

The NUFS Times

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Plastic waste nightmare Time for change Now! The case of Fujimae-higata *by Agathe Stoffels & Nina Hamasaki*

Our overconsumption of plastic has become an epidemic within our global community. We often only believe what we see, while ignoring what we think we cannot change. But what would you do if the problem was knocking at your door? The plastic that we produce and rely upon is now reaching the very shores on which we live. We are quite literally drowning in our own plastic waste.

When we first arrived in Japan, we were shocked to find the extensive and unnecessary amounts of plastic used for the simplest of products which are consumed every day. The paradox, however, lies in the fact that Japan is adamant on recycling its plastic. Why not just decrease the amount of plastic that is being produced while continuing to recycle what little is still being produced? Since there is such an emphasis on recycling plastic in Japan, it seems counter-intuitive to produce such large quantities of plastic.

Aisles in supermarkets can be rightfully mistaken for selling plastic instead of the products that they advertise. Even produce such as bananas and cucumbers come individually wrapped regardless of the fact that they already have a naturally produced protective layer. Giant plastic bags of candies are filled with smaller individually wrapped pieces of candy. It seems, however, that all this plastic is simply not enough, for your produce and meat are bound to be wrapped in yet another small plastic bag by the cashier-only to be drowned in yet another plastic bag containing all your purchased goods. Can you imagine the amount of plastic one supermarket contains, produces, and sells?

The same can be said for convenience stores. Regardless of the item you are purchasing, the cashier will always wrap it in a plastic bag-even though you may be more than capable of carrying your item(s) in your own backpack. Cashiers will also provide you with plastic wrapped wipes, straws, and utensils without a care as to whether you will utilize them or not. A significant amount of plastic surrounds single use products. The time for discourse has gone-action needs to be taken.

The moment our plastic hits the garbage we



Volunteers coming together to clean up the loads of plastic waste, consisting mostly of plastic bottles that had been washed ashore. (provided by The Chunichi Shimbun)



“We were embarrassed of the state Fujimae-higata was in” Banno and Suzuki (left 1,2), the founders of the cleanup operation. “We had to do something” . Reporters: Hamasaki and Stoffels (right 1,2)

act as if it never existed. Many Japanese people may hear or see the effects that plastic is having on our oceans on the news; however, many do not fully comprehend that this plastic exists on Japan's shores and not only on foreign beaches. We are polluting our own towns, our own homes, and our own shores-and it is devastating.

Recently, we made a short journey to the beautiful Fujimae-higata (藤前干潟) wetlands-located at the head of Ise Bay of Aichi prefecture. After a number of tidal flats had been reclaimed and industrialized, it is the only remaining Estuarine Tidal Flat in the area. Fujimae-higata has become a crucial safe haven to ap-

proximately 20,000 migratory water birds from across the world. Since 2001, Fujimae-higata has been registered as a protected wildlife sanctuary under the Ramsar Convention.

However, upon closer examination, this sanctuary-which was supposed to be a safe haven for these birds to nest and eat-has become a plastic wasteland. Grains of sand are replaced with rainbow specks of microplastics. There is almost no end to the amount of used plastic goods that were lodged in every crevice of the shore. Most shockingly, we had visited this sight after a massive clean-up operation. It is unimaginable that an area so vital to the survival of these beautiful birds was in such terrible condition.

We interviewed the organiser of the Fujimae-higata clean up mission, Kouhei Suzuki, who began the project and has continued it for over 15 years. What began as a small cleanup group of 240 people has now grown to over 2000 people. They gather together twice a year in an attempt to clean this wildlife sanctuary. It was surprising to hear that not only locals come to this clean up but also large corporations including the beverage manufacturers whose very own plastic bottles were being collected from the shore. Over the past 15 years, Mr. Suzuki has counted around 41,900 bags full of rubbish being collected, and he estimated that each rubbish bag would fit around 50 plastic bottles. Despite the noble efforts of volunteers and drastic improvements of waste in the area, there is an alarming amount of plastic left behind.

The plastic waste that can be seen at Fujimae-higata is all too recognisable. It is the plastic bottles we purchase from the vending machines every day. It is the plastic containers which are produced for one-time usage. It is the plastic that we use only for convenience sake and so easily discard. The plastic that we 'throw away' is the plastic that washes up on our shores and becomes the food for many marine animals.

