

2024 Fall Semester

Wa: Rules and Principles in Japanese Arts, Design and Aesthetics

Section 1

Instructor 時限	DRUET Lucile
Office/Building	1431 (Building 1 - Nakamiya Campus)
Office Hours	No be announced after the class schedule is fixed

【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, spaces and objects. It is thus an effective keyword that can help articulate various thoughts about Japanese art and the different rules / principles that are intrinsic to it.

More concretely, in this course the dual dimension of *Wa* will be discussed through the presentation of various art forms: *Mingei*, *Zenga*, calligraphy, traditional ink painting, modern *Bijinga*, *Waka*, *Tanka*, Haiku poetry and *Chanoyu* (the way of the tea).

In other words, this course is an exploration of the different characteristics that mark or “orient” Japanese arts as Japanese and in the meantime a demonstration of how Japanese arts cultivate harmonious, controlled and balanced qualities in a rather constant manner by following the *Iemoto* system and by applying concepts such as “*Shu-ha-ri*” and “*Wakan yuugō*”.

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: folk art, zen art, calligraphy, ink paintings, poetry and tea.

The students will be invited to think about how those artistic disciplines can connect via the keyword *Wa* and how each of them complete *Wa* with other meaningful keywords and specific qualities.

At the end of the course, students will be able to tell the ways in which Japanese arts can relate to one another, through nuance and shared perspectives.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

Class #	Contents	Preparation at home
		In class activities
1	Course introduction	At home: N/A
		In class: Be ready to come to class and receive your syllabus, reading material etc. The different topics that will be

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		studied, the exams style and the grading system as well as teaching methods will also be presented.
2	Defining Japanese Art / 1 Terminology	<p>At home: Read and note the different keywords and characteristics of Japanese Arts and Design as described in: Patricia Graham (2014) <i>Japanese Design: Art, Aesthetics and Culture</i>, pp.80-111</p> <p>In class: Be ready to discuss the different points explained in the reading material with your assigned group.</p>
3	Defining Japanese Art / 2 Sōetsu Yanagi and <i>mingei</i>	<p>At home: Read and note the definition of <i>mingei</i> and why this “movement” was important in Japan: Kyoko Utsumi Mimura (1994) “Sōetsu Yanagi and the Legacy of the Unknown Craftsman” in <i>The Journal of Decorative and Propaganda Arts</i>, pp.208-223</p> <p>In class: Be ready to take notes during the lecture.</p>
4	Zen art / 1 Definitions	<p>At home: Read and list the different aspects of Zen practice as described in the text listed below : Shunryu Suzuki (1970) <i>Zen mind, Beginner’s mind</i>, pp.21-34 Daitsetz T. Suzuki (1938) <i>Zen and Japanese Culture</i>, pp.10-23</p> <p>In class: Be ready to discuss the different aspects of Zen, as seen in the reading material + take notes from the lecture.</p>
5	Zen art / 2 “Classic” examples	<p>At home: Read and list the different characteristics of Zen arts as described in: Hugo Munsterberg (1961) “Zen and art” in <i>Art Journal, Vol. 20, No. 4</i>, pp. 198-202 Daitsetz T. Suzuki (1938) <i>Zen and Japanese Culture</i>, pp.26-48</p> <p>In class: Be ready to take notes from the lecture.</p>
6	Zen art / 3 “Modern” examples: Sengai and Hakuin	<p>At home: Read and note the differences and similarities in Hakuin and Sengai’s works Galit Aviman (2014) <i>Zen paintings in Edo Japan</i>, pp.33-62</p> <p>In class: Be ready to talk about both painters’ life and career with your assigned group.</p>
7	Zen art / 4 Gardens	<p>At home: Read the different material and note the different characteristics that make a garden what it is:</p>

