

Wa

Rules and Principles in Japanese Arts, Design and Aesthetics

Section 1

Instructor/Title 時限	DRUET Lucile
Office/Building	Main building (honkan) #902
Office Hours	To be determined when the class schedule (day and time period) is confirmed.
Contacts (E-mail)	lucile.druet.kansaigaidai@gmail.com

【Course Outline / Description】

As a twofolds word embracing concepts of Japaneseness and Japanese style as well as peace, quiet and harmony, *Wa* is a pivotal concept in Japan that encompasses many situations. It is thus an effective keyword that can help articulate various thoughts about Japanese arts, design and aesthetics, the different rules and principles that are intrinsic to their nature. More concretely, the different dimensions of *Wa* will be studied through the presentation and discussion of various art forms, comparing and analyzing: Japanese art terminology, *Mingei*, *Wabi-Sabi*, Zen, calligraphy, traditional ink painting, modern *Bijin-ga*, *Waka*, *Tanka* and Haiku poetry, *Chanoyu* (the way of the tea), ikebana and *chabana* flower arrangements. In other words, this course is an exploration of the different characteristics that mark Japanese arts as Japanese and in the meantime a demonstration of how Japanese arts are based on the cultivation of harmonious, controlled and balanced traits; connecting Japaneseness and harmony with other rules and principles such as *Yūgen*, *Mono no Aware*, *Shu-ha-ri*, *Wa-kei-sei-jaku* or *Ichigo-Ichie*.

Section 2

【Course Objectives/Goals/Learning Outcomes】

Using tools such as art historical inquiry method, comparative analysis and critical discourse analysis, students will be introduced to the idea of considering the unique traits of several Japanese arts, such as design, folk art, zen, calligraphy, ink paintings, poetry, tea and flower arrangement.

The students will be invited to think about how those artistic disciplines can connect via the keyword *Wa* and how each of these disciplines use other meaningful keywords to shape their qualities.

At the end of the course, students will be able to tell the ways in which these traditions differ and how they relate through nuance and shared perspective, using their five senses and intellect.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

Class #	Contents	Readings / Preparations / Instructions
1	Course introduction	Be ready to come to class and receive your syllabus,

		<p>reading packets etc.</p> <p>The different topics that will be studied in class, the exams style and the grading system as well as teaching methods will also be presented.</p>
2	Design / 1 Terminology	<p>Note the different keywords and characteristics of Japanese Design as described in:</p> <p>>> Patricia Graham, <i>Japanese Design: art, aesthetics and culture</i> (pp.78~111)</p>
3	Design / 2 Sōetsu Yanagi and <i>Mingei</i>	<p>Note the definition of Mingei and why this “movement” was important in Japan:</p> <p>>> Kyoko Utsumi Mimura, “Sōetsu Yanagi and the Legacy of the Unknown Craftsman” in <i>The Journal of Decorative and Propaganda Arts</i>, pp.208~223)</p>
4	Design / 3 Art with Nature	<p>Note how Japanese nature influences Japanese arts by reading:</p> <p>>> Masaharu Anesaki, <i>Art, Life and Nature in Japan</i>(pp.3~28)</p>
5	Design / 4 <i>Wabi-Sabi</i>	<p>Understand the meaning and different definitions given to the term Wabi-Sabi, as seen in:</p> <p>>> Leonard Koren, <i>Wabi-sabi for artists</i> (pp.21~72)</p> <p>>> Andrew Juniper, <i>Wabi-sabi : the art of impermanence</i> (pp.1~3 / 47~52 / 69~87// 103~120)</p> <p>※Note: choose one or the other text, you don't have to read both</p>
6	Zen / 1 Definitions	<p>List and understand the different aspects of Zen practice as described in the text listed below :</p> <p>>> Shunryu Suzuki, <i>Zen mind, Beginner's mind</i> (pp.21~34)</p> <p>>> Daitsetz T. Suzuki, <i>Zen and Japanese Culture</i> (pp.10~23)</p>
7	Zen / 2 Zen art	<p>List and understand the different characteristics of Zen arts as described in:</p> <p>>> Hugo Munsterberg, “Zen and art” in <i>Art Journal, Vol. 20, No. 4</i> (1961), (pp. 198~202)</p> <p>>> Daitsetz T. Suzuki, <i>Zen and Japanese Culture</i> (pp.26~48)</p>
8	Zen / 3 Sengai and Hakuin	<p>Note the differences and similarities in Hakuin and Sengai's works</p> <p>>> Galit Aviman, <i>Zen paintings in Edo Japan</i> (pp.33~62)</p>
9	Calligraphy / 1 Classics	<p>List and take notes on the important elements used in calligraphy as described in:</p>

		>> Christopher Earnshaw, <i>Sho : Japanese calligraphy</i> (pp.2~16 / 95~99) >> H.E Davey, <i>Brush meditation</i> (pp.17~23 / 28~36)
10	Calligraphy / 2 Moderns and contemporaries	Look at the course website and gather information on the two calligraphers (career and style): - Yamaoka Tesshu - Inoue Yu-Ichi
11	Zen and Calligraphy Class discussion	Be ready to discuss the characteristics of Zen in relation to Calligraphy.
12	Midterm exam ※ Quiz 1	Come to class for a review of the topics (class # 2 to 11). Then be ready to answer the quiz questions in class.
13	Midterm exam ※ Essay paper 1: topics	Come to class to receive the guidelines and topics for your midterm paper. Looking at the assignment documents, choose between the different topics proposed and start drafting your paper. (Deadline: class #17)
14	Ink painting / 1 Classic Schools	Understand the history and the different elements used in traditional ink painting: >> Shuichi Kato, <i>Japan spirit and form</i> (pp.94/ 101~115) Look on the course website for the definitions and characteristics of each school / movement: - Tosa - Kano - Bunjin-ga
15	Ink painting / 2 Modern Schools	Look on the course website for the definitions and characteristics of each school / movement: - Maruyama - Rinpa
16	Ink painting / 3 Eccentrics	Look on the course website for information on the following painters: - Itō Jakuchū - Soga Shōhaku
17	Ink painting / 4 <i>Bijinga</i> ※ Essay paper 1: deadline	Understand the characteristics of “beauty” in Bijinga paintings as analyzed in: > Pilar Cabanas, “Bijinga and nature” (in Pamela J. Asquith, <i>Japanese images of nature</i> (pp.68~82)) See how Uemura Shoen had her own vision for Bijinga: > Nanako Yamada and Helen Merritt, “Uemura Shōen: Her paintings of Beautiful Women” (in <i>Woman’s Art</i>

