

<http://www.csuci.edu/ira/index.htm>

**Application**  
**Instructionally Related Activities Funds Request**  
**2013-2014 Academic Year**

**DEADLINES:** Application Submitted to AVP:  
 Fall and Academic Year 2013-14: 03/01/13  
 Spring 2014 deadline: 10/01/13

**Submittal Process:** Applications must be first be signed by your program chair and then submitted to the appropriate AVP for approval. AVP's will next forward application to the IRA Coordinator for review. If there are questions or concerns, you may be asked for revisions or additional information. The IRA Coordinator will then forward applications to the IRA Committee for consideration.

**Fiscal Management:** Project Sponsor's program will be responsible for all costs incurred over and above what is funded through the IRA award and will be responsible for seeing that any revenue that is intended to offset the amount of the IRA award is transferred accordingly.

**Duplicate requests-** if Sponsor is submitting multiple proposals for recurring events involving speakers, musicians, etc., please combine your requests into one proposal.

**Activity Title:** Art and Ecology in Japan: Ceramics and Satoyama

Project Sponsor/Staff (Name/Phone): Brad Monsma 437-8948  
 Amiko Matsuo

Activity/Event Date(s): May 19- 29, 2014

Date Funding Needed By: January 2014

*\*\*Please Note that for Fall Requests the earliest that you will be notified of funding availability will be early June 2013 and for Spring Requests early January 2014.*

Previously Funded by IRA?  YES  NO If Yes, what Semester/Year?  
 Proposal(s) # \_\_\_\_\_ (if known)

Report submitted for previously Funded Activity?:  YES  NO

**\*Please attach copy of previous IRA Report**

Academic Program or Center Name: Art, English

Estimated total Course Fee revenue: \$19,033.33

Amount Requested from IRA: \$41,846.67 (Should match "Total Requested from IRA" on Page 5)

Estimated Number of Students Participating: 20

## Conditions and Considerations Checklist

Please check if any of the following apply to your IRA:

**Artist/Performer/Speaker Fees & Honoraria**- On the Activity Budget, please indicate whether the vendor's price was set by you / CI representative, or is a fee that was set by the vendor themselves.

**Large Event**- For a large event, consultation with the campus Event Coordinator's office at (805)437-8548 is required.

**Equipment Purchase**- If requesting large equipment purchase -over \$200, or will be a fixture installed on campus- Project Sponsor must show proof of correspondence with OPC Administration. In addition, all other purchases must follow Procurement Guidelines.

**Field Trip**- Sponsor must comply with all policies found at <http://www.csuci.edu/hr/AcademicFieldTripGuidelinesandForms.htm>. If approved, Identified Risks of Participation and Release Agreement must be submitted for each student to the Program Office (Public Folders-HR Forms).

**Involves Human Subject Data Collection for Public Dissemination -Requires IRB Approval.** If Project Sponsor proposes to conduct research with human participants, the proposal may be subject to Institutional Review Board for the Protection of Human Subjects (IRB) review. All research that involves any type of interaction with human subjects – from simple surveys to complex biomedical procedures – must be reviewed and approved by the IRB *prior* to starting the research. Data for "Public Dissemination" indicates interviews/surveys that result in a journal/poster session/newsletter, etc.

**Exempt from IRB Approval** –If your project is exempt from IRB review, include copies of correspondence with IRB Board. It is the Project Sponsor's responsibility to inquire with the IRB prior to IRA application submission to determine if the project is exempt from IRB review so that funding is not delayed.

**IT Requirements**- If your activity has IT requirements, your application requires proof of correspondence and approval from IT Administration.

**International Travel**- Requires International Travel application be submitted to Center for International Affairs. Include copy of CIA budget and course syllabus in your IRA application.

**Risk Management Consultation**-Events that involve or engage students directly with a performer or artist (i.e. in a workshop or other than as a passive audience member) will require consultation with Risk Management. Requires proof of correspondence with Risk Management.

**Space/OPC Requirements, Infrastructure/Remodel**-Requires proof of correspondence with OPC Administration.

**Late Submission** - Requires explanation for emergency funding.

Application  
Instructionally Related Activities Funds Request  
2013-2014 Academic Year

Instructions and Requirements – Written Portion

Please provide the following in your application:

1. **Brief Activity Description.** Describe the activity and its relationship to the educational objectives of the students' program or major.

**Course Description:**

This international travel course will explore the relationship of traditional ceramic production in one of the 6 ancient kiln villages of Japan to “satoyama,” a Japanese land-use concept linking village to mountain. Students will work with clay under the guidance of expert Echizen ceramists and have the opportunity to assist a young, college-educated farmer who is working to establish an ecologically sustainable organic rice farm. After 5 days in rural Japan, students will travel to Kyoto to experience urban Japan as well as the temples and gardens for which Kyoto is famous. Throughout the trip students will read, discuss, and write about classic Japanese novels and poetry in translation.

**Expanded Description:**

Through international travels, lectures, demonstrations, discussions, service learning and studio activities, students will learn about “satoyama,” an idea that has become increasingly important to the survival of rural economies and preservation of biodiversity in Japan. Students will learn about the **ecology** of the village of Echizen through the rice fields cultivated by local farmer, Inoue. Ceramic students will become familiar with the traditional methods of Echizen and the creative and technical language of **Japanese ceramics**. The study of the ceramic materials and selected historical and traditional wares and technical lessons are informed by discussion of ceramics in the context of a critical history as well as contemporary art practice in Japan. Students will read classic **Japanese fiction and poetry** in translation.

**We are also working to make arrangements for our students to work with Japanese university students in both Echizen and Kyoto.** In July Professors Monsma and Matsuo met with Hiroshi Minami, Professor of Archaeology and Museum Study at Kyoto University of Foreign Studies, who led a trip with his students to Echizen shortly after our visit. We discussed how to create ways for students from both universities to work and learn together on the service learning projects. Evaluations from Professor Monsma’s previous trips in Mexico and Costa Rica make it clear that spending extensive time with students from the host country is one of the most beneficial aspects of the trip. Please see the attached newsletter for images of Professor Minami’s student trip and of Professors Monsma and Matsuo meeting with Takahiro Inoue (the farmer).

Students will begin their learning prior to the trip through reading and library research into the historical and cultural origins of specific wares and literature. Students will develop **individual and group proposal** for creating and analyzing ceramic artworks and/or writings of their own. The interdisciplinary nature of the course will again be emphasized at the end of the trip through a Powerpoint and/or poster **presentation** of their research-derived artwork/ writing for the campus community.

2. **Relation to IRA to Course Offerings.** All IRAs must be integrally related to the formal instructional offerings of the University and must be associated with scheduled credit courses.
  - a. Please list all classes that directly relate to the proposed activity.
  - b. For each class listed in #2a, describe in detail how exactly the IRA activity will be integrated with the class's activities, how often/ on what expected date(s), and to what extent.

The funds requested directly subsidize the travel portion of this UNIV 392 section. The trip is central to the class, as is the service-learning component.

3. **Learning Outcomes.** List all expected learning outcomes, as connected specifically with each course listed in #2.

Students will:

- Demonstrate through writing and conversation an understanding of interdisciplinary connections between art, science, and literature in Japan.
- Analyze, interpret and evaluate traditional Japanese ceramic wares and literature.
- Make a meaningful contribution through service learning to the village of Echizen.
- Develop personal reflections on the impact of international travel for their own sense of identity and understanding of international relations.
- Work collaboratively and learn effectively from one another.

4. **Activity Assessment.** Describe the assessment process and measures that the program will use to determine if it has attained its educational goals. **Please note that a report will be due 30 days after your activity.**

As is the case with other international trips, we will emphasize the responsibility our students have to bring back what they have learned to enrich the campus culture. We plan to hold an exhibit/reading/poster session for the campus community. Since the course is happening in May after commencement, we will schedule the presentation for early in the Fall semester. Therefore, we request that we complete the assessment report then.

5. **Activity Budget.** Please enclose a complete detailed budget of the entire activity. **Bold** specific items that you are requesting IRA to fund (Page 6).
6. **International Trips.** If your event is an international trip submitted through the Center for International Affairs, you must include a copy of the program budget as submitted to CIA (to ensure congruency between the two budgets), as well as a copy of the course syllabus.

7. **Sources of Activity Support.** Please list the other sources of funding (including course fees), and exact expected amounts of additional support for the activity.

Student Course Fee: \$973.50 x 20 = \$19, 470

8. **Audience/ Marketing/Promotions.** Who is your intended target audience? How will your event be advertised to students?