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		<p>Natsumi Nonaka (2008) “The Japanese Garden:: The Art of Setting Stones” in <i>SiteLINES: A Journal of Place</i>, Vol. 4, No. 1, pp.5-8</p> <p>Eric Cunningham (2016) “Cultivating Enlightenment: The Manifold Meaning of Japanese Zen Gardens” in <i>Education About ASIA</i> Volume 21:3, pp.32-36</p>
		<p>In class:</p> <p>Be ready to take notes from the lecture.</p>
8	Calligraphy / 1 Terminology and classic examples	<p>At home:</p> <p>Read and take notes on the important elements used in calligraphy as described in:</p> <p>Christopher Earnshaw (1989) <i>Sho: Japanese calligraphy</i>, pp.2-16 / 95-99</p> <p>H.E Davey (1999) <i>Brush meditation</i>, pp.17-23 / 28-36</p>
		<p>In class:</p> <p>Be ready to discuss in groups the different aspects of calligraphy + take notes from the lecture.</p>
9	Calligraphy / 2 Modern examples	<p>At home:</p> <p>Research and gather information on the two calligraphers (career and style):</p> <p>Yamaoka Tesshu</p> <p>Inoue Yu-Ichi</p>
		<p>In class:</p> <p>Be ready to talk about both calligraphers’ life and career with your assigned group.</p>
10	Calligraphy / 3 Contemporary examples	<p>At home:</p> <p>N/A</p>
		<p>In class:</p> <p>Be ready to take notes from the lecture.</p>
11	Zen and Art / Zen in Art Class discussion	<p>At home:</p> <p>Prepare to discuss the intersection of Zen and Zen art characteristics in different art practices. For instance:</p> <p>Zen and <i>Mingei</i></p> <p>Zen and paintings</p> <p>Zen and gardens</p> <p>Zen and calligraphy</p>
		<p>In class:</p> <p>Be ready to discuss the above listed topics with your assigned group.</p>
12	Midterm exam Review and ※Quiz 1 ※Essay paper 1 (topics)	<p>At home:</p> <p>Review the points seen in class #2 to 11.</p>
		<p>In class:</p> <p>Be ready for the review (topics seen from class #2 to 11)</p> <p>Take the midterm quiz (questions on the topics seen from class #2 to 11)</p> <p>Receive the guidelines and topics for your midterm essay (take home paper) (deadline: class #16)</p>

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13	Ink painting / 1 Terminology	At home: Read and understand the history / the different elements used in traditional ink painting: Shuichi Kato (1994) <i>Japan Spirit and Form</i> , pp.94 / 101-115
		In class: Be ready to observe and take notes from the lecture.
14	Ink painting / 2 Classic Schools	At home: Look for the definitions and characteristics of each school / movement: Tosa Kanō Bunjinga
		In class: Be ready to take notes during the lecture.
15	Ink painting / 3 Modern Schools	At home: Search for the definitions and characteristics of each school / movement: Maruyama Rinpa
		In class: Be ready to take notes from the lecture.
16	Ink painting / 4 Eccentrics	At home: Look for information on the following painters: Itō Jakuchū Soga Shōhaku
	※ Essay paper 1: deadline	In class: Be ready to take notes from the lecture. ※ Hand me your paper in class, printed and stapled.
17	Ink painting / 5 <i>Bijinga</i> (definition)	At home: Get familiar with the terms a <i>bijin</i> / <i>bijinga</i> by reading the article by Miya-Elise Mizuta Lippit (2013) “美人 /Bijin/Beauty” in <i>Review of Japanese Culture and Society</i> , pp.1-14
		In class: Be ready to take notes from the lecture.
18	Ink painting / 6 <i>Bijinga</i> (examples)	At home: See how Uemura Shōen developed her own vision for <i>Bijinga</i> : Nanako Yamada and Helen Merritt (1992-93) “Uemura Shōen: Her Paintings of Beautiful Women” in <i>Woman's Art Journal Vol.13</i> , pp.12-16
		In class: Be ready to take notes from the lecture.
19	Ink painting / 7 Class discussion	At home: Prepare for discussion, which will be on the following topics: The use of animal imagery in Japanese paintings: dream or reality?

