

# Temam Baru

ISSUE **91** December 2016 - January 2017

JAPAN FOUNDATION KUALA LUMPUR  
BIMONTHLY NEWSLETTER

[WWW.JFKL.ORG.MY](http://WWW.JFKL.ORG.MY)



JAPAN FOUNDATION  
国際交流基金

## Upcoming Programmes

The Weekend Japanese Film Show  
M1 CONTACT Contemporary Dance Festival 2016  
3rd Annual ECoFI Symposium

# JAPANESE FILM FESTIVAL 2016

Inside: What went down at Malaysia's premier  
celebration of Japanese cinema.





# THE WEEKEND JAPANESE FILM SHOW

**DECEMBER 2016**

**Date** : 3 December, 2016  
**Time** : 11.30 a.m. & 3.00 p.m. (2 shows)  
**Admission**: Free  
**Venue**: Auditorium, Content Malaysia Pitching Centre,  
 Unit G09 & G10, Platinum Sentral  
 Jalan Stesen Sentral 50470, Kuala Lumpur

## Leaving on the 15th Spring

### 旅立ちの島唄 十五の春

(YOSHIDA Yasuhiro 吉田康弘 /2013/114 min)

Yuna lives on a secluded island which students must depart upon graduation from junior high in order to continue their education. Though excited about the prospect of life away from her small but tight-knit community, she feels unease over leaving her father all alone. As the big day approaches, Yuna becomes increasingly aware of rifts in her own family's relationships.

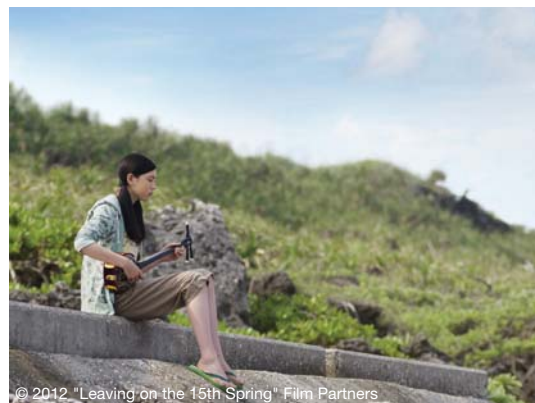
Director Yasuhiro Yoshida has worked closely with the locals of Minamidaito to craft a sensitive and poignant impression of a young girl on the cusp of adulthood, torn between the alternately attractive and conflicting natures of tradition and progress.

#### Cast

MIYOSHI Ayaka as Yuna Nakazato  
 KOBAYASHI Kaoru as Toshiharu Nakazato  
 OTAKE Shinobu as Akemi Nakazato

#### Awards & honours

- 35th Yokohama Film Festival Award for Best Newcomer – Ayaka Miyoshi



© 2012 "Leaving on the 15th Spring" Film Partners



© 2012 "Leaving on the 15th Spring" Film Partners

**JANUARY 2017**

**Date** : 7 January, 2017  
**Time** : 11.30 a.m. & 3.00 p.m. (2 shows)  
**Admission**: Free (**registration is required**)  
**Venue**: Auditorium, Content Malaysia Pitching Centre,  
 Unit G09 & G10, Platinum Sentral  
 Jalan Stesen Sentral 50470, Kuala Lumpur

Visit [jfkf.org.my](http://jfkf.org.my) for registration details

## Pale Moon

### 紙の月

(YOSHIDA Daihachi 吉田大八/2014/126 min/P13)

Rika is a housewife-turned-bank employee who sells bonds and retirement schemes from door to door of the elderly affluent. During one such routine visit, she catches the eye of university student Kota. Long starved for affection due to her husband's indifference, Rika engages in an affair with her young suitor, supported by increasingly daring dips into her clientele's money. As she splurges on expensive goods and consecutive nights in luxurious hotels, her attitudes towards money and her daily life become distorted, finally plunging her into full-blown embezzlement.

An absorbing tale of conformity and rebellion set shortly after the burst of the Japanese economic bubble, the film is marked by strong performances from the cast, who have gone on to sweep the country's top acting awards.

