

Temam Baru

ISSUE **86** February - March 2016

JAPAN FOUNDATION KUALA LUMPUR
BIMONTHLY NEWSLETTER

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JAPAN FOUNDATION
國際交流基金

JFKL's Upcoming Programmes

- Hinamatsuri Tea Ceremony
- Tsumami Zaiku Handicraft Workshop
- Manga Workshop
- MAJAS Public Lecture Series
- The Weekend Japanese Film Show
- The 13th Japanese Speech Contest for Secondary Schools



Manga Workshop by Manaru Tenkawa

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by Manar TENKAWA. manaru.tenkawa@facebook.com

Manga Workshop

Manga has been an inseparable facet of Malaysian childhood for decades. If you grew up dreaming of drawing characters from the likes of Doraemon, Dragon Ball and Naruto, this is the workshop to make that a reality. Participants can learn directly from Japanese professional cartoonist Manaru Tenkawa on how she developed her skills, expanded her imagination and received the opportunity to turn her passion into a career.

Prior to her Kuala Lumpur trip, she will deliver similar workshops in Brunei on 18 and 19 March as part of a Japanese Language and Culture Week.

Instructor's Bio

An art teacher at a vocational school in Osaka, Tenkawa has worked as a manga assistant at over 20 studios across her native country. Long fascinated by Islamic culture, she has published a serial comic about the daily life of a Muslim girl in a manga magazine and regularly hosts workshops in the Middle East.

Date : 20 March, 2016
 Time : Morning session | 10.30 a.m.–1.00 p.m.
 Afternoon session | 2.30 p.m.–5.00 p.m.
 * Maximum of 15 participants per session

Participation: Free

To register, email your name, age and contact information to press@jfkf.org.my

Venue : Islamic Arts Museum Malaysia

For more info, visit jfkf.org.my



UPCOMING EVENTS / JAPANESE STUDIES

External Features in Japanese Language Conversation from the Perspective of Turn-Taking



Assoc. Prof. Dr. Roslina Mamat seeks to bring audiences closer towards understanding everyday Japanese interaction, through the system of cues that regulate who is to speak and when. Armed with more than 20 years' teaching experience at Chuo University in Tokyo, University of Malaya and her current workplace of Universiti Putra Malaysia, she will shed light on an oft-ignored aspect of discourse and how it differs between cultures.

The lecture will be delivered in Bahasa Malaysia.



The event is part of the MAJAS Public Lecture Series, an annual programme aimed at promoting greater understanding of Japan and its society as well as developing Japan Studies here in Malaysia. It is jointly organised by The Japan Foundation, Kuala Lumpur, Malaysian Association of Japanese Studies (MAJAS) and the Japan Studies Programme at University of Malaya's Department of East Asian Studies.

Date : 10 March, 2016
 Time : 2.00 p.m.
 Venue : Lecture Hall B, Faculty of Arts & Social Sciences, University of Malaya
 Admission: Free

For more info, visit jfkf.org.my

Hinamatsuri Tea Ceremony

Celebrated annually on March 3, Hinamatsuri or Girls' Day sees families wishing for the happiness and healthy growth of their young daughters. To mark the occasion, multi-tiered and red-carpeted platforms will be set up in the house to display ornamental dolls dressed in traditional court attire.

Let's join in the fun of this special seasonal event together through a tea ceremony!

Date : 27 February (Saturday), 2016
Venue : The Japan Foundation, Kuala Lumpur (JFKL)
Time : Session 1 | 7.00 p.m.
 Session 2 | 7.45 p.m.
 Session 3 | 8.30 p.m.
Participation : RM5/pax (pre-registration required)

Registration

1. Call JFKL at 03 2284 6228 **after 11 February** to reserve your ticket/s.
2. Upon reservation, visit JFKL by 20 February during opening hours to collect your ticket/s.
3. Maximum of 2 tickets per person.
4. Registration is strictly on a first-come, first-served basis.
5. Strictly no walk-ins.



Tsumami Zaiku Handicraft Workshop

Tsumami-zaiku (tsumami = pinching, zaiku = craftsmanship) is the traditional technique of pinching small, square-cut pieces of cloth to produce a flower-shaped hair accessory.

At this workshop, we will be making a flower pin/clip that can be worn on your hair, dress and scarf.

