

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

Section 1

Instructor/Title 時限	DRUET Lucile
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【Course Outline / Description】

Wa is a pivotal concept in Japan that encompasses many situations. As a twofold word embracing concepts of peace, quiet and harmony as well as Japaneseness and style, it is an interesting keyword that can help articulate various thoughts about Japanese arts. Wa is used in this course as a keyword that offers two levels of understanding about arts and aesthetics: one exploring the different influences on the formation of pure Japanese artistic qualities and the other being the cultivation of harmonious, controlled and balanced traits.

Through the study of zen art and philosophy, traditional ink painting, modern *Bijin-ga*, ikebana, calligraphy, tea ceremony, poetry, Mingei and design, this course exposes the connections between Wa and other rules and principles connected to art practice and Japanese aesthetics, such as *Wa-kei-sei-jaku*, *Mono no Aware*, *Wabi-Sabi* etc.

Section 2

【Course Objectives/Goals/Learning Outcomes】

Students will be introduced to considering the common traits of several Japanese arts, such as calligraphy, ink painting, flower arrangement, scroll paintings, tea bowls etc... The students will be invited to think about how those disciplines can connect via the keyword Wa and how each of them uses other meaningful key words 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 / in-class activities
1	Course introduction : presentation of the different topics that will be studied in class and grading system.	N/A
2	Design 1/4: Terminology	LDB1 Note the different key characteristics of Japanese Design as described in: > Patricia Graham, <i>Japanese Design: art, aesthetics and culture</i> (pp.78~111)
3	Design 2/4: Sōetsu Yanagi and Mingei	Note the definition of Mingei and why this movement was important for modern art and design: > Kyoko Utsumi Mimura, "Sōetsu Yanagi and the Legacy of the Unknown Craftsman" in <i>The Journal of Decorative and Propaganda Arts</i> , p.208-223)
4	Design 3/4: Art with Nature	Get ready to discuss the influence of nature on Japanese arts by reading: > Masaharu Anesaki, <i>Art, life and nature in Japan</i> (p.3~28)
5	Design 4/4: Wabi-Sabi	Understand the meaning and different definitions of the key concepts as seen in:

		<p>> Andrew Juniper, <i>Wabi-sabi : the art of impermanence</i> (pp.1~3 / 47~52 / 69~87/103~120)</p> <p>> Leonard Koren, <i>Wabi-sabi for artists</i>(pp.21~72)</p> <p>※optional reading = choose one or the other text, you don't have to read both</p> <p>※be ready to discuss the texts in connection with the documentary starring Marcel Theroux, <i>In Search of Wabi-Sabi</i> (2009)</p>
6	Zen 1/3: 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 2/3: Zen art	<p>List and understand the different characteristics of Zen arts as described in:</p> <p>> Daitsetz T. Suzuki, <i>Zen and Japanese Culture</i> (pp.26~46)</p> <p>> Hugo Munsterberg, "Zen and art" in <i>Art Journal</i>, Vol. 20, No. 4 (1961), (pp. 198~202)</p>
8	Zen 3/3: 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> (p.33~62)</p>
9	Calligraphy 1/3: Classics	<p style="text-align: right;">LDB 2</p> <p>List and take notes on the important elements used in calligraphy as described in:</p> <p>> Christopher Earnshaw, <i>Sho : Japanese calligraphy</i> (pp.2~16 / 95~99)</p> <p>> H.E Davey, <i>Brush meditation</i> (pp.17~23 / 28~ 36)</p>
10	Calligraphy 2/3: Moderns and contemporaries	<p>Find information on the following calligraphers (biography, style):</p> <p style="text-align: center;">- Yamaoka Tesshu</p> <p style="text-align: center;">- Inoue Yu-Ichi</p>
11	Calligraphy 3/3: Movie "Earless Hoichi"	<p>Prepare the class by reading the short story</p> <p>> Lafcadio Hearn, <i>Kwaidan</i> (1907)</p> <p>and by gathering information about the movie:</p> <p>> Masaki Kobayashi, <i>Kwaidan</i> (1953)</p>
12	Midterm exam (in class): - quiz - take home paper 1 topics	<p>Quiz: be ready to answer questions about the topics discussed in class (review from class #2 to 11)</p> <p>Take home paper: choose between the different topics proposed and start drafting your paper.</p>
13	Ink painting 1/6: Definition and practice	<p>Understand the history and the different elements used in traditional ink painting:</p> <p>> Shuichi Kato, <i>Japan spirit and form</i> (pp.94/ 101~115)</p>
14	Ink painting 2/6: Classic Schools	<p>Look up the definitions and characteristics of each school / movement:</p> <p style="text-align: center;">- Tosa</p> <p style="text-align: center;">- Kano</p> <p style="text-align: center;">- Bunjin-ga</p>
15	Ink painting 3/6: Modern Schools	<p>Look up the definitions and characteristics of each school:</p> <p style="text-align: center;">- Maruyama</p> <p style="text-align: center;">- Rinpa</p>
16	Ink painting 4/6: Eccentrics ※Take home paper 1 deadline !	<p>Find information on the following painters:</p> <p style="text-align: center;">- Itō Jakuchū</p> <p style="text-align: center;">- Soga Shōhaku</p>