The first recruiting will be done among Prof. Matsuo's ceramic students who have long been interested in traveling to Japan. Ceramics enjoys an esteem in Japan that is hard to understand from the US, and travel to Japan is a longstanding pilgrimage for US ceramists. We will also recruit among English students. Japanese literature in translation has been a feature of many core English classes taught by Dr. Carswell and others, and we think many students would leap at the chance to make this literary pilgrimage. In Environmental Literature, a class required for ESRM students, Prof. Monsma includes a unit on "satoyama," a Japanese land use practice that challenges Western notions of environmental protection. We think ESRM students might also be interested in this trip, and their experience will be helpful with the field work component. From talking with students we believe we will be able to fill the trip from these targeted constituencies, but we will open the class to interested students from any major and aim for a diverse group. We will make posters and advertise through CommunityCI, CIA, and other available campus networks.

It's worth noting that English students in particular have not, to our knowledge, been targeted for UNIV 392 courses, though a few have gone on various trips. Also, this trip is substantially different in geography and purpose from other UNIV 392 trips to Japan

9. **Sustainability.** If appropriate, indicate how the content or delivery of the project promotes sustainability at CI.

The very idea of "satoyama" central to the trip is focused on exporting an indigenous Japanese idea of sustainability globally. Students will return with unique ideas about relationships between biodiversity, economics, and art communities. See the website of the Satoyama Initiative for more information. <http://satoyama-initiative.org/en/>

10. **Images.** For previously funded IRA activities, include copies of images from past IRA activity or activities, demonstrating student participation and levels of students served.

Please see attached newsletter with images of Professor Monsma and Matsuo meeting with community leaders in Echizen. This includes images of the inn where students will stay for the first 5 days.

11. **Acknowledgment.** Project Sponsor and Program Chair acknowledge that they have reviewed and accepted the Conditions and Considerations herein.

# IRA Travel Activity Budget



California State University

INSTRUCTIONALLY RELATED ACTIVITIES

CHANNEL ISLANDS

2013-2014

Sponsor Name: Art & Ecology in

*Japan: Ceramics and Satoyama*

Number of Students Participating

20

Number of Faculty

2

I	Student traveling expenses:	Cost/ea	# Requested	Total
	Airfare	\$1,200.00	20	\$24,000.00
	Ground Transportation	\$400.00	20	\$8,000.00
	Lodging	\$600.00	20	\$12,000.00
	Registration Fees	\$100.00	20	\$2,000.00
	Entrance Fees	\$100.00	20	\$2,000.00
	Meals (included)	\$200.00	20	\$4,000.00
	Cultural Activities	\$350.00	20	\$7,000.00
	Vehicle/Van Rental			\$0.00
	Other:			\$0.00
	<b>STUDENT TRAVEL TOTALS</b>	<b>\$2,950.00</b>		<b>\$59,000.00</b>
II	Faculty Traveling Expenses:	Cost/ea	# Requested	Total
	Airfare	\$1,200.00	2	\$2,400.00
	Ground Transportation	\$400.00	2	\$800.00
	Lodging	\$600.00	2	\$1,200.00
	Registration Fees	\$100.00	2	\$200.00
	Entrance Fees	\$100.00	2	\$200.00
	Meals (included)	\$200.00	2	\$400.00
	Cultural Activities	\$350.00		\$350.00
	Other:			\$0.00
	<b>FACULTY TRAVEL TOTALS</b>	<b>\$2,950.00</b>		<b>\$5,550.00</b>
III	Operating Expense Budget	Cost/ea	# Requested	Total
	Supplies			\$0.00
	Other:			\$0.00
	Other:			\$0.00
	<b>OPERATING EXP. TOTALS</b>	<b>\$0.00</b>		<b>\$0.00</b>
IV	Out of Pocket Student Expenses	Cost/ea	# Requested	Total
	Health Insurance			\$0.00
	Tuition/Registration			\$0.00
	Travel Insurance			\$0.00
	Out of Pocket Meals			\$0.00
	Other:			\$0.00
	<b>STUDENT EXP. TOTALS</b>	<b>\$973.50</b>		<b>\$973.50</b>
V. Total costs of the trip- Please Note that Formulas Calculate Automatically				
	Total Student Traveling Expenses			\$59,000.00
	Faculty Travel Expenses, if funded at 100%			\$5,550.00
	Operating Expenses, if funded at 100%			\$0.00
	<b>TOTAL IRA FUNDING REQUESTED</b>			<b>\$64,550.00</b>
	Out of Pocket Student Expenses			\$973.50
UNIV 391/392 & International Trips only				
	<b>Maximum IRA student funding @ 2/3rd of student total cost</b>			<b>\$39,530.00</b>
	1/3 of total cost payable by students through course fee			\$19,470.00
	<b>TOTAL IRA FUNDING REQUESTED FOR INT'L TRIPS</b>			<b>\$45,080.00</b>
	Out of Pocket Student Expenses			\$973.50



California State University

**INSTRUCTIONALLY  
RELATED  
ACTIVITIES**

C H A N N E L  
I S L A N D S

Activity Title:

Japan: Ceramics and Satoyama

20

2

**Comments/Additional Notes**

\$1400 Roadrunner fee (Last year Costa Rica trip for 22) + train and bus fees in Japan

**Comments/Additional Notes**

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**Comments/Additional Notes**

**Comments/Additional Notes**

Not funded by the University

Not funded by the University

## **Art and Ecology of Japan: Ceramics and Satoyama**

Instructors: Brad Monsma, Amiko Matsuo

Office hours: M-R 10-12, 1631 North Hall, 1994 Topanga and by appointment

Six hours of laboratory, 5 meetings prior to international travel

### **Course Description:**

This international travel course will explore the relationship of traditional ceramic production in one of the 6 ancient kiln villages of Japan to “satoyama,” a Japanese land-use concept linking village to mountain. Students will work with clay under the guidance of expert Echizen ceramists and have the opportunity to assist a young, college-educated farmer who is working to establish an ecologically sustainable organic rice farm. After 5 days in rural Japan, students will travel to Kyoto to experience urban Japan as well as the temples and gardens for which Kyoto is famous. Throughout the trip students will read, discuss, and write about classic Japanese novels and poetry in translation.

### **Expanded Description:**

Through international travels, lectures, demonstrations, discussions, service learning and studio activities, students will learn about “satoyama,” an idea that has become increasingly important to the survival of rural economies and preservation of biodiversity in Japan. Students will learn about the ecology of the village of Echizen through the rice fields cultivated by local farmer, Inoue. Ceramic students will become familiar with the traditional methods of Echizen and the creative and technical language of Japanese ceramics. The study of the ceramic materials and selected historical and traditional wares and technical lessons are informed by discussion of ceramics in the context of a critical history as well as contemporary art practice in Japan. Students will read classic Japanese fiction and poetry in translation.

Students will begin their learning prior to the trip through reading and library research into the historical and cultural origins of specific wares and literature. Students will develop individual and group proposals for creating and analyzing ceramic artworks and/or writings of their own. The interdisciplinary nature of the course will again be emphasized at the end of the trip through a Powerpoint and/or poster presentation of their research-derived artwork/ writing for the campus community.

Students will:

- Demonstrate through writing and conversation an understanding of interdisciplinary connections between art, science, and literature in Japan.
- Analyze, interpret and evaluate traditional Japanese ceramic wares and literature.
- Make a meaningful contribution through service learning to the village of Echizen.
- Develop personal reflections on the impact of international travel for their own sense of identity and understanding of international relations.
- Work collaboratively and learn effectively from one another.



**Required texts:**

Matsuo Basho

The Narrow Road to the Deep North and Other Travel Sketches

Tanizaki Junichiro

Some Prefer Nettles

Murakami Haruki

Norwegian Wood

Ishimure Michiko

Lake of Heaven

**Recommended texts:**

Saikaku Ihara, Life of an Amorous Woman

Oe Kenzaburo, Teach Us How to Outgrow Our Madness

Kuwabara Koji, Japan Introduced in English and Japanese, Natsume Publishing Co., Tokyo 2005

**Workload/ Objectives / Student Outcomes:**

1. Six hours of laboratory, 5 meetings prior to international travel
2. Ceramic students will consider the unique demands of working with clay (i.e., drying and firing on a tight schedule. Consider taking bisque ware to Japan to be fired in wood fire kiln)
3. Students will develop individual solutions to a creative project that will expand their conceptual and technical understanding of writing or ceramics. On the basis of their individual interests, students will develop and execute a technically and conceptually ambitious project to be presented digitally.

