



## **For the Record**

—Mavis Reimer

This year marks the fortieth anniversary of the inaugural publication of *Canadian Children's Literature / Littérature canadienne pour la jeunesse (CCL/LCJ)*, the predecessor journal to *Jeunesse: Young People, Texts, Cultures*. The number forty is used to signify a “common duration of critical situations” within traditions of symbolic and rhetorical uses of numbers, the successful completion of which marks a transition to a new phase for an individual or group (Buttrick et al. 565). This year also marks the end of my tenure as lead editor of *Jeunesse*. For both symbolic and personal reasons, then, this fortieth anniversary seems an appropriate time to look backward at where we have been as a journal and forward to where we can see ourselves going in the future.

An outline of the history of *CCL/LCJ* from its beginnings in 1975 at the University of Guelph to its move to the University of Winnipeg in 2005 is recorded on the archival website of that journal, located at <http://ccl-lcj.ca>. As long-serving *CCL/LCJ* co-editor Mary Henley Rubio notes there, the founding

editors—John Robert Sorfleet, Elizabeth Waterston, Glenys Stow, and Rubio—understood themselves to be filling a major gap in the information available to Canadian readers: at the time, there was no “source for locating in-depth information about Canada’s literature for children,” with only occasional, “short, descriptive reviews of children’s books” available in two publications that were directed to the book trade and the library market (“History”). The new journal—known at first by its English title only—clearly represented itself as “meant to serve those who guide children’s reading in schools, in libraries, at home,” as Sorfleet put it in the editorial in the first issue (“Editorial” 5).

Like many of the intended readers of *CCL/LCJ*, several of the editors were interested in children’s reading as personal as well as professional projects. Rubio’s family, for example, had emigrated from the United States to Canada in 1967, and she was keen to ensure that her children learned about the culture in which they were living. It seemed, however, that all of their school books were produced in the United States.

She was startled one day to be asked by one of her daughters to explain “why America had all the heroes and Canada had none” (Message, 27 Nov. 2015). In a recent recollection of the early discussions about the mandate of *CCL/LCJ*, Rubio notes that the goal of their enterprise was “very simple”: “to stimulate the development of a contemporary Canadian literature for children” (Message, 7 Nov. 2015). The editors believed that the production of a vibrant industry was a circular process: with access to good information about Canadian books for young people, teachers, librarians, and parents would purchase these books; with evidence of a market for the books, Canadian publishers would publish children’s books; and with some confidence that books for children would be published, Canadian writers would create such books. In this view, a robust Canadian book industry began with lively conversations about books. An anonymous reviewer of a 1977 application from the journal for operational funding from the Social Sciences and Humanities Research Council of Canada (SSHRC) concluded that the journal was succeeding in meeting this objective. In his final editorial in 1980, Sorfleet quoted the reviewer’s observation that the “unique contribution” of *CCL/LCJ* was that “it has gone far to create its own field of interest, and that is an important one for our country” (“Fantasy” 5).

While the goal of the founding editors does not seem “very simple” in retrospect, the context of

Canada in the 1970s was hospitable to such a national project of cultural production. As Sheila Egoff and Judith Saltman note in their history of Canadian children’s literature in English, children’s literature became an established institution during the decade as a result both of official government policies and of popular political sentiment. The material conditions of possibility for the flourishing of the industry were put into place with the influx of federal and provincial government funding for book publication that followed the release of a number of official reports during the 1960s and early 1970s on the troubled state of Canadian culture. The commissioned studies were themselves manifestations of a widespread nationalist sentiment in the country, much of it aimed at countering or containing the overwhelming American influence on Canadian cultural life: one example was the Committee for an Independent Canada, which took as its explicit mandate the promotion of “cultural and economic independence from the United States” (Egoff and Saltman 309). Along with the founding of *CCL/LCJ* in 1975, a series of events during the 1970s index the rapid institutionalization of children’s literature in Canada: among other things, there was the establishment of two presses devoted to the publication of children’s books, Kids Can Press in 1973 and Annick Press in 1975; the opening of the first bookstore dedicated to children’s books in Toronto in 1974; the first international academic conferences