#### Cast

MIYAZAWA Rie as Rika Umezawa  
 IKEMATSU Sosuke as Kota Hirabayashi  
 KOBAYASHI Satomi as Yoriko Sumi

#### Awards and honours

- 38th Japan Academy Prize for Best Actress – Rie Miyazawa
- 38th Japan Academy Prize for Newcomer of the Year – Sosuke Ikematsu
- 88th Kinema Junpo Award for Best Supporting Actress – Satomi Kobayashi
- 57th Blue Ribbon Award for Best Supporting Actor – Sosuke Ikematsu
- 57th Blue Ribbon Award for Best Supporting Actress – Satomi Kobayashi
- 27th Tokyo International Film Festival Award for Best Actress - Rie Miyazawa
- 27th Tokyo International Film Festival Audience Award – Daihachi Yoshida



© 2014 "Pale Moon" Film Partners



© 2014 "Pale Moon" Film Partners

- HIROGARU

# ひろがるへようこそ!

もっといろんな日本と日本語



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Visit [www.hirogaru-nihongo.jp](http://www.hirogaru-nihongo.jp)

#### UPCOMING EVENTS / SMALL GRANTS

### Asian Festivals Exchange @ M1 CONTACT Contemporary Dance Festival 2016



A mainstay on the island republic's arts calendar, the annual event aims to immerse audiences in the magic of dance via a series of performances, classes and workshops by emerging talents and renowned artists from across the world. One of whom is Miwa Okuno, who is making her second appearance after showcasing *The Body Speaks* to critical acclaim in 2014. This time around, the two-time Yokohama Dance Collection prizewinner will collaborate with T.H.E Dance Company associate artist Zhuo Zihao on *Obscurity of Self*, which promises to be formidable display of technical prowess, pure physicality and multimedia wizardry.

Date : 6 & 7 December, 2016  
 Time : 8.00 p.m.  
 Admission : S\$28 (regular)  
                   S\$20 (students, NSFs and senior citizens)  
 Venue : Esplanade Theatre Studio  
           1 Esplanade Drive  
           Singapore 038981

For more info, visit [the-contact.org](http://the-contact.org)

#### UPCOMING EVENTS / SMALL GRANTS

### 3rd AES 2016 Annual ECoFI Symposium



Presented by the Economic and Financial Policy Institute of Universiti Utara Malaysia, the conference serves as a meeting of minds between academics, professionals, policymakers and postgraduate students on matters related to economy, finance and banking. Prof. Masao Ogaki of Keio University has been invited to deliver the keynote presentation and a workshop on the closing day. Formerly of the University of Rochester and Ohio State University, Prof. Ogaki also currently edits three journals and is the president of his homeland's Association of Behavioural Economics and Finance.

Date : 18-19 December, 2016  
 Admission: RM250  
 Venue : EDC Hotels & Resorts  
           Universiti Utara Malaysia  
           Sintok, Kedah

For more info, visit [aes-uum.com](http://aes-uum.com)