**Expectations:**

- Students must participate in the trip to Japan to complete the course. Students must be prepared for the rigors of international travel and service learning, which include: Extensive daily walking, moderate physical labor, unfamiliar foods, jet lag, changes in weather, communication barriers.
- Students are expected to maintain general respect for and curiosity about cultural differences and to meet every challenge with noticeable conviction and energy.
- Students begin prior to the trip with hands-on familiarization with basic ceramic practices and materials. Simultaneously, students learn about satoyama and have informed discussions about

readings.

- Based on research, students will propose an research project. This project will consist of realizing a written/ aesthetic objective with their chosen material or method; though the goal is a creative, artistic one, the students will be required to build into their process a suite of analytical tools.
- The project will be assessed on how the material is presented (visually and in writing) at the end of the semester. Learning to maintain useful notes on their process will be essential in constructing a project narrative.
- Students will share their results through written and oral presentation of their proposal and its studio implementation.
- Full participation is mandatory. Students who fail to participate in preliminary meetings may not be allowed to travel internationally.
- Work habits:
  - Cleanup and maintenance discipline and observance of safety regulations is essential for a passing grade. Misuse of equipment or studio will impinge on the final grade.
  - Mandatory cleanup duties are assigned in addition to daily cleanup duties.
  - Students are required to document daily activities through photographs, sketches and writings. Documentation will be utilized in assessment.
- Show respect, concern and willingness to help other members of the class.

Grading:

- Clarification: In this course all students begin with a “C”. Your work determines whether this grade rises, holds even, or falls. Grading is done on the university scale---  
A = Superior effort, ideas, aesthetics and craftsmanship  
B = High achievement, very good  
C = Average  
D = Minimal achievement F= unacceptable work, negligible achievement and failure to meet the requirements

Excellence is not based solely on attendance and project completion.

Your project grade will be determined by the following criteria;

1. The ability to write a proposal and carry out research to write and or create ceramic artworks of your own, utilizing knowledge gained through library research. Students will present research during a Powerpoint session.
2. The artistic merit of the work and evidence of intelligent approach to problem solving - i.e. literary history, historical and technical research, sketches, maquettes, hard work and creativity.

3. Quality of Workmanship/Craftsmanship
4. Unity of Formal Elements – Successful integration and attention to design
5. Participation and involvement in critiques, discussions, and presentations.

• Your final grade will not be determined until works are evaluated at the end of the trip. It will be the students' responsibility to make an appointment with the instructor if they wish to determine their progress at various points throughout the semester. All grading at earlier points in semester is only an approximation.

• Overall participation: attendance, participation in discussions, group work, critiques, museum/gallery visitations, clean up/ work habits and meeting deadlines.

• Please see the tentative schedule of assignments.

#### Supply List:

\*It may be necessary to acquire various mixed media materials according to the demands of your projects.

(Tool kit available at the bookstore)

Cutting wire

Pin or needle tool

Stick (6" or 8")

Potter's knife (hard steel fettling knife)

Ribbon trimming tool (6" R2 or equiv.)

Steel rib or kidney tool

Serrated steel or stainless steel or aluminum rib

Synthetic hydra Sponge

Inexpensive natural bristle paint brushes

Plastic wrapping

Notebook or sketchbook

Turntable

Sponge 3X5"

Towel

Water bucket

Wooden spatula/fork/ruler

Apron

Spray bottle

\*Phone orders: Laguna Clay Company, City of Industry, Aardvark Ceramic Supply

### Subject to Change

Information contained in this syllabus, other than that mandated by the University, may be subject to change with advance notice, as deemed appropriate by the instructor.

### ART Program / CSUCI Policies:

ART Program Policy on Ownership, Copyright, Sale and Storage of Student Artwork

In accordance with CSUCI Senate Policy SP 06-18 Policy on Intellectual Property:

### Ownership of Student Artwork

Students retain ownership of tangible, physical artworks (objects) they create in their courses at CSUCI, unless the Art Program/University has provided extraordinary funding, materials or other resources involved in the production or fabrication of the artwork. The Art Program/University may temporarily retain a piece of student artwork for a period of up to six months for the purpose of publicity or exhibition.

### Copyright

Students own copyright to artwork they have produced at CSUCI. By enrolling at the University, the student grants the Art Program/University nonexclusive rights to reproduce imagery of artwork that has been created in CSUCI art courses for the purpose of documentation or publicity.

### Sales of Student Artwork

Students have the right to sell artwork they produce in CSUCI art courses unless the Art Program/University has provided extraordinary funding, materials or resources involved in the production or fabrication of the artwork. In the case that a student's artwork is sold by the student or by the Art Program/University with permission of the student, the student is entitled to the entire sale price of the artwork. The student is solely responsible for collecting and paying applicable taxes related to the sale of the artwork as required by state and federal law.

### Storage and Removal of Student Artworks

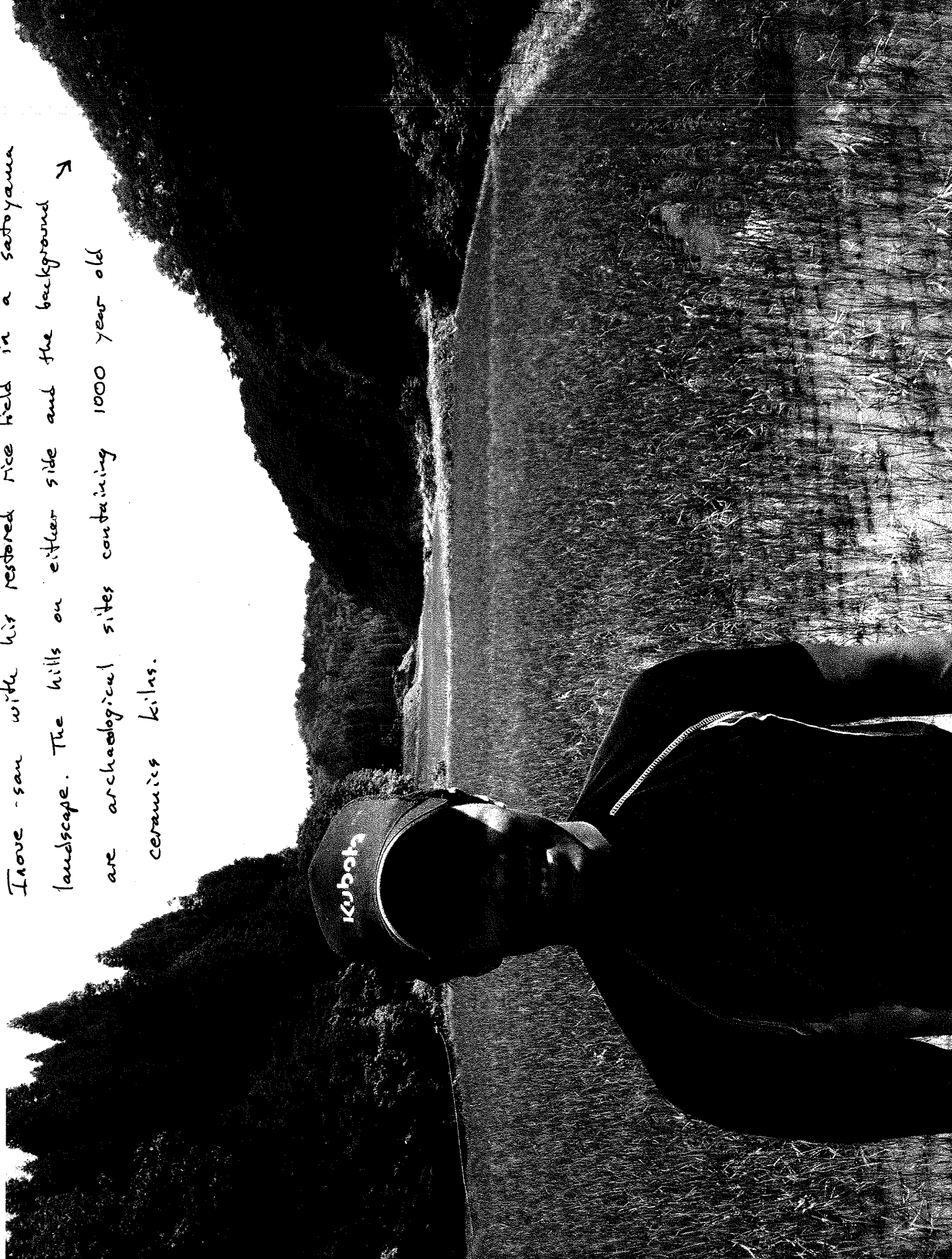
Materials belonging to students that are utilized for work in progress and/or completed student projects must be properly stored in designated areas within Topanga Hall studios. All personal materials and/or projects must be clearly labeled with the student's name and the course number for which the project is being fabricated. Improperly labeled or stored materials and/or projects will be discarded on a weekly basis. The Art Program/University is under no obligation to store or maintain student artworks or materials beyond the conclusion of the semester in which the

work was produced. Students are required to remove their artworks and materials from the Topanga Hall studios before the conclusion of the semester in which the artwork was produced. Artworks or materials that are left behind, abandoned or remain on the interior or exterior premises of the Topanga Hall art studios beyond the conclusion of the semester will automatically become the property of the Art Program/University and are subject to being sold, destroyed and/or discarded, unless in the rare case that special arrangements for storage have been made between the Art Program and the student.