Date : 18 & 19 March (Saturday & Sunday), 2016
Venue : The Japan Foundation, Kuala Lumpur (JFKL)
Time : Session 1 | 18 March, 10.30 a.m.–12.30 p.m.
 Session 2 | 18 March, 6.30 p.m.–8.30 p.m.
 Session 3 | 19 March, 10.30 a.m.–12.30 p.m.
Participation : RM20/pax (pre-registration required)

Registration

1. Call JFKL at 03 2284 6228 **after 7 March** to reserve your ticket/s.
2. Upon reservation, visit JFKL by 15 March during opening hours to collect your ticket/s.
3. Maximum of 2 tickets per person.
4. Registration is strictly on a first-come, first-served basis.
5. Strictly no walk-ins.

JFKL Opening Hours

Mon : 8.30 a.m.–4.30 p.m.
 Tue–Fri : 8.30 a.m.–6.30 p.m.
 Sat : 10.00 a.m.–6.00 p.m.

Enquiries & Reservation

Ms. Kyoko Kugai/ Ms. Nurul Amira
 Call 03 2284 6228 or email amira@jfkf.org.my



THE WEEKEND JAPANESE FILM SHOW

FEBRUARY 2016

Date : 6 February, 2016

Time : 3.00 p.m.

Admission: Free

Venue : Auditorium, Content Malaysia Pitching Centre,
Unit G09 & G10, Platinum Sentral
Jalan Stesen Sentral 50470, Kuala Lumpur

About the Pink Sky

ももいろそらを

(KOBAYASHI Keiichi 小林啓一 / 2011 / Black & White / 113min)



© michaelglon All Rights Reserved.

High school student Izumi, whose daily routine is rating newspaper articles based on her criteria of positivity, finds a wallet containing a large sum of cash. Instead of returning it, she lends a substantial portion of the contents to a financially-struggling male acquaintance. Izumi eventually gives the lost property back to its owner, a wealthy peer named Sato who notices the missing money. As compensation, she reluctantly agrees to help him console a hospitalised friend by creating a newspaper that brings joy to readers.

In his feature debut, director Keiichi Kobayashi spins a serene coming-of-age tale that owes its underlying energy to the young cast—all of them newcomers—who show a veteran finesse for navigating quirky humour, teenage indecision and subtle shifts in adolescent consciousness.

Cast

IKEDA Ai as Izumi
KOSHINO Ena as Hasumi
FUJIWARA Reiko as Kaoru
TAKAYAMA Tsubasa as Koki

Awards & honours

- 28th Sundance Film Festival Official Selection
- 24th Tokyo International Film Festival Japanese Eyes Award for Best Picture
- 50th Gijon International Film Festival Principado de Asturias Award for Best Feature Film
- 28th Takasaki Film Festival New Director's Award – Keiichi Kobayashi

MARCH 2016

Date : 6 March, 2016

Time : 3.00 p.m.

Admission: Free

Venue : Auditorium, Content Malaysia Pitching Centre,
Unit G09 & G10, Platinum Sentral
Jalan Stesen Sentral 50470, Kuala Lumpur

The Blue Bird

青い鳥

(NAKANISHI Kenji 中西健二 / 2008 / 105 min)



© 2008 "The Blue Bird" Production Committee

A substitute teacher named Murauchi takes over a troubled class for a semester, which is trying to move on from the shock of a bullied student's suicide attempt. Murauchi's daily acknowledgement of the incident—in spite of his own ridiculed stutter—snaps the rest of the school out of their complacency and forces them to reflect on their actions. Nobody is happy about him reopening old wounds, especially Shinichi, who is guilt-ridden after being identified as one of the tormenters in the suicide note.

Based on award-winning author Shigematsu Kiyoshi's novel, this quiet drama explores the age-old topic of bullying, shedding light on Japanese society's behaviour and approach to the problem.

Cast

ABE Hiroshi as Mr. Murauchi
HONGO Kanata as SONOBE Shinichi
ITO Ayumi as Ms. Shimazaki
INOUE Hajime as Mr. Ishino

Awards & honours

- 33rd Hong Kong International Film Festival SIGNIS Award (Special Mention) – Kenji Nakanishi
- 63rd Mainichi Film Award for Best Actor – Hiroshi Abe
- 21st Tokyo International Film Festival Official Selection

THE 13th JAPANESE SPEECH CONTEST For Secondary Schools

Practise your Japanese language skills in front of a live audience and win great prizes along the way in this year's edition of our annual contest. The Overall Champion, as well as the Top Winner of each category, will be awarded with an all-expenses-paid study tour programme in Japan, courtesy of The Japan Foundation and the Education Guardianship Group. Other attractive goodies await from our kind sponsors.