Mr. Suzuki hopes the cleaning of Fujimae-higata will inspire people to pick up plastic whenever they see it and not just isolate these cleaning events to twice a year. He also pointed out that it is important to not only make sure that the waste you produce is collected and disposed properly, but also to reduce the amount of plastic you use to begin with. There is currently too much plastic being produced to be able to fight against. Mr. Suzuki and his team have been working towards educating people to think about the problems of waste, and the importance of the environment in order to create a movement of waste reduction.

This article supported by NUFS domestic student, Hanae Higa.

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Momiji



Iwayado, Seto, Aichi; Visitors enjoy illuminated viewing of red leaves. On October 17 2018 (Photo by Mika Hashiko)

Trees, Temples and Treats: Your review and guide to the fall colors

by Julia Fechter

The air is crisp 16 degrees. It can be relaxing to enjoy a hot beverage while looking at the trees, where a myriad of vibrant reds, oranges and yellows paint the trees' leaves like millions of tiny, articulated brushstrokes.

Momiji season (mid-October to December) has arrived in Japan, bringing with it another chance to enjoy this popular time of the year. There are many places around Japan where one can view the fall leaves. However, here are just a few of the different locations and what they have to offer. In particular, Kyoto and Osaka's peak *Momiji* time lasts until early December, while Nagoya's best time is mid to late November.

Kyoto *momiji* options

Although the *Momiji* season this year was forecast to peak later in Kyoto, many of the maple trees already started to change colors in early to mid-November. Since Kyoto is surrounded by numerous mountains, the temples and shrines on the edges of the city have a particularly good view of the *momiji*.

The Arashiyama district, which is in the western part of Kyoto, held its annual *matsuri*, or festival, to celebrate the fall colors on November 11. When attending the *matsuri*, it at first seemed like the colorful trees were confined to the mountains, but walking around Arashiyama revealed the many maples spread around the area.

Many deciduous trees are clustered around temples like Tenryuji, a famous Zen Buddhist temple, according to Japan Guide's article "Autumn Leaf Spots". During the Arashiyama matsuri, people also took time to watch the Japanese musicians performing *gagaku*, an ancient style of Japanese music. The boats' arcing, graceful movements and music combined with the immense scale and color of the mountain view of the river and the valley alone made it worth going to Arashiyama.

For those wanting a different type of natural view, the Arashiyama Bamboo Grove is also near the exit from Tenryuji's outside paths. If the weather is pleasant, another place you can visit is Arashiyama's monkey park. In addition to seeing cute monkeys, you can get great views

of Kyoto and its surrounding areas by hiking to the top of the mountain.

However, for people seeking other kinds of entertainment, there were also several different kinds of restaurants in the area, ranging from pizza places to ice cream shops and bakeries. Many smaller, food-stand type of restaurants were clustered inside of Arashiyama Station. For an area that at first looks more rural, there are actually many shops that you can explore.

There are many different ways to get from Kyoto Station to the Arashiyama area, but here are some of the faster options. For example you walk from the station to the nearby Kyoto Ekimae Bus Stop, you can take Bus 28 all the way until the Arashiyama Tenryuji-mae stop.

Eikando, dually known as Zenrin-ji, is also a Buddhist temple. However, unlike Arashiyama and Tenryuji, it is on the east side of Kyoto. It is unique because of its exquisite pond and pagoda that is nestled high enough on the mountain to provide some extensive views of Kyoto. Just a note, the stairs to the pagoda are fairly steep, so sturdy shoes are recommended.

Iwayado Momiji, Seto Aichi

Out of the areas listed, this park is located within a larger entity, the Aichi-Kogen Quasi-National Park. As well, The Seto-City portion of the Tokai Nature Trail runs through Iwayado, as well.

If you want to view momiji in a more remote location, then this option may be ideal. Once you

enter the park from the parking area, you will begin to see more frequent clusters of maple trees.

Photographing the maple trees seemed to be the most popular activity at the park before and during the tree lighting. However, for the person who may want a beautiful shot of the leaves and the river, it is a little difficult to capture all of the scene at once because the river curves. Therefore, taking your time is recommended to get the photographs you want.

Visitors to the park can also see the small waterfall that is only a several-minute walk from the base of the park grounds. Additionally, near the base, there is a shrine constructed out of huge boulders which houses Buddha statues from the eighth century! Many visitors like to stop there and offer homage before venturing to other areas of the park.