	UNIV 392 Japan	Daily Schedule	Prof. Matsuo Prof. Monsma	
Day	Objective	Activities/ Assignments	Notes	Research/HW
1	Recruit students	Informational meeting in December and January		Make ceramic works to wood fire using high grog clay
2		Applications due Feb 15. Students notified Mar 1  Ceramic Sculpture Club fundraiser event	Graduating seniors consider delaying graduation date.	Research wood fired kilns and anagamas
3	TSWBAT understand expectations  TSWBAT learn about the history of kiln villages  TSWBAT prepare ceramic works to be wood fired in Japan	Introduction Trip planning and expectations Mar. 14  Satoyama and introduction to kiln villages  Tentative assignments and schedule distributed to students  Any ceramic ware to be taken to Japan must be bisque fired by the end of April.		Reading assignments: Matsuo Basho <u>The Narrow Road to the Deep North and Other Travel Sketches</u>  Tanizaki Junichiro <u>Some Prefer Nettles</u>  Murakami Haruki <u>Norwegian Wood</u>  Ishimure Michiko <u>Lake of Heaven</u>
4	TSWBAT learn basic ceramic techniques in preparation for Japan	Attend instructional demo presentations by upper division ceramic class		
5	Last meeting before trip	Information session on details about checklist, reminders and to answer any questions etc.		
1		Depart Burbank airport/ Arrive KIX. Shuttle to train station to Echizen. Check in to Wakatakesou	Tentative train to Burbank leaving from Camarillo station	
2		Local orientation Visit ceramic research institute Bento lunch Echizen Museum	Possible interaction with students of the Kyoto International University	Writing exercise  Sketching exercise

		Tea ceremony at the tea hut		
3		Teams split between service learning and ceramics research.	Instructors Hiyuga and Domoto will oversee ceramic students.	
4		Conference rooms will be used to do follow up discussions at the end of each day at Wakatakesou over dinner.	Basic nejitate technique will be demonstrated  Tentative wood firing scheduled	
5		Field trip to see anagama kiln site	Students doing service learning will meet Inoue Takeshi and learn about "satoyama". Students will be expected to do field work.	
		Trip to the Fukui coast to see ocean. Possible trip to see swords crafts and paper crafts		
	TSWBAT gain appreciation for historical temples of Kyoto  TSWBAT visit traditional ceramic studios	Go to Kyoto (AM) Check into shukubo. Visit Kiyomizu temple and Gojo street. Some will split and go to Kawai Kanjiro, Raku Kichizaemon and Kondo Yuzo's studios. Others can go shopping on Sannenzaka.		
	TSWBAT see cultural sites of Kyoto	Trail hike on the Kyoto Rim Trail (optional) Nishiki market Imperial Palace or Byodoin.		
	TSWBAT utilize Kintetsu pass to travel within small groups to visit various cities within the Kansai region	Free day (Optional trips to Ise, Nara, or Osaka)		
		Last Day. Informal party		
		Fly out of KIX/ arrive LAX		

Irove-san with his restored rice field in a satoyama landscape. The hills on either side and the background → are archaeological sites containing 1000 year old ceramics kilns.





鎌倉期の窯跡群・子熊谷

## 古越前の森が明るくよみがえった！

フィールドミュージアム具体化へ、山林の整備着手



*Prof. Minami  
and students  
with the  
farmer  
Iroie (on  
the left)  
near Echizen*

◎日時：8月4日（土）13時～15時半

◎会場：子熊谷（越前町熊谷）

◎テーマ

基本構想「子熊谷フィールドミュージアム ～あたらしい村づくりを目指して～」

具体化の一步

◎講師

南 博史さん

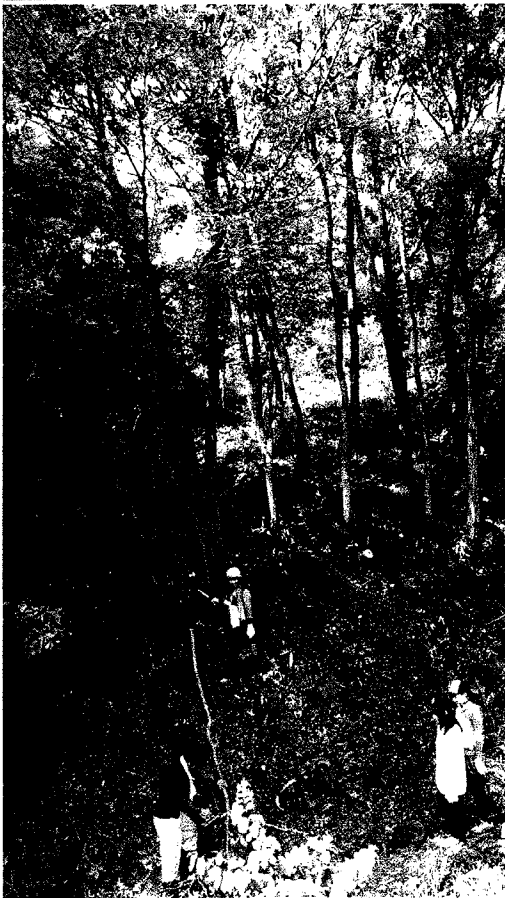
（NPO法人「フィールドミュージアム文化研究所」所長、京都外国語大学教授）

◎参加者

京都外国語大学生5人

井上高宏さん（農業士）

井上幸子さん（農業士、越前「田んぼの天使」有機の会）



FM構想は、この地に古くから受け継がれてきた農業や林業など里山の営みを再生させるとともに、かつてこの地で繁栄した窯業の歴史や、生活文化とともに再評価し、住民や大学、地域の有志らの関わりの中で現代に輝きを与え、未来へとつないでいこうという狙いがあります。いわば、フィールド（地域）全体を生きたミュージアム（博物館）にしていこう。そうした活動の延長に、地域に誇りと元気を与え、地域社会が抱えているさまざまな課題の解決にもつなげていければと考えます。この地での課題の一つが過疎・高齢化であり、地域の伝統産業（窯業、農林業）の復興です。

この日は、京都外大から学生5人のほか、構想を提唱した南博史教授、地元から住民有志の田中さん、西野さん、木原さん、橋本さんが参加。のこぎりやなたを手し、井上さんとともに田んぼ脇にある10メートル四方の雑木を刈りました。

作業を進めるにつれ、一帯は太陽が差し込んで明るくなり、まるで大地が息を吹き返したかのようです。窯跡が地中に眠っているとみられる地点も顔を出し、田んぼから自由に行き来できるようになりました。まさにこの一角は元気な里山によみがえり、併せて地中の遺産がミュージアムとしてよみがえったのです。参加者は悠久の歴史に思いをはせつつ、心地よい汗を流していました。



Japanese Students doing a service learning project in Echizen

南

「この地に関わろうとしているのは、われわれだけではない。越前町を訪問した米国カリフォルニア州立大の男女2人の先生が、この構想を耳にし、井上さん、山内さんの案内で子熊谷を視察に訪れた。先日、京都にも寄られたのでいろいろ話をした。来年春にも学生を連れて熊谷を訪れたいという意向だ。

男性の先生はエコロジーが専門。人間に影響されない動物の生息環境をどう守るかを研究されている。女性の先生は工芸、とくにセラミック、焼物が専門。里山の自然の再生とともに、陶芸を復興させようというプロジェクトには大いに興味を引かれていた様子だった。今、世界では日本の里山が注目され、『SAT OYAMA』は国際用語にもなっているほどだ。