# JAPANESE BOOKS



A



B



C



D

## Japanese Language for Learners

「話す・書くにつながる!日本語読解」小野恵久子ほか【著】アルク

2016年 Library Call No.817.5 T

A 「どどんつながる漢字練習帳:初級」鈴木英子ほか【著】アルク

2015年 Library Call No.811.2T

「みんなの日本語中級II 標準問題集」スリーエーネットワーク【著】スリーエーネットワーク

2016年 Library Call No.810.78

## Japanese Language for Teachers

B 「新人日本語教師のためのお助け便利帳」鴻野 豊子、高木美嘉【著】翔泳社

2015年 Library Call No.810.724

「日本語教師のためのTIPS77③ 音声教育の実践」河野俊之【著】くろしお出版

2014年 Library Call No.810.72

「『評価』を持って街に出よう」宇佐美洋【著】くろしお出版

2016年 Library Call No.810.728

## Business Japanese

「1日10分のシャドーイング!就活・仕事のにほんご会話 C D付」AJALT【著】アスク

2015年 Library Call No.336 T

「ビジネス日本語オール・イン・ワン問題集 C D付」小野塚若菜ほか【著】ジャパントイムズ

2015年 Library Call No.336 T

## Fiction

「カエルの楽園」百田尚樹【著】新潮社

2016年 Library Call No.913.6HYA

「リバース」湊かなえ【著】講談社

2015年 Library Call No.913.6MIN

「異類婚姻譚」<第153回芥川賞>本谷有希子【著】講談社

2016年 Library Call No.913.6MOT

## Culture & Society

「日本人とイスラームが会おうとき」小村明子【著】現代書館

2015年 Library Call No.167.2

「日本 その姿と心 第10版」(Bil: Jap / Eng) 日鉄住金総研(株)【著】学生社

2014年 Library Call No.302.1

## Education

「21世紀型スキルと諸外国の教育実践」田中義隆【著】明石書店

2015年 Library Call No.373.1

## Linguistics

「雑談の美学:言語研究からの再考」村田和代、井出里咲子【編】ひつじ書房

2016年 Library Call No.801.2

## Art & Culture

C 「バイリンガルで楽しむ 歌舞伎図鑑」(Bil: Jap / Eng) 君野倫子【著】市川染五郎【監修】小学館

2016年 Library Call No.774.6

## Cookery

「みんなのおやつ ちいさなレシピを33」なかしましほ【著】東京系井重里事務所

2013年 Library Call No.596.65

## Comics

D 「かくかくしかじか 1巻~5巻」<マンガ大賞2015大賞> 東村アキコ【著】集英社

2012~2015年 Library Call No.726.1

## < Recommended Books >

「新人日本語教師のためのお助け便利帳」

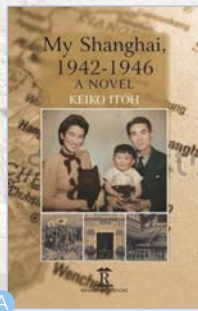
「内容優先か正確さ優先か……作文の評価が難しい」「クラスでの発言の機会が偏ってしまう」などなど・とくに新人教師が現場で「壁」にぶつかったときに役立つ実践的な知識をまとめてあります。例題を上げ、さまざまな疑問にベテラン講師がスッキリ解決法を教えます。

「バイリンガルで楽しむ 歌舞伎図鑑 Photographic Kabuki Kaleidoscope: In Japanese and English」

Perfect for both newcomers and seasoned theatregoers, this book will take readers on a spellbinding pictorial tour of kabuki. Accompanied by lavish photographs of handcrafted costumes and props, Somegoro Ichikawa—one of today's brightest young thespians—will help readers uncover a side of the classic art form they never knew through his detailed explanations.



# ENGLISH BOOKS



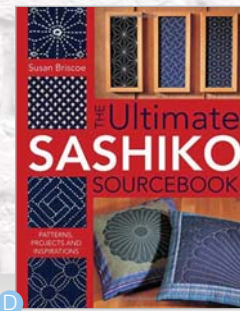
A



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## General Reading

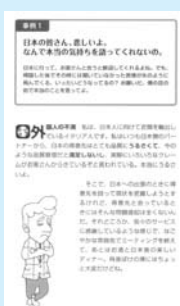
- A My Shanghai, 1942–1946: A Novel** by Keiko Itoh. Folkestone, Kent: Renaissance Books, 2016. Library Call No. 895.635 ITO
- Strange Light Afar: Tales of the Supernatural from Old Japan** by Rui Umezawa; illustration by Mikiko Fujita. Toronto: Groundwood Books, House of Anansi Press, 2015. Library Call No. 398.210952 UME
- Journey under the Midnight Sun** by Keigo Higashino; translated by Alexander O. Smith, with Joseph Reeder. London: Little, Brown, 2015. Library Call No. 895.636 HIG
- Monster of the Twentieth Century: Kōtoku Shūsui and Japan's First Anti-Imperialist Movement** by Robert Thomas Tierney. California: University of California Press, 2015. Library Call No. 320.32092 TIE
- Midnight in Broad Daylight: A Japanese American Family Caught between Two Worlds** by Pamela Rotner Sakamoto. New York: Harper, an imprint of HarperCollins Publishers, 2016. Library Call No. 940.53092 SAK
- B To Hell and Back: The Last Train from Hiroshima** by Charles Pellegrino. Lanham: Rowman & Littlefield, 2015. Library Call No. 940.5425 PEL