If you become hungry while walking around one of Iwayado's many trails, you can choose from a variety of different street food options. Foods such as *udon*, *yakisoba* or *mitarashi dango* are sold alongside the river. For people who have never tried *mitarashi dango*, it is delicious because the chewy *mochi* or rice balls, when cooked, have a rich taste when eaten with the thick, barbeque-like miso sauce.

Many people eat their foods next to the river, so that they can see the momiji. Others choose seated areas, such as the one next to the booth that sells the *yakisoba*.

Introduction

Iwayado ; <http://www.seto-marutto.info/cgi-bin/data/miru/014.html>

Zenrinji Eikando; <http://www.eikando.or.jp/>

This article is supported by NUFs domestic student Hanae Higa & Mika Hashiko.

Hiroshima-Shrine



The Ootorii of Miyajima island in front of Itsukushima Shrine 'floating' during high tide.

Miyajima Itsukushima Shrine

Shintoism : The Way of the Gods

by Nadia P. SAMPSON & Cassandra A. EVANGELISTA

On October 20, 2018, we visited Itsukushima Shrine, located on Miyajima Island, within Hiroshima prefecture. Itsukushima is listed as a UNESCO heritage site, making it a promoter of culture, peace, and education within the country of Japan. UNESCO sites (both natural and man-made), can be found globally, and we encourage readers to take the time to visit these sites either in Japan or even within your own country.

Before arriving at Itsukushima Shrine, we didn't exactly know what to expect aside from the pictures of deer, the "floating torii," and knowing this shrine was in Hatsukaichi, Hiroshima-ken. As we explored more of the shrine, the history and culture of Miyajima began to surface, and we felt inclined to share this knowledge with the readers of this newspaper. The word "Miyajima" means shrine island, and the shrine's red torii appears to be floating when there is high tide. The shrine is the only shrine to be built over the water, and this does attract many visitors. Also, we found that there was a Noh theatre building and a prayer hall, along with many other buildings of significance.

In regards to Noh, another well known feature of Miyajima, it has been a part of the culture in Miyajima since the early seventeenth century after the battle of Sekigahara when the area was transformed into a sightseeing spot following the development of a transportation network in the area. Noh, in this area, from that point onwards was performed during the seasons of spring, summer, and fall. Alongside the Noh performances, you will also see Bugaku in Miyajima. The traditional Itsukushima Shrine Bugaku, which is best described as an ancient musical court-dance, has been handed down through the generations from the day of Taira-no-Kiyomori. The popular image of classical Bugaku, as stated by the Miyajima Tourist Association, is of it as an "accompaniment to Gagaku music on a grand vermilion colored stage, reflecting beautifully on the blue sea, [and] reminiscent of the cultural glory of the Heian Period."

Shintoism, "the way of the gods," has been practiced for centuries in Japan, along with Buddhism. With Shintoism, there is the belief and practice to keep the connection strong between the past and present. This means that

both the world and spiritual realms exist together. Within Shintoism, there are kami (gods), but even a mountain, ocean, or other powers can be kami as well.

Every Shinto shrine holds a form of importance to Japanese culture, but Itsukushima Shrine is considered, by many, to be the most sacred shrine existing in Japan. It is dedicated to the three daughters of Susano-o no Mikoto (god of seas and storms), and Amaterasu (sun goddess). For many years, foreign visitors weren't allowed to visit Itsukushima, and so the island is still believed to be extremely sacred to this day.

As for which kami to look for on Itsukushima, we asked locals about the shrine's kami, and they mentioned the gate guards Toyoiwamado no kami and Kushiwamadono kami. These two are located where the Migi and Hidari kamadoro mini shrines stand, and the locals encouraged us to tell others about these kami.

The Grand Torii Gate (Ootorii) is a wonder that can be approached at low tide and marveled at during high tide. Thankfully, we were able to see both phases during our visit to Miyajima. Upon sight of it, both of us were amazed by how well this gateway has been withstanding the ocean's waves over the ages, and it only proved just how powerful this sacred site is. The Ootorii's appearance changes with the ebb and flow of the ocean's tides, which are affected by the rising and setting of the moon. When the tides are at their peak (high tide), they give the appearance of a floating gateway to Itsukushima.