春に米国から熊谷に来られる際には、京都外大の学生も一緒に、通訳などしながら、いろいろ活動させていただければと思う。

このプロジェクトは国際交流にも発展していく」

住民

「私たちは、どのように関わっていけばいいのだろうか」

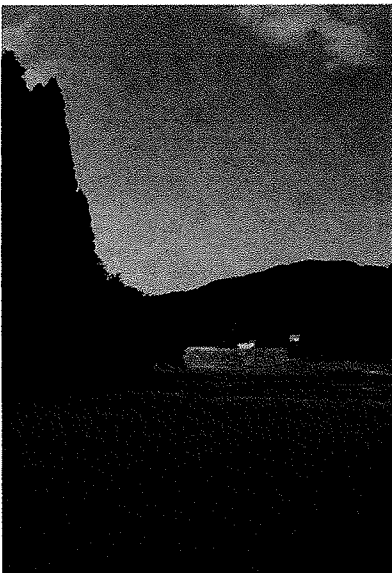
南

「今後、3段階で進めていこうと思っている。まず1段階目は、熊谷のことをみなさんに教えていただければと思う。

調べる一つが年中行事と生活文化。この地に住んでおられる思いなども含めていろいろ聞かせていただきたい。もう一つが古越前の考古学的なもの。つまり、水野先生の足跡を調べて、一般に分かりやすい形で“見える化”したい。併せて、井上さんの耕作や周辺環境の整備を手伝わせていただく。

2段階目は、より専門的な調査となる。

ここがどのような環境か、動物や植物その他専門的に調べていく。そして、里山として開発していくにはどうしたらいいのか、その中にはイノシシの問題なども含まれる。さまざまな点か



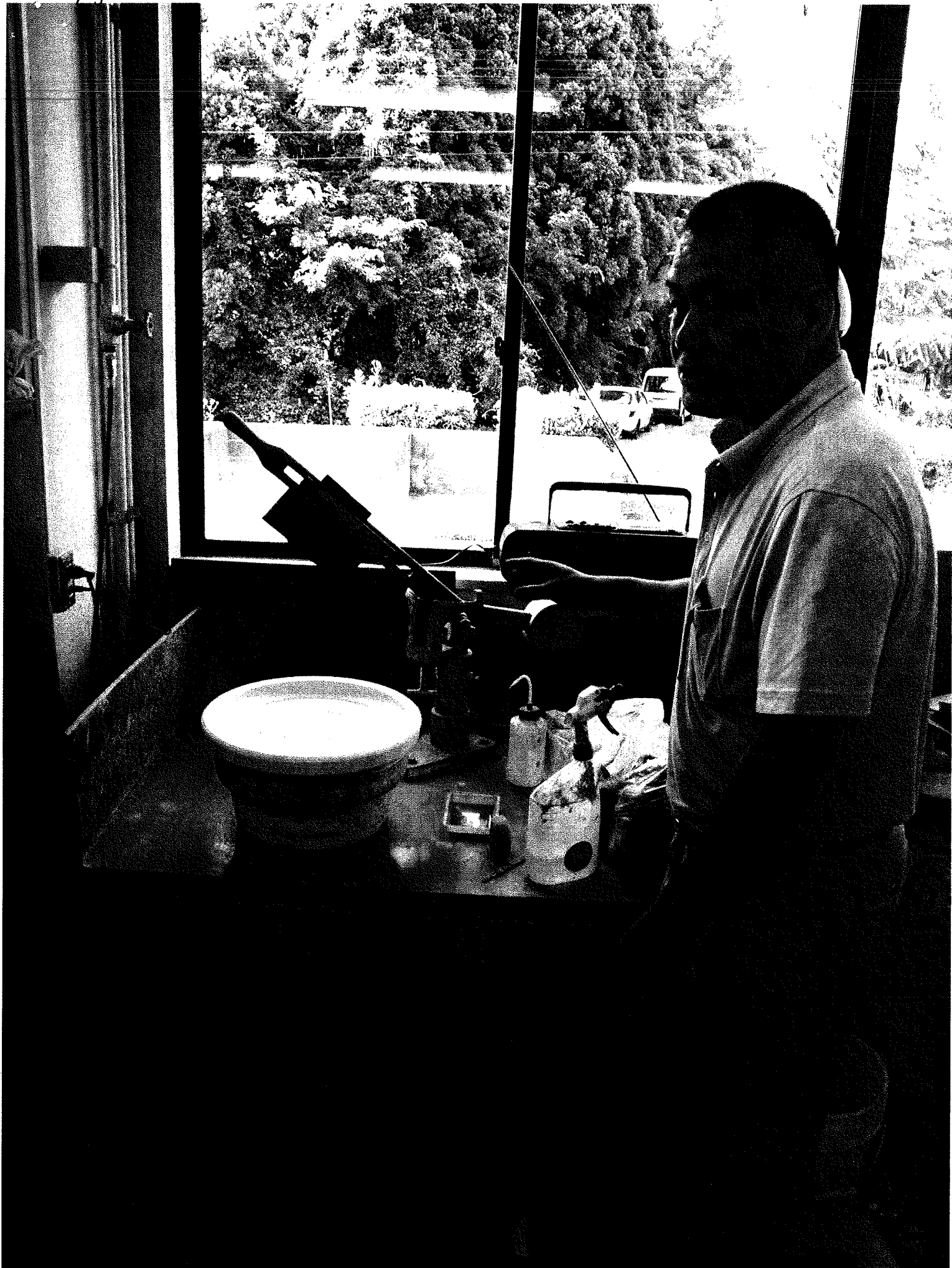
子熊谷や工房を視察した米国の2人



Professors  
Matsuo and  
Monsuea  
talking w/  
Iroue-san  
in his  
rice fields



Hyuga-senci in the ceramic research center, Echizen



*Please answer all questions under Course Information and sections II through IV. Complete the attached budget sheet. Attach syllabus and itinerary requested in sections I and IV. Print, sign and obtain Academic Chair signature. Submit form to Antonio Jimenez, BT 1275.*

**UNIVERSITY 392: INTERNATIONAL EXPERIENCE COURSE PROPOSAL**

**COURSE INFORMATION:**

Instructor(s): Brad Monsma, Professor and Chair of English (WTU/Instructor of record), Amiko Matsuo, Lecturer in Ceramics and Art

Travel location(s): Japan (Echizen, (small village, one of the 6 ancient kilns in Japan) and Kyoto

Dates of trip: May 2014 (10 days)

Course title: Art and Ecology in Japan: Ceramics and Satoyama

Number of units (1-3): 3

Academic area of the faculty proposing course: English (emphases in environmental and multicultural literatures); Art (emphasis in ceramics, history of Japanese art)

Faculty rank: Professor; Lecturer (10 years at CI)

Faculty email: Brad.monsma@csucic.edu; Amiko.matsuo@csucic.edu

Proposed minimum enrollment: 15

Proposed maximum enrollment: 25

Grading method (letter grade, credit/non credit): letter

Do the dates of the program conflict with regular classes/faculty workdays?  Y  N

Have you offered this program before?  Y  N

**I) SYLLABUS**

Please, attach a syllabus for this course providing the following required information:

1. Professor's name(s), office location, office hours, contact information.

2. Course description, course content and format of the course (classroom lectures, field trips, seminars

with local experts, etc.)? Include this information for the portions of the course that are conducted

within the United States and within the international country. How will the content of the course you plan to teach be related to the travel-study destination?

3. Student learning outcomes and how they relate to the program/major outcomes and the University mission.

4. Required elements, which may include assignments, readings, attendance and course participation policies, etc.

5. Grade information as specified in the Channel Islands Policy on Grades (SP01-38)

6. Evaluation criteria (it can include student behavior as it relates to citizenship, punctuality, helpfulness, working well with the group, being responsible and respectful to the host culture and their people, etc.)

7. Academic honesty information as specified by the Policy on Academic Dishonesty (SP01-57)

8. Channel Islands Disability Statement

9. Tentative class schedule and itinerary (it is recommended to include a "subject to change" disclaimer)

## II) FACULTY INFORMATION

*Please respond to the following in the space after each item:*

1. What is your own linguistic, cultural, and/or academic experience with the travel study destination? If you have limited experience with the destination, explain how you plan to maximize student safety (for instance, will you be using a local tour company or tour guide?) Professor Matsuo is a Japanese citizen and native speaker who has traveled to Japan countless times and living and working there for extended periods. Professor Monsma has traveled to Japan four times. Both professors spent a week in July 2013 at Echizen, getting to know the people we will work with, the facilities at the ceramic research center available for students, living arrangements and transportation logistics, and opportunities for service learning. Both professors began personal research projects in Echizen that students will be introduced to and participate in.

2. Previous experience leading groups of students (nationally or internationally). Professor Monsma has led University 392 to Mexico (3) and Costa Rica (1). All of those trips involved student research and service aimed at tangible benefits to the communities we visited. We believe that service, in getting students out of the sight-seeing mode, allows students to connect with people and ideas in ways that are powerful and transformative. We think this trip fits that model.