## Arts and Culture

- C Art Place Japan: The Echigo-Tsumari Triennale and the Vision to Reconnect Art and Nature** by Fram Kitagawa; translated by Amiko Matsuo and Brad Monsma ; with essays by Lynne Breslin and Adrian Favell. New York: Princeton Architectural Press, 2015. Library Call No. 709.520905 KIT
- D The Ultimate Sashiko Sourcebook** by Susan Briscoe. United Kingdom: David and Charles ,2004. Library Call No. 746.46041 BRI

## For Nihongo Learners

言い返さない日本人 あなたの態度が誤解を招く! Talk Back!



If you're about to step into a career at a Japanese company, you will be remiss to skip this guide of the most frequently-occurring examples of workplace conflict between foreigners and their Japanese colleagues. These cases were culled from responses given by a sample size of 4,500 people at 96 multinational corporations.

## Library

Please kindly be informed that the library will be closed on:

- 13–27 December 2016 for stocktaking
- 28 December 2016–3 January 2017 for year-end holidays
- 28 January 2017 for Chinese New Year

During the stock take, members who wish to return borrowed items may do so via the library dropbox, but it is advisable to return them by 10 December 2016 (Saturday).

The last day for borrowing books is 3 December 2016 (Saturday).

The library will resume operations on 4 January 2017 (Wednesday).





From left to right: Neko cat (mascot, OISHI Green Tea), Dato' Kamil Othman (Director General, National Film Development Corporation Malaysia), Kenji Ohta (General Manager, Kuala Lumpur Branch, Mitsubishi Corporation), Makio Miyagawa (Japanese Ambassador to Malaysia), KIKI Kilin, Koh Mei Lee (Chief Executive Officer, Golden Screen Cinemas), Shuji Yoshimura (Director of Administration, Japan Airlines), Masahiro Matsushita (Chairman of Culture Committee, The Japan Club of Kuala Lumpur), Koichi Horikawa (Director, The Japan Foundation, Kuala Lumpur), Kaoru Matsuzaki (Producer of *After the Storm*), June Khoo (Assistant Manager, Marketing Department, Cinema Online), Chiharu Yabe (General Manager, Kampachi), and Kung Suan Ai (Director of Marketing, Pavilion KL) at the opening ceremony in Kuala Lumpur.

## Japanese Film Festival 2016

6 September–2 October, 2016

As one of the shining beacons of Asian cinema, Japan is renowned for its strong, prolific, and innovative film industry, which, throughout its century-old history, has given rise to several important cinematic movements and enduring screen icons. Indeed, the Far Eastern nation has long been a touchstone for artists from around the world, who remain inspired by the creativity and talent of its celluloid practitioners.

The Japanese Film Festival continues to proudly showcase this incredible wealth of movie-making heritage and in 2016 marked its 13th season with a richly-layered programme that cuts across a variety of tastes. There was something for everyone at the 110 screenings held across seven participating Golden Screen Cinemas locations—including the inaugurally introduced NU Sentral—in four regions all through September till October. From crowd-pleasing blockbusters and laugh-out-loud comedies to trophy magnets and arthouse slow-burners, the annual bash offered old favourites and new discoveries for dilettantes and die-hard enthusiasts alike.



Kilin fields questions from the media during the press conference.

Adding to the excitement was the presence of the legendary KIKI Kilin. Those who were fortunate to meet the actress during her limited appearances here were delighted to find that she is as gentle, warm and witty as the benign characters she famously portrays. The arts, diplomatic, academic and press corps were out in full force on opening night at GSC Pavilion KL, where Kilin presented *After the Storm*, her fifth collaboration with festival darling Hirokazu Kore-eda. She plays Yoshiko Shinoda, who dotes on her son despite his failings as a novelist and family man.