As for more of what we ourselves experienced upon our visit to this hallowed land, words could scarcely suffice as a means to description. Being at Miyajima was a wondrous experience as we were first greeted by the distant sight of the great Torii with its waters receded, the faithful

and curious alike peering upon its pillars from tip to root. Here disparate means, minds, and motivations all exist in one place; a place of union, of peace, and of serenity. Within reach of the Torii, glancing out at it and the lands beyond, lay Itsukushima Shrine. Upon entry you see the vivid vermilion color well known to Japanese shrines upon every pillar, an old water basin once used for spiritual cleansing, and several old stone pathways used, in days long past, when the tide is high to navigate around the shrine. We soon learned that we had arrived at an auspicious time since there was a traditional Japanese wedding being held on the grounds. This was of particular note as we were bearing witness to not only a new union long in the making, but a union of past and present as the traditions of old and the days of now are existing in one place in one time simultaneously.



Photo: Low tide where you can walk up to Torii.

An auspicious time and an auspicious land all in one create an atmosphere of separation. Fortunately, it is not the tragic separation of young star crossed lovers from ages past, but that of a detachment from the slings and arrows of everyday living. It is here and now that Japan and the world both near and far can connect and act in concert in this most neutral of lands to seek mutual understanding so that the world may oneday know the peace our ancestors sought in their day and the peace we seek in ours.

This article is supported by NUFS domestic student, Sayaka Nishii.

Amusement



One of a popular event of USJ. Zombies on the bus runs around in the park.

UNIVERSAL STUDIOS HOLLYWOOD “Shrink” vs. USJ “Genki”

By Benjamin POON



Universal Studio Japan in Osaka

Universal Studios, one of the original movie studios in Hollywood and now a still heavily active film studio with a popular theme park inside. Today, Universal Studios has expanded, creating full-fledged theme parks in Florida, Singapore, and Osaka Japan. What makes the parks in Los Angeles and Osaka the same and different, are the design of the park, the attractions that are presented, and the overall experiences that each one provides.

For starters, there are the attractions. Let's get this out of the way first. For the most part, many of the attractions in the Park are identical to their American counterparts. The exceptions being that the Park in Los Angeles has the Simpsons ride and the Transformers ride, which are absent from the park in Osaka. Such examples of similarities include the Jaws Ride, the Jurassic Park ride, The Spiderman Ride, Terminator Show, the Minion's simulator and the Harry Potter ride. One of the only differences is that all of the dialogues or performances were in Japanese instead of English.

However, there was one major difference to note, the amount of energy that was put into each performance. During the Jaws ride and the Terminator 3-D show, the performers acted with loud and exaggerated voices along with stylish

poses. In other words they acted in a "Genki" fashion.

This begs the question, how can these people keep up such performance and energy level for what appears to be twelve shows a day? Something like this is not present in the Los Angeles Universal Studios, because by the afternoon, it's easy to tell that the performers are starting to lose enthusiasm after repeating the same performance all day. Also, Universal

Studios Japan has a few of its own original rides, in the form of roller coasters. Three notable rides include the "Flying Dinosaur", "Space Adventure" and the "Hollywood Dream". Meanwhile, Universal Studios Los Angeles contains only one "indoor roller coaster" called the Mummy Returns.

What separates The Mummy Returns from the roller coasters in Universal Studios Japan is not just the fact that the one is indoor, while the others are outdoor, but the presentation as well. While the roller coaster at Universal Studios Japan operates as a regular roller coaster with a few parts to represent their themes, such as Jurassic Park or Harry Potter. The Mummy Returns ride begins by setting the horror atmosphere with both animatronic skeletons, creepy music, and an evil narration by the movie's main villain Imhotep, before the ride accelerates to its top speed of 45 miles per hour.

Moving on to the designs of the parks, what makes the two similar is that both follow a multiple themed sector design. This means the attractions within the park, with similar themes, are placed together in parts of the park. So, the Jurassic Park attractions will be placed together, and the Harry Potter rides will be placed in the same area. Also, both parks have a similar

entrances, which is a large white arch and the rotating Universal Studios globe over a fountain. Also both parks have a Brooklyn style city scape at the beginning of the park in front of the main entrance. In terms of differences, there isn't a whole lot to say, except that the park in Los Angeles is much more spread out, while the one in Osaka is more condensed in. This is most likely because Japan doesn't have the same amount of space as America does.

Finally there is the overall experience that each park provides, which is the biggest difference between the two parks. While both parks fill the main obligation of a theme park, namely, to provide thrills and an enjoyable experience to its guests, the park in Los Angeles takes this one step further by emphasizing the film aspects of the park. Since the park is built right next to the actual Universal Studios film lot, it uses this location to provide its guests with a behind-the-scenes experience of the famous films and T.V shows that Universal has created. That's where the world famous Universal Studios Tour comes in, which takes park visitors on a tour of the various film studios and sets, allowing the guests to visit the movie studio backlots, iconic movie sets, and, though rarely, take pictures of celebrities.

