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2016 TITLE

TEACHING JAPANESE POPULAR CULTURE

Edited by Deborah Shamoon and Chris McMorran

\$25. 308 pp. Pb. 978-0-924304-78-1.

Interest in Japanese popular culture is high among students at all levels, driving enrollment in Japanese Studies programs. However, there has been little reflection on the pedagogy of teaching Japanese popular culture. Now is the time for critical reflection on teaching practices related to teaching about and with Japanese popular culture. This volume encompasses theoretical engagement with pedagogy of popular culture as well as practical considerations of curriculum design, lesson planning, assessment, and student outcomes. While the main focus is undergraduate teaching, there is also discussion of K-12 teaching, with authors discussing their experiences teaching Japanese popular culture not only in North America, but also in Australia, Germany, Singapore, and Japan, both in Japanese-language and English-language institutions.



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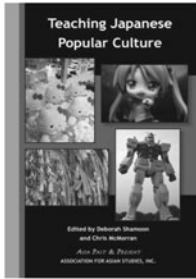
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TEACHING JAPANESE POPULAR CULTURE

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"An incredibly valuable book ... might well be retitled 'Taking Japanese Popular Culture Seriously.' ... demonstrates how much the study of Japanese popular culture has matured over the last two decades."

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"This pioneering collection on the pedagogy of Japanese pop offers practical advice as well as theoretical reflections on the opportunities and challenges of teaching with (and about) Japan's globalized media products. Instructors at all levels (from K-12 through university) and

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ISBN 978-0-924304-78-1. Paperback. 308 pp. List Price: \$25 (AAS Member Price: \$20).

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Understanding East Asia's Economic "Miracles"

(updated and revised 2016 reprint)

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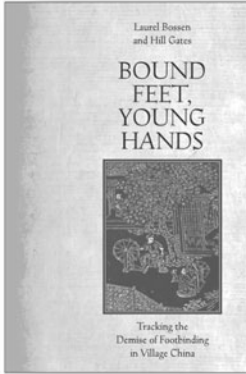
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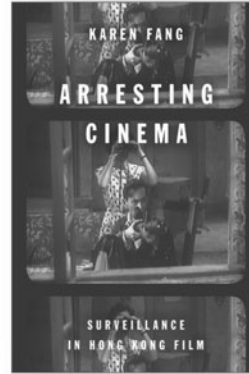
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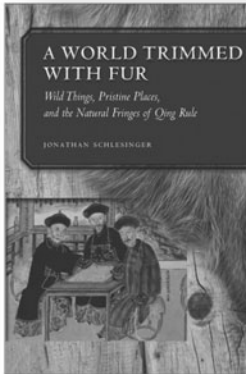
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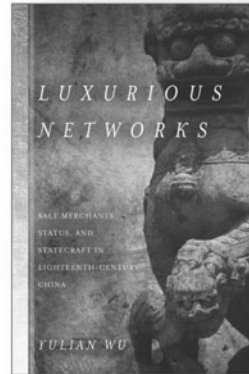
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*Tracking the Demise of
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Laurel Bossen and Hill Gates



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*Surveillance in Hong Kong
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Karen Fang



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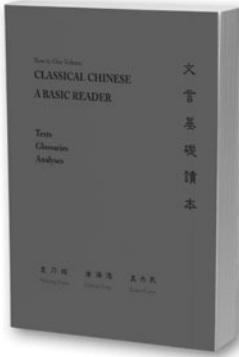
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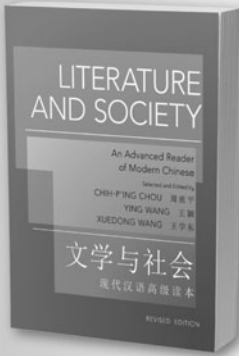


Classical Chinese A Basic Reader

Naiying Yuan
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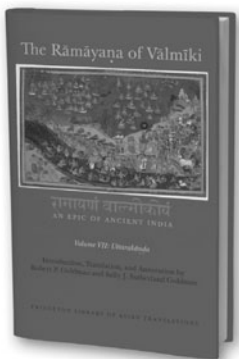
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Valdosta State University