on the subject in Toronto in 1975 and in Vancouver in 1976; the establishment of prizes in children's literature by the Canada Council in 1976; the creation of the position of Children's Literature Librarian by the National Library of Canada in 1976; the opening by the International Board on Books for Young People (IBBY) of the Canadian Children's Book Centre in 1976; and the sponsorship by the Book Centre of the first annual Children's Book Festival in 1977. The national conversations about multiculturalism, the promotion of which became official federal government policy in 1971 and law in 1982, provided publishing for young people with an unofficial but often spoken mandate, that is, to promote a specific version of Canada as a tolerant, multi-ethnic community bound together by its shared differences. From the beginning of *CCL/LCJ*, this was the vision of the nation privileged by the editors. As Rubio put it in a review of two of Ann Blades's picture books in the first issue, because of the "mosaic-like composition" of Canada, its children's literature was "in a remarkable position" to provide "a perceptive insider's presentation of the quality of human life within one of the specific [ethnic] cultural traditions of contemporary Canada" ("Pictorial" 79).

In 1975, addressing an audience of teachers, librarians, and parents, Sorfleet promised that the journal would provide "authoritative articles and in-depth reviews of Canadian children's literature," "[a]ids to teaching, analysis of authorial values and

biases, [and] essential criticism" ("Editorial" 5). Looking back, Rubio characterizes this work as "straightforward, informational, and evaluative reviews and articles" (Message, 7 Nov. 2015), but the apparently simple understanding of the primary audience for the journal quickly became more complicated. As well as participating in the creation of a children's book industry in Canada, the founding editors of *CCL/LCJ* were involved in shaping the scholarly discipline of the study of children's literature that was developing internationally. All four original editors were members of the English department at the University of Guelph; at the same time as they laid plans for the new journal, they also developed an undergraduate university course in children's literature. From the beginning, then, there were at least two potential audiences for the journal, the readers guiding children's reading and the readers critiquing the books directed to children. It was a situation former co-editor Marie Davis describes as swinging "from a trapeze": "When we did start publishing more academic articles, we were in danger of alienating the teachers and librarians. When we catered to the latter, we were in danger of upsetting the academics" (qtd. by Rubio, Message, 7 Nov. 2015). In 1983, when François Paré joined the editorial team, he found that there was resistance both among readers of the journal and at the board table to any research that was seen to be too "erudite" or laden with theoretical "jargon." Coming from francophone studies, he was



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accustomed to think about theory as “strengthening the legitimacy of the children’s literature field” and he pushed for the inclusion of “multidisciplinary theoretical frameworks” in the scholarship published by the journal.

Paré’s advent as co-editor coincided with the decision to add the French title *Littérature canadienne pour la jeunesse* to the English title of the journal. While the double name made visible the editorial desire for a “fully bilingual journal,” Paré observes that the objective of including at least one French article and a balance of English and French reviews in each issue “was rarely met over the years.” Quebec’s literary institutions were quite different from their English-Canadian counterparts, and Québécois children’s literature, “in full expansion in the 1980s,” participated in the “pro-independence discourse” of the period, with the aim of educating “children about the richness and strict specificity of Québec’s culture.” This, he recalls, “didn’t sit too well with CCL editors.” While the English and French perceptions of the purpose of a journal about national children’s literature might have been at odds with one another, the extension of the title of the journal in 1983 nevertheless clearly invited French professional and scholarly readers of Canadian children’s literature also to understand themselves as potential audiences for the journal. Looking back, Paré recalls that the value to Québécois scholars of publishing in *CCL/LCJ* was not always obvious. In an overview of the development of criticism of French-Canadian children’s literature between 1995 and 2005, however, Daniel Chouinard, co-editor of the journal for twelve years, lists a number of key critics in the field who published at least some of their work in *CCL/LCJ* (“État”).

By the time the journal reached its fifteenth-year anniversary, the strains of defining the readers it was seeking to address were apparent.