The following morning, a lucky crowd of her biggest fans were able to watch *An* on the silver screen before anyone else in Malaysia. Kilin's tender depiction of a cook struggling with leprosy tugged at the heartstrings of the audience, who seized the opportunity to ask the leading lady their burning questions and take home photographic mementos after the show. Kampachi Restaurants was also on hand to dish out some delicious dorayaki, the Japanese sweet bean pancake that is central to the title's plot.



Representatives of Oishi ever-ready to serve patrons bottles of green tea and other goodies.





Golden Screen Cinemas chief executive officer Koh Mei Lee welcomes guests to the opening ceremony in Kuala Lumpur.



Japanese ambassador to Malaysia Makio Miyagawa delivers the opening speech.



An audience member gets to have a query answered by Kilin during the special preview of *An*.



Middle three: Kenji Ohta (Chief Executive in Malaysia, General Manager of Kuala Lumpur branch, Mitsubishi Corporation), Tan Gaik Lian (Manager, Film Festivals and International Screens, Golden Screen Cinemas) and Koichi Horikawa (Director, The Japan Foundation, Kuala Lumpur) with staff of Mitsubishi Corporation at the opening ceremony in Kuching.

Kilin's star power certainly rubbed off on her two featured flicks, as *After the Storm* and *An* received resoundingly warm reception at the box office. Both were lodged at the summit of the hall occupancy charts, thanks in no small part to sold-out shows at almost every venue.

Coming not so far behind was the suspense-heavy thriller *Creepy*, representing a genre long clamoured for by festival regulars. The two-part live-action adaptation of bestselling manga *Chihayafuru* and Mamoru Hosoda's latest *The Boy and the Beast* also reliably drew throngs of pop culture enthusiasts. The rest of this year's selection were no slouches either, scoring much-improved cumulative admissions of 8,720.

Teen drama *Flying Colours* was the curtain-raiser at the Kuching launch at GSC CityONE Megamall, which saw the attendance of Mitsubishi Corporation Malaysia chief executive and Kuala Lumpur manager Kenji Ohta as well as many of the conglomerate's partners in the state.

Amidst a marketplace now offering a plethora of film festivals highlighting a vast array of cultures, this mainstay of the events calendar still retains its position as the foremost cinematic celebration in the country. The swelling turnout of loyal patrons and diverse demographic composition definitely proved that the Japanese Film Festival has become a valuable lifeline to cinephiles hungry for alternatives to mainstream fare.





## Asian Puppet Theatre Exchange

by Stephanie Ho (JFKL) | New Delhi (11 August, 2016), Johor (14 August, 2016) & Manila (16 August, 2016)

As part of the Asian Puppet Theatre Exchange project, six young members of Japan's bustling bunraku scene embarked on a three-city tour of the region for cross-cultural exchange activities with their local counterparts.

The Kansai-based ensemble kickstarted their journey with a visit to the Indian capital, where they shared a stage with seven other groups of professional puppeteers. Held in collaboration with

Katkatha Puppet Arts Trust, the event allowed audiences in the country to witness bunraku for the first time, as performed by both native practitioners as well as compatriots who combined elements of the Japanese art form with their own unique folklore. The heavy rain failed to put a damper on the evening as a huge crowd of people packed the National School of Drama for this historic milestone.

### India



Two members of the public have a go at bunraku during the lecture-cum-demonstration at the National School of Drama, New Delhi.



The group held the rapt attention of the children at the Cambridge School of New Delhi.



## Malaysia



Two members of the public have a go at bunraku during the lecture-cum-demonstration at the National School of Drama, New Delhi.

## Philippines



Tamayo Yoshida reveals the methods hidden beneath the puppet's clothes at UP Bulwagan ng Danga in Manila.

A similarly enthusiastic reception awaited the *ningyotsukai* the next day when they dropped by the Cambridge School of New Delhi to conduct a short demonstration for students. The children were well-behaved during the session, but scarcely a second went by at the end when they suddenly swarmed members of the group for autographs.

The second leg of the circuit marked a return to familiar territory for the group. A few of them had been part of a pioneering entourage that presented South East Asia's first full-scale bunraku performance in Kuala Lumpur in 2013. The next year, these masters-in-training came back for a joint demonstration with *wayang kulit* virtuoso Kamrulbahri Hussin. They then debuted bunraku in Penang at the inaugural Butterworth Fringe Festival in 2015, where they traded know-how with keepers of the *Potehi* glove puppetry tradition.