Public Schools Category

For applicants learning Japanese at day and residential schools, kindly contact:

Pn. Rozainum bt. Ahmad
Director, Co-Curricular & Arts Division
Ministry of Education Malaysia
Level 3, Block E9, Parcel E
Federal Government Administrative Centre
62604 Putrajaya.
Tel: 03 8872 1621

Private Learners Category

For applicants learning Japanese:

- at private secondary schools or language centres,
- societies,
- or via self-study,

kindly send your completed application form and manuscript by **9 March 2016** to:

The Japan Foundation, Kuala Lumpur
Japanese Language Department
18th Floor, Northpoint, Block B
Mid Valley City, No. 1, Medan Syed Putra
59200 Kuala Lumpur.

(Attn: Pn. Hasline/En. Nobli)

Tel: 03 2284 7228 | E-mail: nihongo@jfkf.org.my

Only one (1) applicant from each secondary school will be accepted. Incomplete applications will be rejected.

Visit jfkf.org.my for contest rules & regulations, applications forms, and blank manuscripts.

The 13th Japanese Speech Contest for Secondary Schools is organised by the Embassy of Japan in Malaysia, the Japanese Chamber of Trade & Industry, Malaysia (JACTIM), the Japan Club of Kuala Lumpur and The Japan Foundation, Kuala Lumpur, with the support from the Ministry of Education Malaysia.

UPCOMING EVENTS / SMALL GRANTS

Red Demon

A red demon emerges from the sea, sparking fear among villagers that it has come to devour them. Living by the shore are three characters—a woman, her dimwit brother and a resentful man—who can miraculously communicate with the fiend and soon learn the true purpose of its visit. But danger looms, as the villagers cry out for the demon's blood.

Based on the award-winning play by Japanese playwright Noda Hideki, Singapore's Nine Years Theatre presents a spellbinding tale of man-eating demons and demon-eating men.

Date : 3–13 March, 2016
Time : Tue–Sat 8.00 p.m.
Sat & Sun 3.00 p.m.
Venue : Drama Centre Black Box @ National Library Building
100 Victoria Street, Level 5
Singapore
Admission : \$38 per ticket, free seating
15% off for students, NSFs and senior citizens
20% off for group booking of 20 tickets and above

For more info, visit nineyearstheatre.com

3 - 13 . 03 . 2016

华语演出, 附英文字幕。
Performed in Mandarin with English surtitles.

JAPANESE BOOKS



Japanese Language for Learners

- A** 「わかる!話せる!日本語会話 基本文型88 / C D付」 水谷信子【著】Jリサーチ 2014年 Library Call No.817.8 T
 「PERFECT MASTER KANJI N2 / C D付」 西口光一【著】凡人社 2013年 Library Call No.811.2 T
 「BJT ビジネス日本語能力テスト 体験テストと解説 改訂版 / C D付」 加藤清方【著】日本漢字能力検定協会 2014年 Library Call No.366.0791 T

Japanese Language for Teachers

- B** 「ロールプレイで学ぶ中級から上級への日本語会話 新版 / C D付」 内山博之【著】凡人社 2014年 Library Call No.817.8 T
 「日本語を学ぶ/複合言語で育つ:子どものことばを考えるワークブック」川上郁雄ほか【著】くろしお出版 2014年 Library Call No.810.7
 「ピアで学ぶ大学生の日本語表現 第2版」 大島弥生ほか【著】ひつじ書房 2014年 Library Call No.816.5

Linguistics

- 「中国語と日本語」沖森卓也、蘇紅【編著】朝倉書店 2014年 Library Call No.820.4

Non-Fiction

- 「戸越銀座でつかまえて」星野博美【著】朝日新聞出版 2013年 Library Call No.914.6HOS

Arts and Culture

- 「浮世絵出版論」 大久保純一【著】吉川弘文館 2013年 Library Call No.721.8
 「染めと織り 民芸の教科書②」久野恵一【監修】萩原健太郎【著】グラフィック社 2012年 Library Call No.750.21