ISBN 978-0-924304-80-4. Pb: 130 pages. List Price: \$12 (AAS Member Price: \$10)

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Professor of Japanese, Oberlin College

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Edited by Mary Ann O'Donnell, Winnie Wong, and Jonathan Bach

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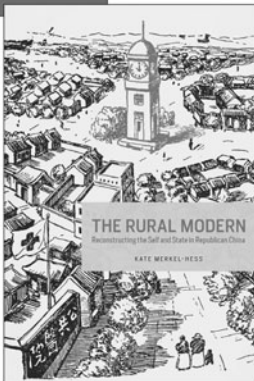
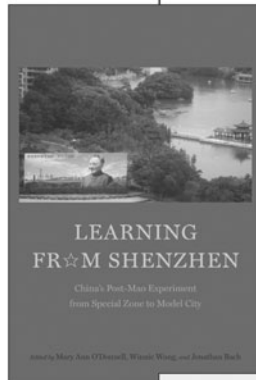
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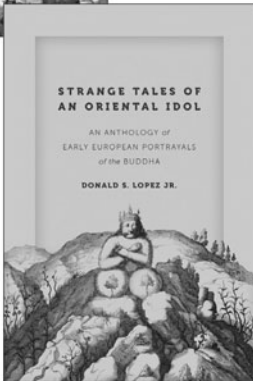
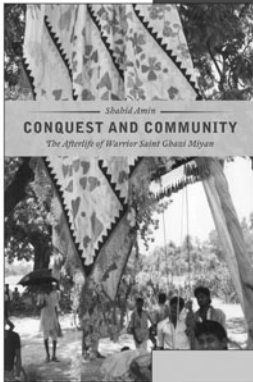
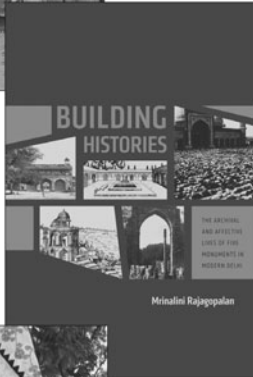
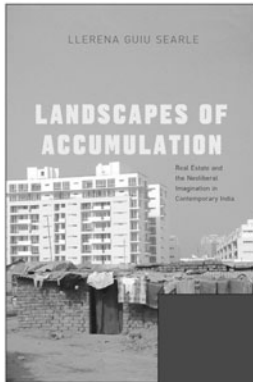
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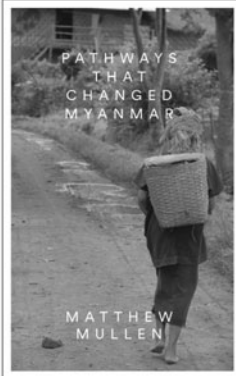
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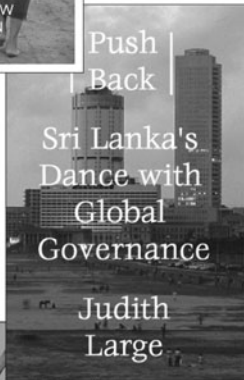
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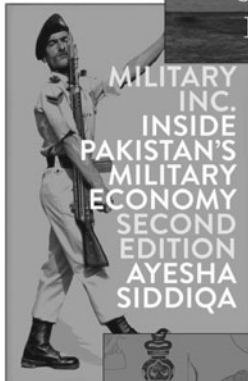
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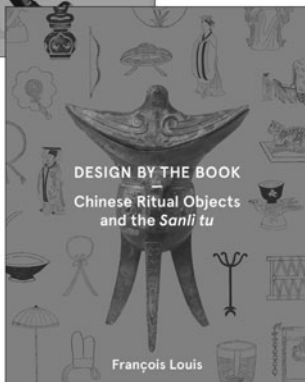
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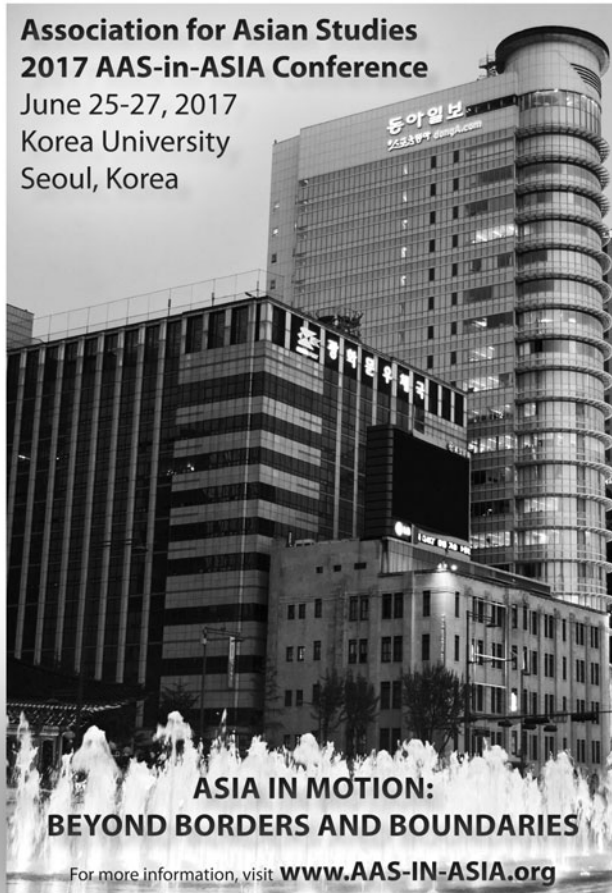
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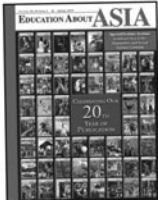
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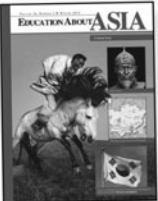