Professor Matsuo led a group of 12 students to Davis, CA in Spring 2013 where they presented their work at the California Conference on Ceramic Sculpture. She found funding assistance and organized student lodging, transportation, and set-up of art exhibits.

III) RECRUITMENT AND ORIENTATION

1. How will students be recruited? Regular CI students should have at least one recommendation from a faculty member other than the teacher for the overseas course. The first recruiting will be done among Prof. Matsuo's ceramic students who have long been interested in traveling to Japan. Ceramics enjoys an esteem in Japan that is hard to understand from the US, and travel to Japan is a longstanding pilgrimage for US ceramists. We will also recruit among English students (12 students from my current class signed a paper indicating serious interest--there was a lot of excitement), Japanese literature in translation has been a feature of many core English classes taught by Dr. Carswell and others, and we think many students would leap at the chance to make this literary pilgrimage. In Environmental Literature, a class required for ESRM students, Prof. Monsma includes a unit on "satoyama," a Japanese land use practice that challenges Western notions of environmental protection. We think ESRM students might also be interested in this trip, and their experience will be helpful with the field work component. From talking with students we believe we will be able to fill the trip from these targeted constituencies, but we will open the class to interested students from any major and aim for a diverse group. We will make posters and advertise through CommunityCI, CIA, and other available campus networks.

It's worth noting that English students in particular have not, to our knowledge, been targeted for UNIV 392 courses, though a few have gone on various trips. Also, this trip is substantially different in geography and purpose from other UNIV 392 trips to Japan.

2. For whom is the course designed (CI undergraduate students, CI graduate students, students with a certain program area, open university students, others)? Will there be any priority order when accepting students to the program? As an interdisciplinary course, we will aim for a diverse group of students. Ideally, some will have experience with ceramics, some will be interested in Japanese literature and culture, and some with international environmental practices and field work.

Japan can be a challenging place to travel for those without language skills. Therefore, an organized trip can be essential to any students who have a desire to broaden their international experiences and skills.

3. Attach an outline for the orientation session(s) for students. Make sure the orientation includes comments on the security of the country, both politically and medically, as determined from reports issued by the State Department.

IV) LOGISTICAL ARRANGEMENTS

1. Will your travel arrangements (e.g., accommodations, meals, excursions, airfare) be managed by an independent provider (e.g., AIFS, CEA, ISA, Australearn), a foreign university, or a travel agent? Please explain. We will make arrangements with an agent, possibly through HIS Travel (through which we must purchase JR Rail Passes).

2. Housing: where will be the students stay during the study abroad experience? If staying with host families, are meals included? In Echizen, we will stay at a small ryokan (traditional Japanese inn) that has kitchen facilities available for use, class room space, and is within walking distance of the Ceramic Research Center. In Kyoto, we will stay at a Buddhist temple, which provides students with a unique experience at a very reasonable price.

3. Meals: Are meals arranged for the students? If not, where can students find their own food? In Echizen village we will hire a local person to prepare most meals economically at the ryokan where students stay. We may go to one of the two small restaurants in town for a couple of meals. In Kyoto, breakfast will be provided as part of the temple lodging, and we will eat other meals at restaurants and street markets. Food is one of the essential experiences in Japan, and we will make sure students experience the local cuisine in Echizen as well as Kyoto.

4. Transportation: What are the transportation arrangements for the trip? If traveling from location to location, what means of transportation will be used? We usually charter with Roadrunner both ways between campus and LAX. We will fly into Kansai airport in Osaka and take the JR line 2 hours north to Takefu. From the Takefu station, it's 30 min. by public bus to Echizen. JR line back to Kyoto, and public buses and subways in and around Kyoto. We will also be purchasing a Kintetsu rail pass for students that will enable transport to and from Kansai airport as well as day trips from Kyoto to nearby cities (and cultural treasures) Nara and Ise. Considerable walking is unavoidable in Japan, and we will screen students and make sure they are aware of the demands.

5. Safety/security: Please give a brief synopsis of the status of the security of the country, both politically and medically, as obtained from the Department of State. What arrangements have been made to maintain



the safety and security of the students throughout the program? Japan is a stable, highly developed parliamentary democracy with a modern economy. Tourist facilities are widely available. Crime levels are well below the US national average. However, crime does exist in Japan and being careless can result in loss of property or worse. Medical care is modern, abundant, and available in the places we will visit in Japan. Travel insurance is required. Please note that some over-the-counter and prescription drugs are prohibited. Both Echizen village and Kyoto are exceptionally safe by US standards. However, we will emphasize that students always need to be aware of their surroundings and behave with common sense and caution. Please note that the regions we are traveling in are nowhere near areas affected by the Fukushima disaster.

6. Attach an itinerary for the trip, including side trips.



UNIVERSITY 392: SIGNATURE PAGE

1. Faculty member
- I have read the guidelines for teaching a UNIV 392 course and I agree to follow them.
  - I agree to conduct at least one pre-departure meeting, in coordination with International Office staff, to cover Safety and Risk Management issues and required CSU forms.
  - I understand the travel-study student evaluation process is mandatory and agree to participate.
  - I have included in this application my UNIV 392 course syllabus
  - I have included in this application my outline of orientation session(s)
  - I have included in this application the course itinerary
  - I have included my UNIV 392 budget sheet

Faculty Signature

*Brad Mousour*

Faculty Name (print)

Brad Mousour

Date

9/14/13

2. Academic Chair Approval

- I have read the Faculty Application and discussed the course offering with the faculty member.
- I certify that course of study is within the applicant's field of competence.
- I agree that the student learning objectives for the course can be met within the travel-study format, including appropriate pre- and post-trip meetings.
- I approve the offering of this course abroad.

Chair Signature

*Brad Mousour*

Chair Name (print)

Brad Mousour

Date

9/14/13

3. Center for International Affairs

*Brad Mousour*

LUKE MATIAS

9/18/13

- OR,
- I approve the Chair's recommendation
  - I have reviewed the travel arrangements proposed for this study abroad course and find the arrangements to be appropriate. Staff have also discussed the requirements specified in Chancellor's Office Executive Order 715 with the faculty member, and have advised him/her of the requirements that must be followed when offering this course in another country.
  - The University acknowledges that the above program has been reviewed by the sponsoring Academic Area and staff and that the faculty member has been given policies and procedures related to short-term study abroad courses. The University will support this program as long as enrollments, other financial conditions, and related course costs are deemed appropriate. The University reserves the right to modify arrangements, in consultation with the Center for International Affairs and the sponsoring academic area.
  - I have verified that there are no Department of State Travel warnings currently in effect for the countries to be visited.
- OR,
- I deny the Chair's recommendation. Reasons:

Director Signature

Director Name (print)

Date

## **Art and Ecology of Japan: Ceramics and Satoyama**

Instructors: Brad Monσμα, Amiko Matsuo

Office hours: M-R 10-12, 1631 North Hall, 1994 Topanga and by appointment

Six hours of laboratory, 5 meetings prior to international travel

### **Course Description:**

This international travel course will explore the relationship of traditional ceramic production in one of the 6 ancient kiln villages of Japan to "satoyama," a Japanese land-use concept linking village to mountain. Students will work with clay under the guidance of expert Echizen ceramists and have the opportunity to assist a young, college-educated farmer who is working to establish an ecologically sustainable organic rice farm. After 5 days in rural Japan, students will travel to Kyoto to experience urban Japan as well as the temples and gardens for which Kyoto is famous. Throughout the trip students will read, discuss, and write about classic Japanese novels and poetry in translation.

### **Expanded Description:**

Through international travels, lectures, demonstrations, discussions, service learning and studio activities, students will learn about "satoyama," an idea that has become increasingly important to the survival of rural economies and preservation of biodiversity in Japan. Students will learn about the ecology of the village of Echizen through the rice fields cultivated by local farmer, Inoue. Ceramic students will become familiar with the traditional methods of Echizen and the creative and technical language of Japanese ceramics. The study of the ceramic materials and selected historical and traditional wares and technical lessons are informed by discussion of ceramics in the context of a critical history as well as contemporary art practice in Japan. Students will read classic Japanese fiction and poetry in translation.

Students will begin their learning prior to the trip through reading and library research into the historical and cultural origins of specific wares and literature. Students will develop individual and group proposals for creating and analyzing ceramic artworks and/or writings of their own. The interdisciplinary nature of the course will again be emphasized at the end of the trip through a Powerpoint and/or poster presentation of their research-derived artwork/ writing for the campus community.