Arriving in Johor, they dutifully guided spectators through the techniques that have been handed down over three centuries, before vivifying an excerpt from *The Red-Hot Love of a Greengrocer's Daughter*, one of 160 plays written during the Edo period (1603-1868) that remain in the national archive. Chanter Yoshihodayu Toyotake never lost a beat as he recited line after line of such emotional intensity that was only enlivened by the melodies emanating from Seiki Tsurusawa's shamisen. Lead puppeteer Minoshiro Yoshida and the remaining members of the group seemed to bring the puppets to life with each seemingly effortless movement; a flick of the wrist here, a swing of the hips there.

The Kim Giak Low Choon Teochew Puppet Troupe were no slouches either with their stirring rendition of *The Love of the Celestial Fox*, which chronicles the romance between the titular deity and a mortal after she descends to the human realm. Headed by fifth-generation



Teatrong Mulat ng Pilipinas in action as they recounted *The Song of Baylan*.

Chinese opera thespian Ling Goh, the organisation is one of the last of its kind in the country, having persevered since the 19th century. Proceedings at the Mall of Medini concluded with the customary sharing of skills between the two guardians of heritage. Laughs rang out around the hall as Minoshiro attempted to manipulate the three rods of a Teochew puppet while Ling tried her hand at controlling a puppet that would have needed three people to do so.

Manila was the final destination before the merry band bade goodbye. They were welcomed by Teatrong Mulat ng Pilipinas, who derive influences from the Indonesia's *wayang golek* (rod puppet) and *wayang kulit* as well as bunraku to create their own brand of puppetry. Both shows at the Cultural Centre of the Philippines received full-house crowds, with droves more leaving disappointed as there is not any extra space available. On the morning prior, a workshop was held for students from the Philippines High School for the Arts, members of Teatrong Mulat as well as the bunraku ensemble of the UP Centre for International Studies.



Session 2

FUNDING AND ASSESSING ARTISTIC AND CULTURAL WORKS

- Moderator : **Sunitha Janamohanam** | Faculty of Creative Industries, Art Management | LASALLE College of the Arts (Singapore)
- **Ehon Chan** | Executive Director | Social Entrepreneurship | Malaysian Global Innovation and Creativity Centre (Malaysia)
- **Dara Huot** | Director | Phare Performing Social Enterprise (Cambodia)
- **Soh Lai Yee** | Head Cultural Exchange | Programmes Division | Singapore International Foundation (Singapore)



## Borak Arts Series 2016

by Hiromi Ikeda (JFKL) | 27-28 August, 2016 @ The Wembley, Penang

Initiated by My Performing Arts Agency, the annual regional arts conference held its fourth edition in Penang as part of the George Town Festival programme.

In lieu with this year's theme of 'Bringing Arts Closer to Home', more than 180 people hailing from the arts and culture sector of 15 countries caught up on recent trends in their profession's engagement with the community through a variety of keynote addresses, panel discussions, country updates, roundtable sessions and performances.

Content creators and creative workers also had the opportunity to present their ideas for future collaboration to the directors of the world's major arts festivals, as well as receive practical advice from funders in an intimate group setting.

The event has always had a strong Japanese presence, and this year was no exception. Ricca Ricca Festa general producer Hisashi Shimoyama, Tokyo Performing Arts Market director Hiromi Maruoka, and Festival/Tokyo programmer Masahiko Yokobori flew in to contribute their input to the decidedly international dialogue.

The Borak Arts Series has grown to become a critical networking platform for arts practitioners and administrators in the ASEAN region, and The Japan Foundation, Kuala Lumpur is proud to support My Performing Arts Agency's aim of building a conducive ecosystem for the industry.



Arts programmer and activist Pang Khee Teik leads a performance on the second day.



Sayantani Raychaudhuri of Banglanatak dot com delivers the opening keynote address.



Performing arts critic Pawit Mahasarinand gives his thoughts at a panel session about the ASEAN socio-cultural community as North South Initiative executive director Adrian Pereira and moderator Kathy Rowland look on.



