

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

Section 1

Instructor 時限	DRUET Lucile
Office/Building	902 (Main building - Nakamiya campus)
Office Hours	To be determined when the class schedule is decided

【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 and aesthetics, the different rules and principles that are intrinsic to their nature.

More concretely, the dual dimension of *Wa* will be studied through the presentation and discussion of various art forms: *Mingei*, *Zenga*, 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 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 through history.

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, 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 them complete *Wa* with other meaningful keywords to shape their 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 perspective.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

Class #	Contents	Readings / Preparations / Instructions
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 studied, the exams style and the grading system as well as teaching methods will also be presented.
2	Defining Japanese Art / 1 Terminology	At home: Read and note the different keywords and characteristics of Japanese Design as described in:

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		<p>>> Patricia Graham, <i>Japanese Design: art, aesthetics and culture</i>(pp.78~111)</p> <p>In class: be ready to discuss the different points explained in the reading material with your assigned group.</p>
3	<p>Defining Japanese Art / 2 Sōetsu Yanagi and <i>mingei</i></p>	<p>At home: Read and note the definition of <i>mingei</i> and why this “movement” was important in Japan: >> 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> <p>In class: Be ready to take notes during the lecture.</p>
4	<p>Zen art / 1 Definitions</p>	<p>At home: Read and list the different aspects of Zen practice as described in the text listed below : >> Shunryu Suzuki, <i>Zen mind, Beginner’s mind</i> (pp.21~34) >> Daitsetz T. Suzuki, <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	<p>Zen art / 2 “Classic” examples</p>	<p>At home: Read and list the different characteristics of Zen arts as described in: >> Hugo Munsterberg, “Zen and art” in <i>Art Journal</i>, Vol. 20, No. 4 (1961), (pp. 198~202) >> Daitsetz T. Suzuki, <i>Zen and Japanese Culture</i> (pp.26~48)</p> <p>In class: Be ready to take notes from the lecture.</p>
6	<p>Zen art / 3 “Modern” examples: Sengai and Hakuin</p>	<p>At home: Read and note the differences and similarities in Hakuin and Sengai’s works >> Galit Aviman, <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	<p>Zen art / 4 Gardens</p>	<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 “The Japanese Garden:: The Art of Setting Stones” in <i>SiteLINES: A Journal of Place</i>, Vol. 4, No. 1 (Fall 2008), pp. 5-8.</p> <p>>> Eric Cunningham “Cultivating Enlightenment: The Manifold Meaning of Japanese Zen Gardens” in <i>Education About ASIA</i> Volume 21:3 (Winter 2016), pp.32-36</p>
		<p>In class:</p> <p>Be ready to take notes from the lecture.</p>
8	<p>Zen art / 5</p> <p>Contemporary examples</p>	<p>At home:</p> <p>Look at the corresponding section in the course website and gather information on the examples that are going to be discussed in class.</p>
		<p>In class:</p> <p>Be ready to take notes and discuss the different examples listed on the course website.</p>
9	<p>Calligraphy / 1</p> <p>Classics</p>	<p>At home:</p> <p>Read 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>
		<p>In class:</p> <p>Be ready to discuss the different aspects of calligraphy, as seen in the reading material + take notes from the lecture.</p>
10	<p>Calligraphy / 2</p> <p>Moderns and contemporaries</p>	<p>At home:</p> <p>Look at the course website and gather information on the two calligraphers (career and style):</p> <ul style="list-style-type: none"> - Yamaoka Tesshu - Inoue Yu-Ichi
		<p>In class:</p> <p>Be ready to talk about both calligraphers’ life and career with your assigned group.</p>
11	<p>Zen and Art / Zen in Art</p> <p>Class discussion</p>	<p>At home:</p> <p>Prepare to discuss the intersection of Zen and Zen art characteristics in different art practices. For instance:</p> <ul style="list-style-type: none"> - Zen and <i>Mingei</i> - Zen and paintings - Zen and gardens