Students will:

- Demonstrate through writing and conversation an understanding of interdisciplinary connections between art, science, and literature in Japan.
- Analyze, interpret and evaluate traditional Japanese ceramic wares and literature.
- Make a meaningful contribution through service learning to the village of Echizen.
- Develop personal reflections on the impact of international travel for their own sense of identity and understanding of international relations.
- Work collaboratively and learn effectively from one another.

**Required texts:**

Matsuo Basho

The Narrow Road to the Deep North and Other Travel Sketches

Tanizaki Junichiro

Some Prefer Nettles

Murakami Haruki

Norwegian Wood

Ishimure Michiko

Lake of Heaven

**Recommended texts:**

Saikaku Ihara, Life of an Amorous Woman

Oe Kenzaburo, Teach Us How to Outgrow Our Madness

Kuwabara Koji, Japan Introduced in English and Japanese, Natsume Publishing Co., Tokyo 2005

**Workload/ Objectives / Student Outcomes:**

1. Six hours of laboratory, 5 meetings prior to international travel

2. Ceramic students will consider the unique demands of working with clay (i.e., drying and firing on a tight schedule. Consider taking bisque ware to Japan to be fired in wood fire kiln)

3. Students will develop individual solutions to a creative project that will expand their conceptual and technical understanding of writing or ceramics. On the basis of their individual interests, students will develop and execute a technically and conceptually ambitious project to be presented digitally.

**Expectations:**

● Students must participate in the trip to Japan to complete the course. Students must be prepared for the rigors of international travel and service learning, which include: Extensive daily walking, moderate physical labor, unfamiliar foods, jet lag, changes in weather, communication barriers.

● Students are expected to maintain general respect for and curiosity about cultural differences and to meet every challenge with noticeable conviction and energy.

● Students begin prior to the trip with hands-on familiarization with basic ceramic practices and materials. Simultaneously, students learn about satoyama and have informed discussions about

readings.

- Based on research, students will propose an research project. This project will consist of realizing a written/ aesthetic objective with their chosen material or method; though the goal is a creative, artistic one, the students will be required to build into their process a suite of analytical tools.

- The project will be assessed on how the material is presented (visually and in writing) at the end of the semester. Learning to maintain useful notes on their process will be essential in constructing a project narrative.
- Students will share their results through written and oral presentation of their proposal and its studio implementation.

- Full participation is mandatory. Students who fail to participate in preliminary meetings may not be allowed to travel internationally.

● Work habits:

- Cleanup and maintenance discipline and observance of safety regulations is essential for a passing grade. Misuse of equipment or studio will impinge on the final grade.
- Mandatory cleanup duties are assigned in addition to daily cleanup duties.
- Students are required to document daily activities through photographs, sketches and writings. Documentation will be utilized in assessment.

- Show respect, concern and willingness to help other members of the class.

Grading:

- Clarification: In this course all students begin with a "C". Your work determines whether this grade rises, holds even, or falls. Grading is done on the university scale---

A = Superior effort, ideas, aesthetics and craftsmanship

B = High achievement, very good

C = Average

D = Minimal achievement F= unacceptable work, negligible achievement and failure to meet the requirements

Excellence is not based solely on attendance and project completion.

Your project grade will be determined by the following criteria;

1. The ability to write a proposal and carry out research to write and or create ceramic artworks of your own, utilizing knowledge gained through library research. Students will present research during a Powerpoint session.

2. The artistic merit of the work and evidence of intelligent approach to problem solving - i.e. literary history, historical and technical research, sketches, maquettes, hard work and creativity.

3. Quality of Workmanship/Craftsmanship

4. Unity of Formal Elements – Successful integration and attention to design

5. Participation and involvement in critiques, discussions, and presentations.

• Your final grade will not be determined until works are evaluated at the end of the trip. It will be the students' responsibility to make an appointment with the instructor if they wish to determine their progress at various points throughout the semester. All grading at earlier points in semester is only an approximation.

• Overall participation: attendance, participation in discussions, group work, critiques, museum/gallery visitations, clean up/ work habits and meeting deadlines.

• Please see the tentative schedule of assignments.

Supply List:

\*It may be necessary to acquire various mixed media materials according to the demands of your projects.

(Tool kit available at the bookstore)

Cutting wire

Pin or needle tool

Stick (6" or 8")

Potter's knife (hard steel fettling knife)

Ribbon trimming tool (6" R2 or equiv.)

Steel rib or kidney tool

Serrated steel or stainless steel or aluminum rib

Synthetic hydra Sponge

Inexpensive natural bristle paint brushes

Plastic wrapping

Notebook or sketchbook

Turntable

Sponge 3X5"

Towel

Water bucket

Wooden spatula/fork/ruler

Apron

Spray bottle

\*Phone orders: Laguna Clay Company, City of Industry, Aardvark Ceramic Supply

### Subject to Change

Information contained in this syllabus, other than that mandated by the University, may be subject to change with advance notice, as deemed appropriate by the instructor.

### ART Program / CSUCI Policies:

ART Program Policy on Ownership, Copyright, Sale and Storage of Student Artwork  
In accordance with CSUCI Senate Policy SP 06-18 Policy on Intellectual Property:

### Ownership of Student Artwork

Students retain ownership of tangible, physical artworks (objects) they create in their courses at CSUCI, unless the Art Program/University has provided extraordinary funding; materials or other resources involved in the production or fabrication of the artwork. The Art Program/University may temporarily retain a piece of student artwork for a period of up to six months for the purpose of publicity or exhibition.

### Copyright

Students own copyright to artwork they have produced at CSUCI. By enrolling at the University, the student grants the Art Program/University nonexclusive rights to reproduce imagery of artwork that has been created in CSUCI art courses for the purpose of documentation or publicity.

### Sales of Student Artwork

Students have the right to sell artwork they produce in CSUCI art courses unless the Art Program/University has provided extraordinary funding; materials or resources involved in the production or fabrication of the artwork. In the case that a student's artwork is sold by the student or by the Art Program/University with permission of the student, the student is entitled to the entire sale price of the artwork. The student is solely responsible for collecting and paying applicable taxes related to the sale of the artwork as required by state and federal law.

### Storage and Removal of Student Artworks

Materials belonging to students that are utilized for work in progress and/or completed student projects must be properly stored in designated areas within Topanga Hall studios. All personal materials and/or projects must be clearly labeled with the student's name and the course number for which the project is being fabricated. Improperly labeled or stored materials and/or projects will be discarded on a weekly basis. The Art Program/University is under no obligation to store or maintain student artworks or materials beyond the conclusion of the semester in which the

Topanga Hall studios before the conclusion of the semester in which the artwork was produced. Students are required to remove their artworks and materials from the Topanga Hall studios before the conclusion of the semester in which the artwork was produced. Artworks or materials that are left behind, abandoned or remain on the interior or exterior premises of the Topanga Hall art studios beyond the conclusion of the semester will automatically become the property of the Art Program/University and are subject to being sold, destroyed and/or discarded, unless in the rare case that special arrangements for storage have been made between the Art Program and the student.



Day	Objective	Activities/ Assignments	Notes	Research/HW
1	Recruit students	Informational meeting in December and January		Make ceramic works to wood fire using high gradating seniors consider delaying graduation date.
2		Applications due Feb 15. Students notified Mar 1 Ceramic Sculpture Club fundraiser event		Research wood fired kilns and anagamas
3	TSWBAT understand expectations	Trip planning and expectations Mar. 14 Introduction	TSWBAT learn about the history of kiln villages TSWBAT prepare ceramic works to be wood fired in Japan Tentative assignments and schedule distributed to students Any ceramic ware to be taken to Japan must be bisque fired by the end of April.	Reading assignments: Matsuo Basho The Narrow Road to the Deep North and Other Travel Sketches Tanizaki Junichiro Some Prefer Nettles Murakami Haruki Norwegian Wood Ishimure Michiko Lake of Heaven
4	TSWBAT learn basic ceramic techniques in preparation for Japan	Attend instructional demo presentations by upper division ceramic class		
5	Last meeting before trip	Information session on details about checklist, reminders and to answer any questions etc.		
1		Depart Burbank airport/ Arrive KIX. Shuttle to train station to Echizen. Check in to Wakatakesou	Tentative train to Burbank leaving from Camarillo station	
2		Local orientation Visit ceramic research institute Bento lunch Echizen Museum	Possible interaction with students of the Kyoto International University	Writing exercise Sketching exercise