This different experience also plays into Universal's trademarked Halloween Horror Nights, where, during the full month of October, the park during the night transforms into a horror-themed attraction. The park in Los Angeles fully embraces the horror theme, and makes it clear that if someone wishes to attend Horror Night, they would better be ready to be scared, because nothing will be held back. Meanwhile, the park in Osaka takes a far lighter tone with zombie schoolgirls and boy-band skeletons. So the bottom line of what separates Universal Studios Hollywood from Universal Studios Osaka, is that the park in Hollywood is a movie studio first and provides its guests with a "movie studio" experience, and the park in Osaka is a simple theme park that provides its guests with the movie-themed entertainment and rides.

This article supported by NUFs domestic student, Maiko Kyoto.

Japanese Music

Koto, Shamisen, Shakuhachi, Ko-tsuzumi, etc

Traditional Japanese sound; Soothing melody of Koto

by Alex V. LAU

Japan is well known for its unique culture; my focus in this article is more on understanding Japan's traditional musical instruments such as the *Koto* and the *Shamisen*. I have looked into a bit of history of both instruments and an understanding of what role these instruments play within Japanese culture. I have also investigated the use of traditional story telling that still draws from traditional arts to project an image of the past.



The *koto* was played at a noble place including the Imperial Court

The *Koto* is an instrument that derived from the Chinese instrument known as the Guzheng. It is made traditionally by hand and by machine construction, though there is said to be a difference in how it sounds depending on how it is made. The *Koto* can be up to 2 meters in length, it has a single body with a hollowed-out center to create a rich resonance. The *Koto* uses 13 silk strings which are strung through the base and pulled hard. It is a plucked instrument and uses movable bridges that are for tuning. The origin of the instrument dates back to around 719-793 AD during the Nara Period, and for most of its history it was exclusively played within the imperial court.

The *Koto* is used in three forms of play style, Danmono, whereby a dan is beat oriented, when multiple dan forms are played it is known as dan-awase. The second style, Kumiuta, uses a group of songs. The third form is known as *Tegotomono*, which uses vocal work followed by an instrument interlude and ending with another vocal work. Western instrumental music has a similar form, but instead it uses movements; such as the first movement with theme A, a transition to the second movement with theme B, and back to a variation of theme A in the third movement. An interesting note about the *Koto* is that music composed for this instrument was not originally wrote down, for a majority of *Koto* players were blind. As such *Koto* music was passed on by memory in a form from teacher to student.

Photos; above: We enjoyed a performance with a shamisen, a shakuhachi, a ko-tsudumi (small hand drum) and the kotos (front row, Miyako Sato and her daughter Wakana.

rear row, from left; Isaji sennsei, Alex, Kenta Yamashita and Yuto Shinoda.

below; Alex who tries the exercise of the shamisen by instruction of Isaji sensei.



The *Koto* is used in various traditional works, such as the Nagoya Odori which I was able to see this year on September 6th. The pairing of acts and the traditional instruments bring the overall performance to a complete state. Majority of these cultural events are accompanied by taiko drums, Shakuhachi a traditional Japanese flute, *shamisen*-a 3 stringed instrument sounding similarly to a banjo, *Koto*, and a vocal narrator who recites the lines in a traditional manner to imitate the act or a character that is being portrayed upon the stage. Each part may portray a folk tale, or a story of past historical events. From my experience, though I may not have been able to understand everything that transpired, some of the folk tales did make sense by how they were presented.

On November 11, at Nagakute Cultural Center; I saw a *Koto* (琴) , *Shakuhachi* (尺八) , and *Shamisen* (三味線) performance 'Soukyoku akebonokai' (箏曲あけぼの会). It was an enjoyable experience; the music was centered around the theme of the moon. Later I had an opportunity to meet with Isaji Miwako who is a *Koto* player as well as a *Koto* instructor as well as two students of Isaji's, Miyoko Sato and her daughter Wakana. In this session I was given an instruction and direction to try playing the *Koto*, *Shamisen*, and *Shakuhachi*, Out of the three I enjoy the *Koto* and *Shamisen* more than the *shakuhachi*. This experience was most enjoyable, I would definitely recommend learning one of these instruments, and other instruments.