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		<p>- Zen and calligraphy</p> <p>In class: Be ready to discuss the above listed topics with your assigned group.</p>
12	<p>Midterm exam ※ Quiz 1</p>	<p>At home: Review the points seen in class # 2 to 11.</p> <p>In class: Be ready to answer the quiz questions (no handouts or notes allowed but the use of dictionaries is permitted).</p>
13	<p>Midterm exam ※ Essay paper 1: topics</p>	<p>At home: N/A</p> <p>Be ready to answer the quiz questions. Be ready 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).</p>
14	<p>Ink painting / 1 Terminology</p>	<p>At home: Read and understand the history / the different elements used in traditional ink painting: >> Shuichi Kato, <i>Japan Spirit and Form</i> (pp.94/ 101~115)</p> <p>In class: Be ready to take notes from the lecture.</p>
15	<p>Ink painting / 2 Modern Schools</p>	<p>At home: Look on the course website for the definitions and characteristics of each school / movement:</p> <ul style="list-style-type: none"> - Tosa - Kano - Bunjin-ga <p>In class: Be ready to take notes during the lecture.</p>
16	<p>Ink painting / 3 Modern Schools</p>	<p>At home: Look at the course website for the definitions and characteristics of each school / movement:</p> <ul style="list-style-type: none"> - Maruyama - Rinpa

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		In class: Be ready to take notes from the lecture.
17	Ink painting / 4 Eccentrics ※ Essay paper 1: deadline	At home: Look on the course website for information on the following painters: - Itō Jakuchū - Soga Shōhaku In class: Be ready to take notes from the lecture. + Hand in your paper (printed and stapled).
18	Ink painting / 5 <i>Bijinga</i>	At home: Read and list the characteristics of “beauty” in <i>Bijinga</i> 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 Journal</i> , pp.12-16 In class: Be ready to take notes from the lecture.
19	Ink painting / 6 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? - 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? In class: Be ready to discuss the different questions listed above with your assigned group.
20	Poetry / 1 Classic <i>Waka</i>	At home: Read and list 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) In class:

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		Be ready to take notes during the lecture.
21	Poetry / 2 Modern <i>Tanka</i>	At home: Look at the corresponding section in the course website and gather information on these two poets: - Yosano Akiko - Tawara Machi
		In class: Be ready to talk about both calligraphers' life and career with your assigned group.
22	Poetry / 3 Haiku	At home: 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
		In class: Be ready to take notes from the lecture.
23	Poetry / 4 Class discussion	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
		In class: Be ready to discuss the different questions listed above with your

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		assigned group.
24	Tea / 1 Aesthetic and key elements Final exam ※ Essay paper 2: topics	At home: 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) In class: Be ready to take notes from the lecture. + Be ready to receive the guidelines and topics for your final paper (take home). Looking at the assignment documents, choose between the different topics proposed and start drafting your paper. (Deadline: class #27)
25	Tea / 2 Schools and Principles	At home: Look at the corresponding section on the course website and find information about the three main schools (<i>Ura-senke</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>Ichi-go Ichi-e.</i>) In class: Be ready to take notes from the lecture.
26	Tea / 3 <i>Thousand Cranes</i> (novel)	At home: 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) In class: Be ready to talk about the plot, the characters and their implications in the practice of tea (tea gathering, ceramics etc.).
27	Ikebana / 1 Definition and schools	At home: Read and note the evolution of <i>ikebana</i> (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>) In class: Be ready to discuss the different aspects and schools of <i>ikebana</i> , as explained in your reading material, with your assigned group.

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28	Ikebana / 2 <i>Chabana</i> ※ Essay paper 2: deadline	At home: Read and note the characteristics of the tea flower arrangement as described in: >> Henry Mittwer, <i>The Art of Chabana: Flowers for the Tea Ceremony</i> , pp.39~44
		In class: Be ready to discuss the different aspects of chabana, as explained in your reading material, with your assigned group.
29	Conclusion	At home: Read and 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) + 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.)
		In class: Be ready to take notes during the lecture.
30	Review	At home: Gather your notes and the handouts to prepare for the review.
		In class: Come to class for a review of the topics (class # 13 to 28) in preparation for the final quiz.

【Textbooks/Reading Materials】

No textbook required.

All reading materials (book passages, articles, etc.) will be made available on the dedicated course website (link available after enrollment is complete).

Note: Blackboard will NOT be used.

【Instructions to students】

The students are required to read the documents (articles, book chapters) related to the class topics and gather information beforehand about the topic that will be studied in each lecture. They will also be prompted to discuss specific concepts and works in class (during group / class discussion time).

For both 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 referencing and editing.

Section 4

【Learning Assessments/Grading Rubric】

Midterms: 35% (Quiz and Essay paper 1)

Finals: 35% (Quiz and Essay paper 2)

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Class participation: 30% (general attendance and engagement during group discussions)

The midterm and final exams both have two components: a quiz (in class) and an essay (take home paper).

The class participation grade is based on attendance as well as activity and preparedness during group / class discussions.

Section 5

【Additional Information】

Contact: lucile.druet.kansaigaidai@gmail.com

The present syllabus (class # / contents / dates) will be completely fixed in January 2023, once the class schedule (days / time periods) is decided.