UNIV 392 Japan

Daily Schedule

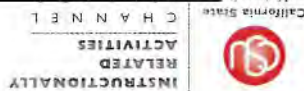
Prof. Matsuo  
Prof. Monsuma

			Tea ceremony at the tea hut
	Instructors Hiyuga and Domoto will oversee ceramic students.		Teams split between service learning and ceramics research.
	Basic nejtate technique will be demonstrated		Conference rooms will be used to do follow up discussions at the end of each day at Wakatakesou over dinner.
	Tentative wood firing scheduled		Field trip to see anagama kiln site
	Students doing service learning will meet Inoue Takeshi and learn about "satoyama". Students will be expected to do field work.		Trip to the Fukui coast to see ocean. Possible trip to see swords crafts and paper crafts
		Go to Kyoto (AM) Check into shukubo. Visit Kiyomizu temple and Gojo street. Some will split and go to Kawal Kanjiro, Raku Kichizaemon and Kondo Yuzo's studios. Others can go shopping on Sannenzaka.	TSWBAT gain appreciation for historical temples of Kyoto TSWBAT visit traditional ceramic studios
		Trail hike on the Kyoto Rim Trail (optional) Nishiki market Imperial Palace or Byodoin.	TSWBAT see cultural sites of Kyoto
		Free day (Optional trips to Ise, Nara, or Osaka)	TSWBAT utilize Kintetsu pass to travel within small groups to visit various cities within the Kansai region
		Last Day. Informal party	
		Fly out of KIX/ arrive LAX	



# IRA Travel Activity Budget

2013-2014



California State University  
CHANNEL ISLANDS  
INSTRUCTIONALLY RELATED ACTIVITIES

Sponsor Name: Art & Ecology in Japan : Ceramics and Satoyama  
Number of Students Participating: 20  
Number of Faculty: 2

I	Student traveling expenses:	Cost/ea	# Requested	Total
	Airtare	\$1,200.00	20	\$24,000.00
	Ground Transportation	\$400.00	20	\$8,000.00
	Lodging	\$600.00	20	\$12,000.00
	Registration Fees	\$100.00	20	\$2,000.00
	Entrance Fees	\$100.00	20	\$2,000.00
	Meals (Included)	\$200.00	20	\$4,000.00
	Cultural Activities	\$350.00	20	\$7,000.00
	Vehicle/Van Rental			\$0.00
	Other:			\$0.00
	<b>STUDENT TRAVEL TOTALS</b>	<b>\$2,950.00</b>		<b>\$59,000.00</b>
II	Faculty Traveling Expenses:	Cost/ea	# Requested	Total
	Airtare	\$1,200.00	2	\$2,400.00
	Ground Transportation	\$400.00	2	\$800.00
	Lodging	\$600.00	2	\$1,200.00
	Registration Fees	\$100.00	2	\$200.00
	Entrance Fees	\$100.00	2	\$200.00
	Meals (Included)	\$200.00	2	\$400.00
	Cultural Activities	\$350.00		\$350.00
	Other:			\$0.00
	<b>FACULTY TRAVEL TOTALS</b>	<b>\$2,950.00</b>		<b>\$5,550.00</b>
III	Operating Expense Budget	Cost/ea	# Requested	Total
	Supplies			\$0.00
	Other:			\$0.00
	<b>OPERATING EXP. TOTALS</b>	<b>\$0.00</b>		<b>\$0.00</b>
IV	Out of Pocket Student Expenses	Cost/ea	# Requested	Total
	Health Insurance			\$0.00
	Tuition/Registration			\$0.00
	Travel Insurance			\$0.00
	Out of Pocket Meals			\$0.00
	Other:			\$0.00
	<b>STUDENT EXP. TOTALS</b>	<b>\$973.50</b>		<b>\$973.50</b>
V. Total costs of the trip - Please Note that Formulas Calculate Automatically				
	Total Student Traveling Expenses			\$59,000.00
	Faculty Travel Expenses, if funded at 100%			\$5,550.00
	Operating Expenses, if funded at 100%			\$0.00
	<b>TOTAL IRA FUNDING REQUESTED</b>			<b>\$64,550.00</b>
	Out of Pocket Student Expenses			\$973.50
	UNIV 391/392 & International Trips only			
	Maximum IRA student funding @ 2/3rd of student total cost			\$39,530.00
	1/3 of total cost payable by students through course fee			\$19,470.00
	<b>TOTAL IRA FUNDING REQUESTED FOR INT'L TRIPS</b>			<b>\$45,080.00</b>
	Out of Pocket Student Expenses			\$973.50

Activity Title:

Japan: Ceramics and Satoyama

20

2

Comments/Additional Notes

\$1400 Roadrunner fee (Last year Costa Rica trip for 22) + train and bus fees in Japan

Comments/Additional Notes

\*\*

Comments/Additional Notes

Comments/Additional Notes

Not funded by the University

Not funded by the University

Iro-e-san with his restored rice field in a satoyama landscape. The hills on either side and the background are sites containing archaeological 1000 year old ceramics kilns.



鎌倉期の薬跡群・子熊谷

古越前の森が明るくよみがえった！

コミュニティ・子熊谷へ、山林の整備着手



Prof. Minami  
and students  
with the  
farmer  
Iraue (on  
the far left)  
near Echizen

◎日時：8月4日（土）13時～15時半

◎会場：子熊谷（越前町熊谷）

◎テーマ

基本構想「子熊谷コミュニティ～あたらしい村づくりを目指して～」

具体化の一歩

◎講師

南 博史さん

（NPO法人「コミュニティ・子熊谷文化研究所」所長、京都外国語大学教授）

◎参加者

京都外国語大学生5人

井上高宏さん（農業士）

井上幸子さん（農業士、越前「田んぼの天使」有機の会）



出し、田んぼから自由に行  
 きてできるようになりまし  
 た。まさにこの一角は元氣  
 な里山にのみかえり、併せ  
 て地中の遺産がミュージア  
 ムとしてのみかえったので  
 す。参加者は悠久の歴史に  
 思いをはせつつ、心地よい  
 汗を流していました。



作業を進めるにつれ、一帯は太陽が差し込んで明  
 るくなり、まるで大地が息を吹き返したかのよう  
 だ。祭跡が地中に眠っているところとみられる地点も顔を



*Japanese  
 students doing  
 a service  
 learning  
 project in  
 Echizen*

F M構想は、この地に古くから受け継がれてきた  
 農業や林業など里山の営みを再生させるとともに、  
 かつてこの地で繁栄した祭業の歴史や、生活文化と  
 ともに再評価し、住民や大学、地域の有志らの関わ  
 りの中で現代に輝きを与え、未来へとつないでい  
 うという狙いがあります。いわば、フィールド（地  
 域）全体を生きたミュージアム（博物館）にしてい  
 く。そうした活動の延長に、地域に誇りと元気を与  
 え、地域社会が抱えているさまざまな課題の解決に  
 もつなげていければと考えます。この地で課題の  
 一つが過疎・高齢化であり、地域の伝統産業（祭業、  
 農林業）の復興です。





南

「この地に関わろうとしているのは、われわれだけではない。越前町を訪問した米国カリフォルニア州立大の男女2人の先生が、この構想を耳にし、井上さん、山内さんの案内で子熊谷を視察に訪れた。先日、京都にも寄られたのでいろいろ話をした。来年春にも学生を連れて熊谷を訪れたいという意向だ。

男性の先生はエコロジーが専門。人間に影響されない動物の生息環境をどう守るかを研究されている。女性の先生は工芸、とくにセラミックス、焼物が専門。里山の自然の再生とともに、陶芸を復興させようというプロジェクトには大いに興味を引かれていた様子だった。今、世界では日本の里山が注目され、『SAT OYAMA』は国際用語にもなっているほどだ。

春に米国から熊谷に来られる際には、京大外大の学生も一緒に、通訳などしながら、いろいろ活動させていただければと思う。

このプロジェクトは国際交流にも発展していく」

住民

「私たちは、どのように関わっていけばいいのだろうか」

南

「今後、3段階で進めていこうと思っている。まず1段階目は、熊谷のことをみなさんに教えていただければと思う。

調べる一つが年中行事と生活文化。この地に住んでおられる思いなども多めていろいろ聞かせていただきたい。もう一つが古越前の考古学的なもの。つまり、水野先生の足跡を調べて、一般に分かりやすい形で“見える化”したい。併せて、井上さんの耕作や周辺環境の整備を手伝わせていただく。

2段階目は、より専門的な調査となる。

ここがどのような環境か、

動物や植物その他専門的に調べていく。そして、里山として開発していくにはどうしたらいいのか、その中にはイノシシの問題なども含まれる。さまざまな点が



子熊谷や工房を視察した米国の2人



Prof. Morisawa and Matsuo talking with Inoue-san and in his rice field

Huyga - sarei' in the Ceramics Research Center he runs in Etkizea