A majority of music written for traditional music is themed around nature and the different seasons. This is also a common theme among Western music compositions such as Vivaldi's 'The Four Seasons,' which covers spring, summer, fall, and winter. One more interesting aspect about *Koto* music, is how sheet music is written compared to Western sheet music. A *Koto* score is written by using number kanji such as 1, 2, ..5, 6,.. 9, and 10 (一、二、 . . . 五、六、 . . . 九、十) , as well as symbols that tell you when to press down the string to

change the pitch. In Western score writing, sheet music uses musical notation such as quarter notes, eighth notes or whole notes. And 'Staff notation,' which uses one of seven 'staves;', the main four being the Treble clef, Base clef, Alto clef, and Grand staff (for piano music). The other three clefs are not used as much as these main four. Overall if there is an opportunity to see a traditional instrument performance you should definitely take the time to listen and enjoy the experience.

This article is supported by NUFs domestic students, Yuto Shinoda and Kenta Yamashita.

Photo left; Shamisen; played in various works from, Kabuki, Folk, and some modern music now.

Fashion

The NUAS Collection 2018 Fashion Show : It's Like Sculpture or Painting

by Julia Fechter

When I was a child, live fashion shows on television always seemed glamorous, yet far away, since they were usually hosted in a big city like New York City. I never imagined that I would be able to go to a fashion show and sit only a few meters away from the catwalk.

So then, it was a pleasant surprise to learn about the NUAS Collection 2018 fashion show, held on October 20 at the Nagoya University of Arts and Sciences' A Building. Like any person attending a live performance, there were some outfits I enjoyed seeing more for the aesthetic and others more because they seemed more fun or eccentric.

This fashion show was divided into two main parts. The first part showcased six first-year student debut designs, while the second part showcased, in five "chapters", the second-year students' larger body of work. Here is just a glimpse of what I saw and liked at this year's NUAS Collection event.

The new designers

The clothing from the second designer, me, seemed to have a nautical theme. The models strutted onto the catwalk with dresses that had a combination of flowing sleeves and layers with either pleats and/or ruching. All of the outfits included either a dark blue or white. To complete the festive mood, the steel drums evident in the music helped evoke the nautical theme, reminding me of music from Disney's "The Little Mermaid".

The last of the first-year designers, "*Hangyaku-mono*", had the edgiest clothing out of the group. This designer's first two models confidently walked out holding a black, lace umbrella and wearing matching black, leather-like clothes that were embedded with lace and spiked studs. The rest of *Hangyaku-mono*'s



The work which won the Grand Prix. The design which emphasized S-curve is original.

clothing, along with the rough, percussive music, continued this kind of punk-esque theme.

The second-year designers

The first of the chapters showed clothing that seemed to depict a creepy fairy tale story, with the models as characters. They slowly drifted along the catwalk, many carrying flowers, while creepy music of people humming played. Their outfits included dresses with lace embellishments on the full skirts, puffy sleeves and flower-and-stick-like headdresses that make one think of woodland fairies.

But then, that mood began to change when

one model walked out wearing a white gas mask and holding a flower. The constructed fairy tale this designer had made with the previous outfits now seemed to evolve into some sort of broken dystopia.

The fourth chapter also stood out to me, as it had a more regal theme. Dresses or tops for these outfits often had bodices, ruffle sleeves, collars that stood up and dress bustles. Also, some of the headdresses were amazingly ornate, such as the one that had spikes dangling with jewels extending out from the crown.

Anaelle Cheynier, 23, from France, explained how she liked a simple dress from this chapter that was blue and black, but had a lot of lace.

"Of course, I won't wear it in everyday life, but for example, for like a party, I could wear it," Cheyneir said.

Cheyneir's friend, Caroline Celle, 21, from France, spoke about how many of the show's fashions, overall, seemed more aesthetic pieces than daily wear.

"It's like sculpture or painting or stuff like that, I think," Celle said. "We could see that they [the designers] spent a lot of time doing the outfits, and it looked like a lot of work to do it. It's really impressive to see what they can do."

Many of the clothing pieces seemed difficult to wear, in theory, because they were more decadent, less casual clothing. However, fashion, just like other forms of art, does not just have to be about functionality. For me, that focus on artistry was what made the NUAS Collection 2018 most enjoyable to watch.

This article supported by NUFs domestic student, Hanae Higa.

From page A

Out of sight, out of mind



Sand like micro-plastic on the shores of Fujimae-higata. Photo: Adam Wilson

Fujimae-higata is only one example of the negative effects plastic waste has on natural habitats along the coasts of Japan. However, the extensive

efforts to protect this area have given us hope that serious steps are being taken to tackle the issue of plastic in Japan.