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		<p>What kind of ideals are connected to the human figures represented in Japanese paintings? Is there an element of Zen in ink painting? Yes / No? Why?</p> <p>In class: Be ready to discuss the different questions listed above with your assigned group.</p>
20	Poetry / 1 Classic <i>Waka</i>	<p>At home: Read and list the different categories in Japanese poetry, as seen in: Stephen Addiss, Gerald Groemer, Thomas Rimer (2006) <i>Traditional Japanese Arts and Culture. An illustrated sourcebook</i>, pp.34~45/ 96-101/ 141-151</p> <p>In class: Be ready to take notes during the lecture.</p>
22	Poetry / 2 Modern <i>Tanka</i>	<p>At home: Search / gather information on these two poets: Yosano Akiko Tawara Machi</p> <p>In class: Be ready to talk about both poets' life and career with your assigned group.</p>
23	Poetry / 3 Haiku	<p>At home: Note the different characteristics of Haiku poetry as seen in: Lorraine Ellis Harr (1975) "Haiku Poetry" in <i>The Journal of Aesthetic Education</i>, p.112~119 Makoto Ueda (1963) "Bashō and the poetics of Haiku" in <i>The Journal of Aesthetics and Art Criticism</i>, pp.423~431 + Look for information on the different haiku masters: Bashō Buson Kobayashi Issa Ryōkan Santōka</p> <p>In class: Be ready to take notes from the lecture.</p>
24	Poetry / 4 Class discussion	<p>At home: Prepare 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 men poets and women poets ? Compare Izumi Shikibu and Akiko Yosano's poems Compare Japanese Haiku and Haiku composed by Westerners</p> <p>In class: Be ready to discuss the different questions listed above with your assigned group.</p>

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	※ Essay paper 2: topics	+ Be ready to receive the guidelines and topics for your final essay (take home paper) (Deadline: class #28)
25	Tea / 1 Key elements (space, object)	At home: Look for information about the three main schools (<i>Ura-senke</i> , <i>Omote-senke</i> , <i>Musashino-senke</i>) Also read: Henry Mittwer (2012) <i>The Art of Chabana: Flowers for the Tea Ceremony</i> , pp.39-44 In class: Be ready to take notes from the lecture and work in groups for discussion.
26	Tea / 2 Rikyū's influence and spiritual principles	At home: Look for information about the key expressions used in tea practice (<i>Wa-kei-sei-jaku</i> and <i>Ichi-go Ichi-e.</i>) Herbert Plutschow (2003) Rediscovering Rikyū, pp.112-127 / 131-132 Okakura Kakuzo (1906) <i>The book of tea</i> , pp.7-9 / 23-30 / 37-39 / 48-49 In class: Be ready to take notes from the lecture and work in groups for discussion.
27	Tea / 3 <i>Thousand Cranes</i>	At home: Read the novel and note how the tea ceremony and its elements are impacting the characters' relationships and life: Kawabata Yasunari (1953) <i>Thousand Cranes</i> In class: Be ready to talk about the characters and their implications in the practice of tea ("political" use of tea gathering and tea ceramics).
28	Tea / 4 Women and <i>Chanoyu</i> ※ Essay paper 2: deadline	At home: Read Etsuko Kato (2009) "Can Tea Save Non-warriors and Women? The Japanese Tea Ceremony as an Empowering Public Sphere" in <i>Internationales Asienforum</i> , Vol. 40 No. 1-2, pp.143-158 In class: Be ready to take notes from the lecture and work in groups for discussion. ※ Hand me your paper in class, printed and stapled.
29	Conclusion	At home: N/A In class: Be ready to take notes from the lecture and discuss the different rules and principles learned throughout the semester.
30	Final exam Review and	At home: Review the topics seen in class #13 to 28 In class:

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	※ Quiz 2	Be ready for the review (topics seen from class #13 to 28) + Take the final quiz (questions on the topics seen from class #13 to 28) (no handouts or notes allowed but the use of dictionaries is permitted).
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Note: The schedule listed above may be subject to changes / adjustments to accommodate holidays / sudden cancellations.

Thank you in advance for your understanding.

【Textbooks/Reading Materials】

No textbook required.

All reading / learning materials (book passages, academic articles, worksheets etc.) will be provided by the professor.

Note: Blackboard will NOT be used.

Section 4

【Learning Assessments/Grading Rubric】

Midterms: 35% (Quiz 1 and Essay paper 1 counted together)

Finals: 35% (Quiz 2 and Essay paper 2 counted together)

Class participation: 30% (Based on your awareness of the material before coming to class + attendance and implication during group / class activities and discussion)

Section 5

【Additional Information】

Instructions to students:

The students are expected to be familiar with the reading / learning material (articles, book chapters, videos) related to the class topics and / or gather information by themselves before each lecture, as listed on the syllabus. They will also be prompted to discuss specific concepts and works in class (during group / class discussion time).

Concerning the midterm and final exams, the students will be required to take two quizzes (about 15 questions each) and write two different essays (about 1500 words each), for which they will have to use in depth analysis, academic research and make sure they edit their essay and citations using *The Chicago Manual of Style*.

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