Cookery

- 「日本茶の図鑑」公益財団法人日本茶業中央会、NPO法人日本茶インストラクター協会【監修】マイナビ 2014年 Library Call No. 596.7

Picture Books

- C** 「すてきなひらがなFun with Hiragana」五味太郎【さく】講談社 2011年 Library Call No.726.6
 「ステキナカタカナFun with Katakana」五味太郎【さく】講談社 2011年 Library Call No.726.6
 「素敵な漢字 Fun with Kanji」五味太郎【さく】講談社 2012年 Library Call No.726.6

Comics

- D** 「昭和元禄 落語心中 1巻~8巻」雲田はるこ【さく】講談社 2011~2014年 Library Call No.726.1

< Recommended Books >

「わかる!話せる!日本語会話 基本文型88 / C D付」

This book provides the important expressions that are used frequently by native speakers in their daily lives. You will master authentic spoken Japanese by learning 88 basic key sentence structures for Japanese conversation and you will be able to understand more and more of what Japanese are saying. Each key sentence has many examples and clear explanations in English and Chinese to develop complete understanding. Perfect for strengthening use of particles and sentence endings that many learners find difficult as well.

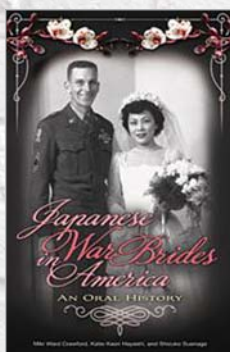
「ロールプレイで学ぶ中級から上級への日本語会話 新版 / C D付」

このテキストの特徴は、まずタスク(ロールプレイ)を与え、その後で文型・語彙を教える「タスク先行型」の会話教育を具現化していることです。学習者が、日本で実際に遭遇するであろう場面により近いロールプレイをするためのロールカードが満載です。また、教師用参考資料として「タスク先行型」ロールプレイ学習についての指導のポイントが、ウェブサイトよりダウンロードできます。

「昭和元禄 落語心中 1巻~5巻」

昭和最後の大名・八雲がムショで演った「死神」が忘れられず、生きる道は噺家と心に決め満期で出所の与太郎が、弟子など取らない八雲師匠に、弟子入り志願。今は亡き八雲の盟友、助六の娘、小夏。3人の絡み合う人間模様と、落語の世界が魅力です。第17回文化庁メディア芸術祭マンガ部門優秀賞受賞作品。

ENGLISH BOOKS

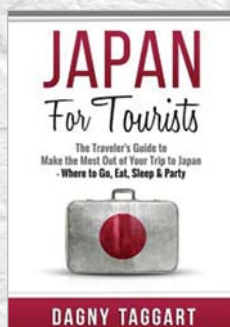


Japanese War Brides in America: An Oral History

by Miki Ward Crawford, Katie Kaori Hayashi, Shizuko Suenaga

History | Library Call No. 940.53089 WAR

This book reveals the stories of 19 Japanese war brides whose assimilation into American culture forever influenced future generations, depicting love, strength, and perseverance in the face of incredible odds. Chapter interviews are set up in chronological fashion and laid out in the following format: introduction of the war bride, how she met her husband, her initial travels to America, and life thereafter.

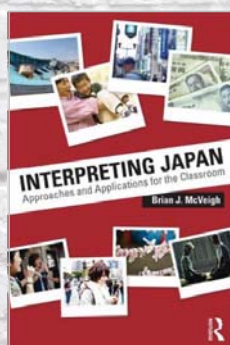


Japan: For Tourists! - The Traveler's Guide to Make The Most Out of Your Trip to Japan - Where to Go, Eat, Sleep & Party

by Dagny Taggart

Travel | Library Call No. 915 TAG

This book is so comprehensive and detailed with a mini map. This is a perfect guide for anybody planning to visit Japan with almost anything you can ever think of, including the places you can stay.



Interpreting Japan: Approaches and Applications for the Classroom (1st Edition)

by Brian J. McVeigh

Social Sciences & Humanities | Library Call No. 952 VEI

Designed for both beginning and more advanced students, this book is intended not just for Japanese studies but for cross-cultural comparison and to demonstrate how social scientists craft their scholarship.



An Introduction to Japanese Society

by Yoshio Sugimoto

Social Sciences & Humanities | Library Call No. 306.952 SUG

This book explores the breadth and diversity of Japanese society, with chapters covering class, geographical and generational variation, work, education, gender, minorities, popular culture and the establishment. Updates include an exploration of the 'Cool Japan' phenomenon and the explosion of Japanese culture overseas.

