24.) Explain the persistence of authoritarian rule in Indonesia, the Philippines, and Thailand.

25.) Compare the character of authoritarian leadership in postwar Indonesia and the Philippines, and explain why Suharto's rule proved much more tenacious than Marcos's.

26.) Explain the causality underlying the mass urban uprisings against authoritarian rule in the Philippines (1986), Thailand (1991), and Indonesia (1998).

V. HOW TO WRITE A RESEARCH ESSAY—THE THREE-STEP METHOD:

1.) STEP ONE--Reading & Research:-
   a.) Sources/Research:
      1.) All good essays begin with the three “Rs”—reading, research, and reflection.
      2.) Like most essays, a History term paper is a distillation of its author's reading and reflections upon the subject whose quality usually reflects the depth of the author's research.

   b.) How to Read for an Essay:
      1.) Using the course syllabus, begin with a general text to get an overview of the problem.
      2.) Using the syllabus or textbooks, select more specific sources.

      3.) As you read, begin forming ideas in your mind about:
            a.) your overall hypothesis, and;
            b.) the evidence you will need to support your argument.

      4.) As you read, take notes, either on paper, or in the margin of a photocopy of the source. As you take notes, make sure you have the bibliographic information for your source: author, title, place of publication, publisher, and relevant pages.

      5.) Towards the end of your reading, draw up an outline of the essay. If you are missing sources for your argument, then do some supplemental reading.
c.) **Citing Sources:**

1.) Assuming three paragraphs per page, you should have a minimum of one source or note per paragraph.
2.) Every idea that is not your own and every major body of data you use in your essay should be sourced. In particular, quotations must be sourced.
3.) Use end notes or footnotes in the following format:


4.) For a second, non-sequential citation of the same work use a short citation:

   27. McCoy, *Southeast Asia Since 1800*, pp. 77-78.

5.) If you are citing the same source in sequence, use Ibid for second citation.

   27. McCoy, *Southeast Asia Since 1800*, pp. 77-78.
   28. Ibid., pp. 79-80.
   29. Ibid., pp. 80-81.


2.) **STEP TWO—Framing the Argument:**

   a.) Outline: With your reading done, restrain the urge to plunge right into writing and instead take some time to outline your argument. Begin by articulating the single, central question you will ask and answer in the course of this paper. Next, write a one- or two-page outline of your essay’s basic components, which are discussed below.

   b.) Overall structure: Almost every scholarly essay has three basic components—(1.) the problem/hypothesis, (2.) the evidence/argument, and (3.) the conclusion. To summarize very broadly, the introduction asks a question and poses a hypothesis, the argument arrays evidence to establish that hypothesis, and the conclusion reflects upon the original hypothesis in light of the evidence presented.

   Of these three elements, the opening hypothesis is, by far, the most difficult and the most essential for the success of your essay. In your opening paragraph, try to stand back from the mass of material you have read and articulate an historical thesis, which usually explains causality (why events occurred) or analyzes significance (the particular import of an event or a pattern of events). Then identify the key elements—whether factors, themes, or topics—that you will explore to test your thesis in the second part of the essay, the analytical narrative that contains the evidence to support your thesis.

   By the time you start writing, you should be able to summarize your argument in the essay’s first sentence with something akin to the following formulation: “By applying A to B, the essay will establish C.” To illustrate, an essay on the impact of the Japanese occupation on emerging nationalism in Southeast Asia, might begin: “By comparing the Japanese occupation of Indonesia and the Philippines, we can see that World War II produced a spectrum of varying impact upon the emergence of new nations across Southeast Asia.”

   Here are some further reflections on each of these three sections:
1.) **Hypothesis:** In your introduction, state your thesis clearly.
   a.) If necessary, you should give your definition of any key terms that require a specific usage (e.g., “revolution.”)
   b.) In stating your problem, refer to the literature in the syllabus.
   c.) A standard and often effective device is to identify two differing schools of thought about a single problem and offer resolution.
   d.) Make sure you are examining the main point, not a secondary or side issue.

2.) **The Evidence:** In the middle part of your essay, you must present evidence—through an analytical intertwining of events and factors—to deal with the problem posed at the beginning of your essay. Be specific. Give the reader a brief narrative of an event grounded in some statistical or anecdotal evidence.

3.) **The Conclusion:** In the final page or two of your essay, reflect on the problem as stated in the introduction in light of the evidence you presented in the middle part of the essay. Stretch the data you present for clarity, but do not exaggerate or over-extend the usefulness of your data.

c.) **Level of Argument:** Some students produce papers that fill all the demands of the format but do not produce an argument that fully engages the problem.
   1.) Drawing upon reading and lectures, try to frame an argument that seems to address the question in the most direct and significant manner possible, drawing the most convincing evidence to support the case you are making.
   2.) By reading several sources with diverse viewpoints and reflecting on the authors’ approaches, you can define an appropriate question and level of analysis.

d.) **Nature of History Questions:** Whether in books or courses such as this one, History usually explores the study of change in human communities, societies or nations over time. In general, History essays ask you to explain two key aspects of such change: *causality*, that is the underlying reasons for long-term change; or *significance*, that is the import or impact of an event upon a society over the longer term. Thus, most History questions, in both essays and exams, ask you to:
   1.) analyze the forces or factors that explain how or why a human community changed in a particular way during a specific time period, or;
   2.) explain the significance or lasting impact that an event, such as a war or revolution, had upon a society in the years following that event.

3.) **STEP THREE—Writing the Essay:**
   a.) **Procedure:**
      1.) As explained above, start by writing an outline of about 2 pages for a 10 to 15 page essay. Ideally, each projected paragraph in the essay should be a line in your outline.
      2.) Following your outline, write a first draft taking care to introduce transitional clauses or sentences that allow the reader to follow your argument paragraph by paragraph.
      3.) Reading aloud to yourself if necessary, edit the prose to produce a second draft.

   b.) **Sentences:**
      1.) Each sentence should be a complete sentence with subject, verb, and direct object.
      2.) Vary your sentences to include short periodic sentences, simple compound sentences, compound sentences with clauses in apposition, and longer sentences communicating detail.
c.) **Paragraphs:**
1.) Start your paragraph with “topic sentence”—that is, a periodic or compound sentence stating the basic message of this particular paragraph and its relation, in brief, to your overall argument.
2.) Varying your sentence structure, elaborate and expand this theme into a fully developed paragraph.
3.) Within the paragraph, try to link your sentences with words such as “similarly,” “moreover,” and “however” so that they flow from one sentence to another.
4.) Paragraphs should not be too long. If you need a rough guide, have 3 paragraphs to a page with 8 to 10 typed lines in each.

d.) **Aspire to style:**
1.) As in all forms of discourse, there is an appropriate style for an academic essay somewhere between the chatty colloquial and the overly formal.
   a.) Use a formal voice—not ponderous, just formal.
   b.) Avoid contractions (can't, didn't).
   c.) Avoid colloquialisms.
2.) There is a melody and tempo to good writing. Sensitize your mind’s ear to the rhythms of your prose, thus giving written expression to your inner voice.