17	Ink painting 5/6: Bijinga Definition and aesthetics	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))
18	Ink painting 6/6: Bijinga Uemura Shōen	> Nanako Yamada and Helen Merritt, “Uemura Shōen: Her paintings of Beautiful Women” (in <i>Woman’s Art Journal</i> , pp.12-16)
19	Poetry 1/4: Classic Waka	LDB 3 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 2/4: Modern Waka	Find information on the following poets: - Yosano Akiko - Tawara Machi
21	Poetry 3/4: Classic Haiku Basho Buson Issa Ryokan	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)
22	Poetry 4/4: Modern Haiku Santoka Photo Haiku ※Take home paper 2	Look online for some of episodes of the NHK World TV program: Haiku Masters Choose between the different topics proposed and start drafting your paper.
23	Tea 1/4: Aesthetic and key elements	Classify the information about tea ceremony and its 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)
24	Tea 2/4: Schools and Principles	Find information about the three main schools (<i>Ura-senke</i> , <i>Omote-senke</i> , <i>Musashino-senke</i>) and the two key expressions used in tea practice (<i>Wa-kei-sei-jaku</i> and <i>Ichi-go Ichi-e.</i>)
25	Tea 3/4: Thousand Cranes (novel)	Special Packet 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)
26	Tea 4/4: Thousand Cranes (movie) ※Take home paper 2 deadline !	Special Packet Compare the clips from the movie and the corresponding passages from the novel (especially the ones talking about tea utensils)
27	Ikebana 1/2: Definition and schools Ikenobo, Ohara and Sogetsu	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)
28	Ikebana 2/2: Chabana	Note the characteristics of the tea flower arrangement as described in: > Haruo Shirane, <i>Japan and the culture of the four seasons</i> (p.95~107)
29	Conclusion Iki, Yūgen, Fūryū etc.	Note the meaning of the terms Iki, Yūgen and Fūryū as seen in: > Yoji Yamasuke, <i>Japaneseness</i> (pp.131-135) and see how they connect with the other keywords seen throughout the semester (Wa, Wabi-Sabi, Zen etc.)
30	Review	Gather your notes and handouts (review topics from class # 13 to 28)

【Textbooks/Reading Materials】

No textbook required. All Reading materials (articles, book chapters) will be distributed in advance as packets. Handouts will also be provided to complement the points seen during the lectures.

Section 4

【Learning Assessments/Grading Rubric】

Midterms: 30% (quiz and take home paper 1)

Finals: 45% (quiz and take home paper 2)

Class participation: 25%

Instruction to students:

Students should leave their courses with knowledge and skills that they will use in their everyday lives as well as their academic career. These basic skills included in this course thus are : analytic reading, critical thinking, research, writing proficiency and effective communication ability. The course is designed to include components that impart these skills and students will be asked to come to class prepared for discussion, participation, group work and producing research papers.

For the midterm and final paper, the students will have to focus on in depth analysis, research and make sure they edit their essay using *The Chicago Manual of Style* (citations).

Section 5

【Contact Information】

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