



INCL 255

Thai cultural arts (3)

Course Assignments:

- 1) Reading and Class Participation: Students will be expected to do the readings outside of class in preparation for seminar style talks and discussions. The preparedness of students and readiness to interact with a variety of artistes and creatives is proportional to what they will learn.
- 2) Interpretative Papers: Each student will submit four weekly short papers (500 words) on a Mekong work of art which demonstrates understanding of one of the cultural forms explored in class. Papers are due at the end of the Friday of the last four weeks of class.
- 3) Art Project & Presentation: Each student will create an original work of art, demonstrating significant artistic input and employing one of the cultural art forms as well as present and discuss their work (its visionary idea, experience with the medium, and intended impact) to the class.
- 4) Aesthetic Cultural Engagement Proposal: Each student will write a longer paper (2000-3000 words) that identifies an issue or area of application of the aesthetic theory and artistic engagement explored in class. It could be a problem or context that needs a new perspective or posture afforded by an artistic epistemology or a political cause that needs artistic expression to raise awareness or a deeper issue of cultural or personal transformation that requires an act of redemptive creativity to experience renewal. The style should take the form of a proposal that mobilizes individuals or agencies to respond. Further details about the paper will be given in class. *Due at the last day of the course.*

Course Evaluation:

Reading & Class Participation	20%
Short Interpretative Papers	20%
Art Project & Presentation	30%
Cultural Engagement Proposal	30%
Total	100%

Grading Scale:

95-100	A	92-94	A-	89-91	B+	85-88	B
82-84	B-	79-81	C+	75-78	C	72-74	C-
69-71	D+	65-68	D	62-64	D-	61-	F



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Policies and Expectations:

- Attendance
Attendance is required at all class sessions. Success in the course depends heavily on your attendance, preparation and participation.

- Academic Integrity and Honesty; Plagiarism
Students shall practice academic honesty. All academic dishonesty, cheating, and plagiarism is prohibited, including, for example:
 - giving or receiving aid during a quiz or examination;
 - turning in written work prepared partially or wholly by another;
 - presenting another's ideas or work as your own without proper citation;
 - failure to cite sources used in a research paper or oral presentation.

If you are uncertain about how to comply with academic integrity standards, including how to avoid plagiarism, please ask.

- Go ED. Writing Standard
Students are expected to produce written work that is focused, well developed, organized, and relatively free of grammatical, punctuation and spelling errors. Papers that do not meet this standard will be returned to the student for revision within a reasonable time.

At a minimum, the paper shall have:

- a clear thesis and maintain a focus;
- paragraphs that are well developed with topic sentences and adequate support;
- smooth transitions and flow of ideas;
- correct grammar and academic style;
- proper documentation of borrowed ideas using MLA (or other recognized) citation format.

Papers should be written with a logical flow, using headings and subheadings to organize your thoughts and the reader's attention. Additional criteria for papers will be discussed in class.

- Late Assignments
All assignments are due on time. Late assignments will be penalized. Permission for extensions must be requested in advance of the due date and the assignment is still subject to grade reduction. Assignments turned in late without a request for extension will not be graded.

Learning Methods:

This course employs a variety of learning styles and makes full use of the rich cultural resources and facilities available to Go ED. Mekong. It follows a structure for learning intentionally designed to engage the head, hands and heart referred to in this class as PAPER, which includes introduction to **P**inciples, **A**rt form, followed by **P**ractice, **E**xpression, and ending in **R**eflection. Classroom sessions will include lecture, discussion, and guest lecturers. Reading assignments and secondary research will give students an academic and theoretical overview of the issues, and will be supplemented by practical experience in the form of workshop and studio activities. Papers, presentations, and art projects will enable students to internalize and apply what they learn.



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Course Outline:

All dates are approximate. Specific lecture topics, reading assignments and due dates will be given in class.