Although it may seem impossible, we can all individually participate in reducing our plastic waste, and can eventually change the culture of plastic overconsumption.

We decided to compare the usage and attitude towards plastic in our home countries with Japan's. In both Australia and France, there has been a bigger push towards reducing single use plastics, both from an individual perspective and from companies producing these plastics.

For example, we do not receive plastic bags

free of charge in supermarkets. Instead, we have to buy them. These plastic bags are also made to be more resistant, so that they can be reused for a longer period of time. However, overall, it encourages people to bring their own bag from home. Recently, the use of fabric bags has even become to be considered fashionable.

In our countries, we also have the option to shop in organic food stores which are predominantly waste free. Fruits and vegetables are generally loose, and instead of plastic bags we use paper bags. Furthermore, our bakeries also always use paper bags. Although rare, these shops also exist in Japan.

In Australia, at many cafes people can get discounts if they bring their own cup, which is a great incentive to stop using disposable cups. These cafes also sell their own reusable cups, and when bought, people can have their first coffee for free. It is also acceptable for people to use their own containers when going to take-away shops.

Significantly, there is also a movement in Europe towards banning all plastic cutlery and straws within the next decade. Instead of plastic straws, we can use paper or metal straws, or simply not use them at all. Another simple thing to do is to buy your own reusable bottle and utensils. You will not only be reducing your

waste, but also be saving money.

Although deposit systems exist in Japan they are not fully developed. In Germany, for example, most supermarkets sell beverages in glass bottles. Once empty, people bring them back to a supermarket and get their deposit money back. You can get your deposit back on glass and plastic bottles, cans, and even some cartons.

Each individual can help prevent plastic waste by not only taking little steps in their daily lives but also by encouraging discourse in their communities and nations.

There comes a point where we should all be held accountable for the trail of plastic we leave behind us every day. From plastic bags, straws, to over-packaged clothes and toys, we can look for environmentally friendly and biodegradable options. We can live a perfectly normal life without the overconsumption of these products. Many people are conditioned to accept society the way it is rather than to think critically upon it; however, the future of our planet and the future of our children is not something we can ignore.

It might not seem like you are contributing to the reduction of plastic, but as a team great changes can happen. Plastic waste is not out of sight, and we cannot let it be out of our minds.

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世界はわたしたちとともに

創立30周年



「世界教養」というベーシックな学びを。

「世界教養」とは、世界の多元性に立脚した教養のあり方を意味する言葉です。設立の背景には、グローバル化や情報化により、これまで以上に複雑になった社会があります。「教養」をベースに世界の現実を見つめる「共感力」、さらにそれを冷静に捉える「判断力」や「情報収集能力」という総合的な力が、今後ますます必要になってくると思われます。

「世界教養学科」では、「英語」はもちろん、11言語からなる「複言語」も使いこなせるレベルを目指します。そして、“世界”に軸足を置きながら、日本を含めた世界諸地域の文化・社会などに関する幅広い教養を身につけていきます。「国際日本学科」では、「日本語」に加えて「英語」も徹底的に学習することが特徴的です。軸足を“日本”に置き、日本と世界に関する豊かな教養と日本に関する専門的知識を学んでいきます。どちらの学科でもグローバル（グローバル＋ローカル）な教養と専門的知識が習得できるでしょう。

The Japan Times introduces

Our English newspaper “The NUFS Times

By Sayaka Nishii



The NUFS Times (left) was appeared in The Japan Times and the project was featured in an article in the newspaper (top right).

Our Mass Media Research Group at Nagoya University of Foreign Studies, published its English newspaper for the second time with co-operation by exchange students and our group members. The first English newspaper, published on September 2018, was featured in The Japan Times, on October 10 2018. Our hard

work seems to have paid off.

We formed mixed groups with NUFS domestic and exchange students to discuss ideas and come up with proposals for the articles. We chose the topics based on the exchange students’ opinions or interests. They have unique ideas

and different perspectives from the Japanese students, so the newspaper was written from various viewpoints, such as comparisons between Japan and their home countries. This was very interesting because they mentioned things we had never thought of or experienced. It had us think about Japan from a new perspective.

We accompanied the exchange students in their interviews if they needed our help. Conducting the interviews was very a difficult work for them because it was done in Japanese, so they were trying to keep up with the conversation as hard as they could.