The unsigned English-language editorial opening the fiftieth number of the journal (published in 1988), for example, notes the establishment of a new (French-language) university research centre in children's literature at the University of Victoria, the novelty of having sections of Canadian Learned Societies conferences dedicated to papers in children's literature, and the increase in the number of graduate courses "opening up to feed the growing interest in the field" ("Editorial: Forecast" 2). The mixed metaphor of that description, in which advanced studies simultaneously consume and are consumed by the growing interest in children's literature, intimates some of the editorial uneasiness about the directions in which the field is expanding. In 1989, the journal published the last of its annual bibliographies of Canadian publications for young people. These pieces were among the clearest instantiations of the original objective to provide good, comprehensive information about Canadian children's books to adults who guided children's reading, but, as compilers Rubio and Jennifer Haire discuss at some length in their introduction, the bibliographer's task of deciding two apparently simple matters—"what constitutes a *Canadian* book and what defines a child's or a young adult's book" (52)—was proving to be quite perplexing. In 1993, the English-language editorial enumerated its readers in a list that was considerably longer than that given by Sorfleet in the first issue: readership was now seen to comprise

"parents, librarians, scholars in the field, teachers, social historians, . . . Canadian publishers, [and] Canadian writers, too" ("Editorial: On Blockbusters" 2). At the same time, pressure for the journal to occupy its academic mandate more fully was being applied by SSHRC, the major funder of *CCL/LCJ* since 1977. (SSHRC continues to fund the core operations of *Jeunesse*.) Assessors in the 1991 grants competition, while recommending Council support, observe that the content of the journal "is sometimes uneven" and that the "journal should continue its efforts to improve its scholarly content" (Larose). The comments from the 1995 competition similarly note the unique contributions of the journal as well as the "uneven" quality of articles and advise the editors again to develop the "scholarly" content of the journal by "focussing more on social/political issues relating to children's literature" (Lee).

In 1996, in what reads as a direct response to the SSHRC evaluation recently received, *CCL/LCJ* editors announced that a new editorial structure was being put into place: in addition to the editors and the advisory editorial board, the category of contributing editors was established. The fifteen scholars named to these positions, who were from a range of disciplines but were all affiliated with Canadian universities, would be invited to be "involved with the journal in a more integral and creative way," specifically in "fostering scholarship in the expanding field of

Canadian children's culture and literature" (Chouinard, Davis, and Rubio 2). This structure makes evident the presumption that it is scholars who are now seen as the primary and prospective audiences for the journal, although the advisory board continued to include authors such as Jean Little, Farley Mowat, and Robert Munsch, some of whom had served in this capacity from the time of the founding of the journal.

Among the social and political issues that preoccupied children's literature scholars as the twentieth century moved to a close were the imbrication of children's texts with hegemonic discourses of identity, gender, race, class, age, and nation. Scholars turned to poststructural and postcolonial theories, feminist and gender theories, theories of racialization and whiteness, and theories of ideology to untangle the imperatives directed to young people in the texts designed for them. *CCL/LCJ*, like other journals focusing on the study of children's literature, took up these questions through the articles it published. The question of the nation, in particular, was one of recurrent interest, not surprisingly for a journal that announced in its title that it represented a national literature. Two issues guest-edited by contributing editor Perry Nodelman were devoted to the topic "What's Canadian about Canadian Children's Literature?" in 1997. In the second of the paired issues, Nodelman published a compendium of forty short answers to that question prepared by professors and

scholars, children's book industry professionals, and writers for young people, most of them Canadian. The compendium, as Nodelman says in his introduction to it, is distinguished not only by the "range" of responses but also by the "intensity" with which they are expressed. Among other reactions, people are delighted at being invited to explore their experiences of Canadian children's literature, ambivalent about the generalizability of their views, resistant to the terms in which the question is framed, and "deeply suspicious" of the implications of asking the question at all ("What's Canadian" 15).

Querying the category of the nation was one mark of a shift in the stance of the journal toward the institution of Canadian children's literature. In the English-language editorial that opened the double issue marking the twenty-fifth anniversary of the journal in 2000, Davis reminded readers of the performative mandate identified in Sorfleet's first editorial but decided against taking a celebratory look back at achievements in Canadian children's literature over the past quarter century. Rather, she chose to rewrite the origin story of *CCL/LCJ* as always already a political story, a story about both "the politics of resistance to outside influences (particularly British, French, and American), and the politics of inclusion (the promotion of Native stories and Native storytellers, for example)" (5). When Nodelman brought *CCL/LCJ* to the University of Winnipeg in 2005 and took up the post of editor,