A participant shares her project with Ricca Ricca Festa general producer Hisashi Shimoyama during the one-on-one meetings with local and international festival arts presenters.





## A Conference for Corporate Supporters of the Arts

by Hiromi Ikeda (JFKL) | 24 August, 2016 @ Le Meridien Kuala Lumpur

Co-organised by Kigyo Mécénat Kyogikai, Japan (KMK) and My Performing Arts Agency (MyPAA) with the support of the Japan Foundation Asia Center, a new conference was launched in Kuala Lumpur with an inaugural focus on 'New Economic Growth through Arts – The Role of Corporations and the ASEAN Network'.

The event aimed to promote corporate philanthropy and mécénat (support of the arts and culture) in Malaysia, as well as advocate it throughout Southeast Asia. A selection of best practices related to the concept in Japan and Malaysia were presented, including those by Benesse Arts Site Naoshima and Shiseido. A lively discussion followed thereafter involving both Malaysian and Japanese delegates on how to seed and cultivate a mécénat system in Malaysia.

Prior to the conference, KMK and MyPAA signed a MOU and agreed to work together to promote corporate mécénat in the region, thus heralding exciting future developments for the arts.



From left to right: Moderator Umapagan Ampikaipakan, Akiko Miki, translator Akiko Kume, Shiseido general manager of corporate culture Yukihiro Saito, and Think City executive director Hamdan Abdul Majeed during a panel discussion entitled 'Corporate Management by Cultural Capital, and Culture as Social Capital'.



Akiko Miki, International Artistic Director of Benesse Art Site Naoshima, delivers the keynote address.



YBhg. Tun Musa Hitam, former Deputy Prime Minister of Malaysia.



H.E. Yoshinori Kodama, Minister, Embassy of Japan in Malaysia



Izan Satrina, Director of MyPAA.



# Japanese Culture Session – Japanese Tea Seminar

by Yennie Poon (JFKL) | 27 August, 2016 @ The Japan Foundation, Kuala Lumpur



Green tea is the main type of tea produced and consumed in Japan. Although *matcha* (finely grounded power of processed green tea) may be more prominent in Malaysia, its leafy sister *sencha* is in fact the most common variety of Japanese green tea and is the one that is most likely to be served when visiting a Japanese home.

In an effort to promote a deeper understanding of Japanese language and culture, the Japanese Language Department held a seminar on the beverage for our students and other learners last August.

SUGIYAMA Ami, the tea master for the day, began the two sessions with a short talk about Japanese tea before proceeding to illustrate the proper techniques of preparing *sencha*. She revealed that *sencha* brewing is relatively free of rules as opposed to *sado* (Japanese tea ceremony), which is steeped in ritual. Therefore, anyone can enjoy *sencha* in whatever way they prefer.

After observing the demonstration, participants attempted to infuse their own cups. A piece of *ohagi* (a traditional Japanese confection) was also served to provide a sweet finish to their enriching experience.

# The 13th International Conference on Japanese Language Education in Malaysia and Urawa Teacher Training Reports

8–9 October, 2016 @ Ambang Asuhan Jepun, University of Malaya



Co-organised by The Japan Foundation, Kuala Lumpur and University of Malaya, the annual conference aims to provide support for the research and development of Japanese language education in Malaysia.

This year's conference was attended by nearly 200 participants from within and outside the country. The keynote speaker was

Dr. Takeo Saijo of Waseda University, whose presentation was entitled “The Essences of Qualitative Research – From the Perspective of Structural Construction Qualitative Research Method”.

A total of 24 papers were presented: 6 oral and 18 in poster form, which included the Urawa Teaching Training Reports and the action research proposals of core Malaysian teachers.

## JFKL Holiday Notice

### Office

- 12 December 2016 | Prophet Muhammad's birthday
- 26 December 2016 | Christmas
- 28 December 2016–3 January 2017 | Year-end holidays

### Library

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“TEMAN BARU” is distributed to JFKL members.

JFKL membership is available upon application. Membership fee is RM10 per year.

### The Japan Foundation, Kuala Lumpur (JFKL)

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