Library

Kindly be informed that the library will be closed on:
9 February 2016 | Chinese New Year



Sau Bin (left) gives the closing remarks.



Syafiqah gives her final presentation.



Nishi at ILHAM Gallery during a tour of art spaces for foreign participants of the workshop.



Curators' Workshop

by Tristan Toh | 24–26 November, 2015 @ The Japan Foundation, Kuala Lumpur

In November 2015, The Japan Foundation, Kuala Lumpur (JFKL) put the word out inviting applications to a Curators' Workshop. Similar open calls were announced by counterpart offices in Indonesia, Philippines, Thailand, and Vietnam as part of a programme by The Japan Foundation Asia Center to enhance expertise in curating contemporary art.

This was the second instance it was being held after a successful debut in 2014. Organised under the broad theme of *Future Curation Now*, the inaugural edition in Malaysia saw 12 promising talents engage in over three days of presentations and lectures, facilitated by Mori Art Museum curator Mami Kataoka, and Yap Sau Bin, specialist at Multimedia University's Faculty of Creative Multimedia and member of art collective Rumah Air Panas (RAP). Penang's Lee Cheah Ni, Kuala Lumpur's Ong Jo-Lene and Sabah's Harold Reagan Eswar emerged as winners of a study trip to Tokyo along with grants and support to execute their proposals in their native states the following year.

This time around, the overall theme urged interested individuals to determine the possibility of an artistic common ground that is characteristic of the region, in addition to ways curators can advance its art scene vis-à-vis their involvement in the global arena. Every participating country also has a further sub-concept tailored to meet local conditions, which in Malaysia's case was *How to escape (from) the SEA?*

Five Malaysians as well as one apiece from Singapore and Japan were selected for the workshop on 24–26 November 2015 at JFKL's library. Azzad Diah, Foo Xiang Ai, Goh Sze Ying, Hoo Fan Chon, Shafiqah Nabeera, Syaheedah Iskandar, and Tsubasa Nishi each offered interesting potential with their varied professions, backgrounds and skills. Sau Bin assumed the role of lecturer once again, joined by Aomori Contemporary Art Center curator Hiroyuki Hattori and special guest Ahmad Mashadi, head of the National University of Singapore Museum.

The first day was dedicated solely towards presentations. All participants were allotted 20 minutes respectively to pitch their ideas, followed by a few minutes to field questions and opinions from the floor. The next day was the lecturers' turn to command the room. Ahmad addressed the distinctions that separate exhibition-making



Ahmad (left) lends his perspective in a wrap-up discussion with (from second left to right) Syaheedah, Sze Ying and Sau Bin.

from curatorship, the grey area of personal politics, importance of purposefulness in a given project, and gave fascinating insight into an overlooked part of Malaysian art history during a particular period of soul-searching. Hattori spoke on the usage of critical regionalism as a method of enriching exhibitory content, and showed examples of previous projects to illustrate the trend of Japanese artists becoming increasingly embedded in small communities. Sau Bin used past RAP initiatives as case studies for taking art beyond the traditional confines of the white cube, and how that can spark conversation and knowledge-sharing.

These lessons, examples and feedback were to serve as brain fodder upon which the participants build and improve their proposals for final presentation on the third day. Some changed course completely, while others introduced small amendments to their subject matter and mechanism. After much deliberation, the lecturers declared Fan Chon and Sze Ying as Malaysia's representatives.

Their victory is just the beginning of their commitment to a much longer and rewarding journey. In February 2016, they will embark on a circuit of site visits, lectures and meetings in Japan. The Junior Curators, as they are now deemed, will then vote to join either one of some collaborative exhibitions to be spearheaded by the Senior Curators in one of four ASEAN cities. 2017 will be when they finally have an exhibition of their own, with the Senior Curators at their side for advice and support.



Regional Exchange Meeting and Roundtables on Community-Engaged Arts

by Mio Yachita | 18–20 December, 2015 @ The Whiteaways Arcade, Georgetown

In December 2015, Arts-ED, Think City and The Japan Foundation, Kuala Lumpur (JFKL) organised a peer-level meeting by experienced networkers of community arts from Malaysia, Thailand, Japan, Singapore, and Indonesia. The purpose of the event was to share knowledge of networking and capacity-building practices, and to discover a methodology of making community-engaged arts a movement for social change.