		<i>Journal</i> , pp.12-16)
18	Ink painting / 5 Class discussion	Prepare for discussion, which will be on the following topics: - the use of animal imagery in Japanese paintings: dream or reality ? - what kind of ideals are connected to the human figures represented in Japanese paintings ?
19	Poetry / 1 Classic Waka	Understand the history and the different categories in Japanese poetry, as seen in: >> Addiss, Groemer, Rimer, <i>Traditional Japanese Arts and Culture. An illustrated sourcebook</i> (pp.34- 45/ 96-101/ 141-151)
20	Poetry / 2 Modern Waka	Look at the corresponding section in the course website and gather information on these two poets: - Yosano Akiko - Tawara Machi
21	Poetry / 3 Haiku	Note the different characteristics of Haiku poetry as seen in: >> Lorraine Ellis Harr, "Haiku Poetry" (in <i>The Journal of Aesthetic Education</i> , p.112-119) >> Makoto Ueda, "Bashō and the poetics of Haiku" (in <i>The Journal of Aesthetics and Art Criticism</i> , pp.423-431) Look at the course website and gather information on the different haiku masters: - Basho - Buson - Issa - Ryokan - Santoka
22	Poetry / 4 Class discussion	Be prepared for the discussion, which will be on the following topics: - what kind of emotions are expressed in the different poems we've seen in class ? - is there a difference between the works by male poets and female poets ?
23	Final exam ※ Essay paper 2: topics	Come to class to receive the guidelines and topics for your final paper. Looking at the assignment documents, choose between the different topics proposed and start drafting your paper. (Deadline: class #27)
24	Tea / 1	Classify the information about tea ceremony and its

	Aesthetic and key elements	aesthetics as seen in : >> Herbert Pluschow, <i>Rediscovering Rikyū</i> (p.112~127 / 131~132) >> Okakura Kakuzo, <i>The book of tea</i> (pp.7~9 / 23~30 / 37~39 / 48~49)
25	Tea / 2 Schools and Principles	Look at the corresponding section on the course website and find information about the three main schools (<i>Urasenke</i> , <i>Omote-senke</i> , <i>Musashino-senke</i>) and the key expressions used in tea practice (<i>Wa-kei-sei-jaku</i> and <i>Ichigo Ichi-e</i> .)
26	Tea / 3 <i>Thousand Cranes</i> (novel)	Read the whole novel and note how the tea ceremony and its elements are impacting the characters' relationships and life: >> Yasunari Kawabata, <i>Thousand Cranes</i> (1953)
27	Ikebana / 1 Definition and schools ※ Essay paper 2: deadline	Understand the evolution of Ikebana (history and aesthetics) as explained in : >> Kudo Masanobu, <i>The history of Ikebana</i> (pp.6~13) >> Josiah Conder, <i>The flowers of Japan</i> (pp.38~39 / 54-56 / 80~86) Look at the corresponding section on the course website and find information about the three main schools (<i>Ikenobo</i> , <i>Ohara</i> and <i>Sogetsu</i>)
28	Ikebana / 2 <i>Chabana</i>	Note the characteristics of the tea flower arrangement as described in: >> Henry Mittwer, <i>Art of Chabana: Flowers for the Tea Ceremony</i> : "6. The Spirit of Chabana" (pp.39-44)
29	Conclusion Class discussion	Note the meaning of the terms <i>Iki</i> , <i>Yūgen</i> and <i>Furyū</i> as seen in: >> Yoji Yamasuke, <i>Japaneseness</i> (pp.131-135) and prepare to discuss their importance, in connection with all the other keywords seen throughout the semester (<i>Wa</i> , <i>Wabi-Sabi</i> , <i>Zen</i> etc.)
30	Review	Come to class for a review of the topics for the final quiz (class # 13 to 28).
Final week	Final exam ※ Quiz 2	Come to class and be ready to answer the quiz questions.

【Textbooks/Reading Materials】

No textbook required.

All reading materials (articles, book chapters, lecture handouts) will be made available on paper (as reading packets) as well as on the dedicated course website (link available when class enrollment is complete).

Note: Blackboard will NOT be used.

Section 4

【Learning Assessments/Grading Rubric】

Midterms: 35% (Quiz and Essay paper 1)

Finals: 35% (Quiz and Essay paper 2)

Class participation: 30% (attendance and group discussions)

The students are required to read the documents (articles, book chapters) related to the class topics and gather information beforehand about the type of art form / aesthetic current that will be studied in the lectures. They will also be prompted to present and discuss specific concepts and works in class (especially during group discussion time).

For the midterm and final exams, the students will have to take quizzes (in class) as well as produce 1500 word essays (at home). The essays will be done with a focus on in-depth analysis and research, following the *Chicago Manual of Style* for editing.

Section 5

【Additional Information】

N/A