Day	Topic	Readings
1	Course Introduction/Expectations, Theological foundations of Cultural Arts (beauty and diversity in creation, irreducibility of human creativity, made in the image of a maker God, sub-creation)	
2	The cultural form of body position, space and hierachy in Thai culture. Cultural Arts as Epistemology (The ability of different Modes of engagement to produce qualitatively different kinds of knowledge. Epistemology and outcomes of empiricism --objectifying, materialism, reductionism, pragmatism, determinism-- contrasted with aesthetic engagement--humility, empathy, experience, authenticity, appreciation, respect	Sayers, chapters 1-3
3	Trinitarian analogs of creativity- (vision-execution-impact- Idea, Energy, Power; Father, Son & Spirit). Cultural arts in Human Creative Experience (art at the intersect of the spiritual and physical, Western & Asian interpretations of aesthetic experience, Cultural forms)	Sayers, chapter 4-5
4	Creative Practicum: Lahu Weaving (Ajarn Namipan) Three levels of responsiveness in the medium corresponding to its type (unconscious inanimate, unconscious animate, and conscious animate). Artist loving the medium. Mastery-10,000 hours.	
5	Literal, Allegorical, Moral, Anagogical use of imagery in Buddhist and Christian art. The treatment of evil and suffering. Cultural Arts and the Sacred (religion and the numenous in Mekong art, mystery, image in the cultural arts, story-myth-belief, aesthetic sensuality). Creative Field Trip: White Temple Short Paper 1 due	
6	Cultural Arts and human community as medium (you build what you love, Art in the life of the poor, Maslow on his head, Asian-western-ancient-modern notions of human flourishing, vision of life in all its fullness, trees in the desert, cultural richness & resources, drivers of transformational development). Towards a Christian aesthetic of Idea, Energy, Power, corresponding to Truth, Beauty, & the Good via Faith, Love and Hope.	Sayers, chapters 6-7
7	Creative Practicum: Thai Cooking (Ajarn Sorn)	
8	Cultural Arts as Expression (identity and image, the individual in community, aesthetic engagement and the other). Cultural Arts and Advocacy (prophetic voice, truth telling, marginality,	Sayers, chapters 8-9 Heibert, chapters 1-2



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	liminality, voicelessness, aesthetics and politics). Culture Making and artistic responsibility. Cultural Arts and life (artistic personalities, giftings and commitments). Creative Practicum Field Trip: Mekong Film Festival	
9	Creative Practicum Field Trip: Mekong Film Festival (cont.) Short Paper 2 due	
10	Cultural Arts and Transformation (form and freedom, art & identity, innovation and renewal, redemption and the creative act-making all things new, culture making, activity and passivity in contexts of inequality, art as change agent, worldview and self awareness in the artist).	Heibert, chapters 3-5
11	Mechanistic versus organic engagement with God, creation, others, self. Cultural Arts and Preservation (global pop culture and its influence, cultural imperialism, brand colonialism, Disney tourism, cultural arts & economic value, stewardship, cultural conservation, and the responsibility to preserve diversity).	Hiebert, chapters 5-6
12	Creative Practicum: Thai Painting (Ajarn Suwai) Short Paper 3 due	Yoder, William J. <i>Christ on the Bangkok Road</i>
13	Impediments to Artistic Cultural Engagement (Western historical and philosophical impediments--Iconoclasm, rationalism & fear of feelings, ancient western cultural forms as a bridge into other cultures—restoring the image).	Eubank, chapters 1-4 Heibert, chapters 7-11
14	Creative Practicum: Thai Dance and Likay (CCI)	Wong, Debora, <i>Sounding the Center:</i> Eubank, Allan L. <i>Dance-Drama Before the Throne</i>
15	Cultural Arts and discernment (developing capacities and faculties, making space, exegesis of Asian art, posture of listening, cultural ideals, preferences, tastes and excellence). Short Paper 4 due	Heibert, chapters 10-11 <i>Permanent Things</i>
16	Cultural Arts and Communication (non-linguistic cultural entry points, cross-cultural bridge building, branching, universal languages, lowered barriers, universality of music/dance and similar forms, high degree of ownership and reception in audience-shared content, taking it back home). Art Project & Presentation due Cultural Engagement Proposal Paper due	<i>Permanent Things</i>

This syllabus is intended to facilitate the exchange of information between the instructor and student and in no way should be construed as legal document or commitment.