The meeting was a result of several years' worth of exchange between Malaysia and other countries, notably with Japan. Art projects related to the community became hugely popular there from around 2000. The success of the Echigo Tsumari Art Triennale in 2000 and 2003 convinced a number of local municipalities to invest in arts in the community. The Asahi Art Festival, which started in 2002, now has a network of more than a hundred community-based art organisers through their funding and social opportunities.

Its founder, Kato Taneo, once explained that the festival empowered those working in suburban areas by helping them meet like-minded people. Many of the organisers had felt isolated, struggling to canvass support for their causes. The AAF network not only empowered them by connecting them to fellow counterparts, but also by furnishing them with seed money and/or travel grants. Inclusion in the network and funding from a large corporation encouraged local municipalities and small business owners to lend their support.

Learning from this model, Janet Pillai and Arts-ED established an online database of community-engaged art projects in Malaysia

back in 2014. It included information about practitioners and organisations that was made available for those who wished to network within the country and abroad. Later that year, Osaka City University, Multimedia University and JFKL put together a conference on the very same topic.

Prior to the conference, a group of practitioners from Japan made use of the database and visited some of the remote project sites, reports of which were published on a blog. The peer meeting in Penang represented the next step in learning from experienced practitioners from all over the region. Through the presentations and discussions, participants may find new and novel ways to push the practice forward.





d'MOTION International Dance Festival

by Yuri Yamada | 14–20 December, 2015 @ DPAC

© Joie Koo



Naoto Katori and Ikumi Kurosu are the two participants from Japan among other international and Malaysian acts at the festival. Together, the duo presented “RE:DIVISION” for Programme A – International Platform, which viewers enjoyed for their quietly intense and perfectly synchronised performance. The eye-catching body paintings on their backs—drawn by each other per show—were dynamic and attractive, lending an extra visual dimension that audiences lapped up.

For Programme B – Asian Festivals Exchange, Katori paired up with Amy Len of Kwang Tung Dance Company to create a new choreography. According to Len at the post-show talk, they understood one another without any difficulties in spite of the language barrier. They obviously took advantage of the nature of dance, which shares a universal body language. Katori concurred, adding that he believes that the differences between the dancers and choreographers stemmed not from their varied countries of origin, but from their diverse individual backgrounds.

The result of their collaborative work was brought to life by Katori and Wong Jyh Shyong, Artistic Director of Damansara Performing Arts Centre (DPAC). “Game” was the theme, therefore involving many movements that challenged one another, though not in a serious but rather comical manner. Katori employed a ninja-like demeanour throughout the routine, the only cultural deviation from an otherwise global and contemporary piece.

During the festival, Katori and Kurosu both also played the role of workshop instructors. They received good response from the participants, and very much appreciated being able to interact with locals through dance practice. Such opportunities certainly enhanced their overall experience of visiting Malaysia.



© Joie Koo



Harada being interviewed by BFM 89.9.

Workshop for Directors and Actors

by Tristan Toh | 9 September, 2015 @ All Asia Broadcast Centre

In partnership with Astro A-List and in conjunction with the Japanese Film Festival 2015, The Japan Foundation, Kuala Lumpur hosted famed filmmaker Masato Harada at a full-day workshop catered to Malaysian directors and actors. The 28-strong turnout represented a diverse slice of the local cinematic and performing arts communities, boasting varying degrees of experience in features, documentaries, shorts, TV commercials, theatre, and academia.

Harada and the participants were at GSC Pavilion KL the day prior, where *Kakekomi*, his first ever jidaigeki (samurai period drama), was the opening film of the Japanese Film Festival opening ceremony. Set in the mid-18th century, the movie paints an incisive portrait of female oppression under the feudal matrimonial system, told with equal parts humour and flair uncommon to the genre. It was a box office and critical hit, attracting crowds to screenings even four months after release.

Such success is prevalent throughout Harada's oeuvre. His debut *Goodbye Flickmania* (1979) kickstarted a range of compelling works that straddle the line between social criticism and world-class entertainment. His ability to speak and write in English stood him in good stead as an interpreter and subtitler on Hollywood productions, and his friendship with Edward Zwick led to a memorable role as the sly Omura in *The Last Samurai* (2003).