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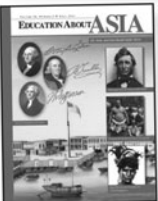
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THE ONE OVER RULE AND OTHER THOUGHTS ON SUBMITTING TO THE JOURNAL OF ASIAN STUDIES

Jeffrey Wasserstrom

Editing the JAS is an exciting job but also a daunting job. It is exciting because so many fascinating pieces get sent in for consideration, but it is daunting because so few of these can be published. There is no magic formula used to determine which 25 or so of the well over 300 submissions we get in any given year end up being accepted, but over the course of my four years as Editor, I have come up with some rules of thumb. Since the Journal's Managing Editor Jennifer Munger and I are often asked questions by authors trying to assess their chances of having their article accepted, it seems worth spelling out some of these:

1) There are more pieces that qualify as the very best articles on Asia than we have room to publish. Our goal, therefore, is to select articles that are of very high quality and that, when taken together, make for individual issues and yearly volumes that seem likely to strike our readers as interesting and attractively varied.

2) The One Over Rule. In an ideal world, every JAS article would be accessible and appealing to all members of the Association for Asian Studies, the group that remains our primary target readership. More realistically, I am determined that nothing run under my watch will only be of interest to scholars working in a single discipline and on a single period or locale, and that nothing will only make sense to a small segment of the AAS membership, due to the terminology or formulae used. A lot of excellent articles are highly specialized and intended simply for others who are expert in an area, but there are many good journals where such work can be published. The JAS, by contrast, is an interdisciplinary general journal. To work for us, an article has to, at the very least, be something that scholars in two or three different disciplines will be able to understand easily and that will have the potential at least to interest readers working on neighboring countries, related topics, and on adjacent periods. Articles do not need to be comparative or interdisciplinary. They do need to have a broad as opposed to narrow aspect to them. Hence, the "one over rule," which means an ability to speak to someone in a field close to the author's own. An article by, say, an anthropologist working on Laos need not have any obvious appeal to a literary critic specializing in the study of Korea, but if this piece would have no chance of drawing the interest of a sociologist whose focus is Cambodia, we have a problem. Similarly, while that imagined Korean literature specialist does not have to write a piece that is certain to draw in an economist primarily concerned with India, there's a problem if Japanese studies scholars working in cultural studies do not think it speaks in any way to them. The same kind of thinking applies to periods as to places and disciplines.

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