In addition, we occasionally had to translate what the interviewees said into English. It was very hard work too, however these experiences became a memorable part of their studying abroad in Japan, and a great experience for the Japanese students as well.

We do not have the same native language, so we struggled to say what we wanted. There were sometimes arguments or opposing views and ideas, but we overcame them and made a better newspaper to the best of our abilities.

The NUFS Times is the result of our effort. The experiences will surely make our life richer. If you are interested in our activities, join us!

History of The Japan Times

The Japan Times, first published in the 30th year of Meiji period (1897) was originally supported by the first Prime Minister of Japan, Hirobumi Ito. During both WW I and WW II, they never stopped issuing the paper. It is the oldest English newspaper company in Japan. The head office is located in Tokyo. Over 60% of their readers are non-Japanese speakers.

Folkcrafts going to change

Can Japanese traditional crafts survive?

By Kotomi Kawano



Above: Producing Artisan of Owari shippo yaki ,Below: Accessories of “SHIPPO JEWELRY–TAMURA YUUKI–” . (Photos by Tamura Shippo Kogei)



The animation movie “Your Name” was shown in 2016. It was highly acclaimed and received various awards including “Bandung Film Festival for Foreign Films,” and it became a global hit. The traditional art of *kumihimo* (cord braiding) has also gained popularity thanks to its depiction in the film. The item played a role in bringing two people together in this drama and was used as a hair ornament by the heroine, Mitsuha Miyamizu. A lot of women were inspired by the film and imitated the heroine by using *kumihimo* them-

selves. One might hope, then, that the traditional craft once nearly forgotten, will get a second life thanks to its appearance in “Your name.”

However, *kumihimo* was not the only traditional craft that has gained attention. More traditional craftworks in need of preservation become popular as products well suited for daily life in these modern times. Tamura Shippo Kogei, a company based in Aichi, will surely bring a change

to the traditional ceramic accessories known as Owari shippo-yaki. Owari shippo is a traditional technique used mainly for vases whereby, unlike in common ceramics, copper or silver metal are used for the groundwork. This technique is used to put vitreous glaze for the surface. This beautiful style of ceramics with delicate patterns and the brightness such as in jewels is used in accessories sold under the name of Shippo Jewelry and is an example of traditional craft forms adapted to modern life.

A shop ‘*Kaminoshigoto*’ sells accessories using Mino Paper, a Japanese paper style from Gifu. It is a popular store run by a young woman whose works are delicate, with a refined and beautiful design.

Japanese folkcraft continues to evolve in order to adapt to modernity. Interest in folkcraft declines with the passage of times, but given the examples above, one can hope that these traditions will not only be preserved but will flourish in the future.

(日本語訳)

2016年に公開されたアニメ映画『君の名は』。「Bandung Film Festival for Foreign Films」など、さまざまなアワードで評価され世界的なヒット作品となった。そして同時に話題になったのは、“組紐”だ。劇中で二人を惹き合わせる役割をするほか、ヒロインの宮水三葉の髪飾りとして使用され、注目を浴びた。その影響を受けて、まねをする女性が多出。これまで時代の流れとともに衰退しつつあった伝統工芸に再び息を吹き込んだ。

しかし、注目を浴びている伝統工芸は組紐だけではない。現代の伝統工芸離れに対応すべく、今の生活に合わせた伝統工芸品が全国で現れ、現代人の話題を呼んでいる。愛知県でもこのような活動は広がり、「田村七宝工芸」という工房で「尾張七宝焼」が変化を遂げている。尾張七宝とは、主に花瓶などに用いられる伝統工芸。普通の陶磁器とは違い、素地に銅又は銀の金属を用いる。その表面にガラス質の釉薬(ゆうやく)を施す手法だ。繊細な絵柄と宝石のような輝きを持つその美しさに、海外からの評価も高い。そんな尾張七宝がモダンなデザインのアクセサリに形を変えている。きらきらと輝く尾張七宝は、まさに宝石のよう。七宝ジュエリーという名で販売され、現代の生活に溶け込んでいる。

岐阜県では「カミノシゴト」というショップが「美濃和紙」を用いたアクセサリを販売。その繊細で上品なデザインが美しいと若い女性を中心に好評だ。

日本の伝統工芸は現代のニーズに合わせてどんどん変化を遂げている。時代の流れとともに衰退している伝統工芸だが、今後どう時代に溶け込んでいくのか期待が高まる。

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