Harada's directorial calibre was evident at the workshop, which was split into morning and afternoon sessions. Each was devoted to a particular demographic of his captive audience. He began with a lecture that covered most of the bases of the filmmaking process—from script development and casting to shooting and post-production—in relation to his personal methodology and philosophy. The participants also had a glimpse at the people and motion pictures that inspired him to take the plunge into the world of cinema. An admirer of the legendary Yasujiro Ozu, Harada paid tribute to the 1959 masterpiece *Floating Weeds* with the opening to his 2011 multiple award-winner *Chronicle of My Mother*.

After a leisurely lunch, it was time to turn theory into practice. The thespians among the group had previously been assigned to memorise dialogue taken from Warren Beatty's 1981 historical epic *Reds*. While they were put through their paces in acting exercises, table reads and rehearsals, the directors stalked the sidelines, studying the interplay before them and occasionally providing instructions to improve performances. Participants were then separated into teams, tasked with creating their respective adaptations of the scene in question. They may have the same conversation, but all delivered it with enough individual style and pomp to truly make the characters of Louise and Eugene their own.

Whether they were veterans of the silver screen or novices to the craft, there was definitely something for everyone to take home. The workshop not only provided a means to hone their skills in front and behind the camera, but also allowed them to connect with like-minded peers and foster potential for future collaboration.



Actors simulate a dinner conversation in an improvisation exercise.

Japanese-Language Programme for Outstanding Students of JF-Language Courses

by Au Yong Siew Ming | 25 Oct–10 Nov, 2015

Julius Caesar once said, "Experience is the teacher of all things." After spending two weeks in Japan, I could not agree more.

I had the amazing opportunity to be sponsored by The Japan Foundation to participate in the Japanese-Language Programme for Outstanding Students of JF-Language Courses, held last autumn at The Japan Foundation Japanese Language Institute, Kansai.

Participants of this programme were made up of 29 Japanese language learners from 25 countries. Together, we learned and explored Japanese language, society and culture.

There were five activities that cultivated my pursuit; namely, visiting an elementary school, learning the Kansai dialect, visiting temples and shrines, taking part in cultural activities, and spending time with a Japanese family.

My biggest takeaway from this programme is the opportunity to immerse myself in Japanese society and culture. In addition to speaking Japanese, the experiences that I gained painted a more comprehensive portrait of Japan that is unlike what is portrayed in Japanese drama and anime.

Finally, I would like to encourage Japan Foundation students to join this programme in the future. I am sure it will be just as rewarding for future participants as it was for me.



29 Japanese language learners from 25 countries



Visiting an elementary school



Spending time with a Japanese family



Taking part in cultural activities

2015 Japanese Skit Contest for University and College Students

by Hasline Sheliza

In cooperation with the Japanese Chamber of Trade & Industry, Malaysia, and The Japan Club of Kuala Lumpur, The Japan Foundation, Kuala Lumpur is pleased to chart another year of success with the Japanese Skit Contest for University and High School Students. Themed '5S', it aimed to enhance communicative competence among Japanese language learners in tertiary institutions. By allowing participants to submit their works through YouTube, the contest has made it easier than ever for students to join irrespective of where they are. Prizes were flown in directly from Japan and were mailed to all contestants, along with certificates to proudly adorn the family mantelpiece.

All shortlisted works can be viewed on the JFKL website.

- Champion** "Check!" – Universiti Malaya
- 1st Runner-Up** "5S Dream Guy" – University of Nottingham
- 1st Runner-Up** "Love, Failure, Success, Mission and Happiness" – Universiti Malaysia Kelantan
- 2nd Runner-Up** "Corner with Love" – Universiti Tun Hussein Onn
- 3rd Runner-Up** "The Way Sakura and Samurai Release their Stress" – Universiti Kebangsaan Malaysia



"Check!"
by Universiti Malaya



"5S Dream Guy"
by University of Nottingham



"Love, Failure, Success, Mission and Happiness"
by Universiti Malaysia Kelantan

JFKL Holiday Notice

Office

Kindly be informed that the office will be closed on:

1 February 2016 | Federal Territories Day

8–9 February 2016 | Chinese New Year



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The Japan Foundation, Kuala Lumpur (JFKL)

18th Floor, Northpoint, Block B, Mid-Valley City, No. 1, Medan Syed Putra, 59200 Kuala Lumpur

Tel: (03) 2284 6228 Fax: (03) 2287 5859

Homepage: <http://www.jfkl.org.my> E-mail: jfcc@jfkl.org.my