he began from the assumption that scholarship is necessarily a political enterprise. Repeatedly, he turned to the “scholarly form” of “worrying the nation,” to use Jonathan Kertzer’s characterization of the style of “much English-Canadian writing, which takes pleasure in strategic uncertainty (‘Where is here?’), as it situates itself at the fateful place where three roads meet: national + literary + history” (35). Kertzer’s account stands as a good description of Nodelman’s editorial exercises over the four years of his tenure in the role: “Worrying might be called a dogged engagement with the problematic. To worry at a subject is to consider it persistently in different ways, in a spirit of diffident concern” (35). The titles of a number of Nodelman’s editorials in themselves suggest his “dogged engagement” with the national problematic: “Where We’ve Come From, Where We are Now, Where We’re Going”; “‘Canadian’? ‘Children’s’? ‘Literature’?”; and “Sneaking Past the Border Guards.”

Nodelman’s worrying the nation was an aspect of his more general interest in moving theoretically informed readings of children’s literature to the centre of the work of the journal. In 1995, *CM: Canadian Review of Materials* had adopted the mandate of publishing evaluative reviews “of books and other materials that are authored, illustrated and/or published by Canadians and that are produced for/of interest to children and adolescents” for a readership of professionals with “an interest and expertise in materials for juveniles” and

doing so in a timely way through electronic publication. This left *CCL/LCJ* in 2005 free to focus its address on a scholarly audience, in the view of the editors. In an early editorial during Nodelman’s term entitled “What Are We After? Children’s Literature Studies and Literary Theory Now,” he reflects at length on the then-current debates about the demise of theory in literary scholarship. In the course of his review of a range of special issues of journals, collections of essays, and monographs on the subject, Nodelman articulates the many reasons that theory matters for the study of texts directed to children:

[M]any strands of the thinking that makes up theory tend to work to undermine the way things are. They focus on taking nothing for granted, on questioning the possibility that texts can have one clearly intended meaning; or that they can be read without reference to the specific ideologies of the cultures they emerge from; or that individuals in a democracy can act freely without reference to the pressures of ideology; or that there is a knowable world outside language to which language refers. Theory questions the validity of “common sense,” the possibility that there is anything absolutely certain or unquestionably true or inherently valuable. Above all, theory questions the right of those with the authority to make real and true what they declare to be real or true. . . . (5)

In summing up this view, Nodelman underlines the fact that theory makes scholars “uncertain” as the “most significant thing” about its application in the field of children’s literature scholarship (7). Setting this statement beside Sorfleet’s early promise that *CCL/LCJ* would provide “authoritative articles and in-depth reviews of Canadian children’s literature” (“Editorial” 5) reveals the immense gap that had developed between the original purpose of the journal and its editorial stance as it reached its thirtieth anniversary.

For Nodelman, recognizing the uncertainty of meaning was always an opening for dialogue, debate, and contestation. Typically, his editorial about being “after theory” ends with an invitation to “children’s literature scholars in Canada and elsewhere” to respond to the conversations underway in the academy by submitting essays on the subject to *CCL/LCJ* (17). During his editorship, many renowned international scholars accepted Nodelman’s invitations and published articles and reviews in which they reflected on a group of Canadian texts from their vantage points outside the country, set Canadian texts beside those from other countries to draw conclusions about the cultural work of children’s texts, and argued theoretical questions of relevance to children’s texts generally. “[E]ncouraging scholars outside of Canada to become aware of Canadian texts and to include them in their research in the texts and culture of childhood,” Nodelman suggested, was now an important part of the mandate

of *CCL/LCJ* “as a journal of scholarly communication” (“Outside” 5). Looking back at his editorial tenure, Nodelman recalls his “growing awareness of the absence of scholars in the field the journal defined” (Message). It was not that there were not many Canadian scholars doing interesting work in studies of children’s literary, media, and cultural texts, but that the descriptor “Canadian children’s literature / *littérature canadienne pour la jeunesse*” did not correspond to an extensive field of scholarship. (This fact, notably, makes the study of Canadian children’s literature quite different from the study of Canadian literature.) “By the time the journal came to UW,” Nodelman observes, “it was fairly clear that the number of scholars interested in doing criticism specifically of [children’s] texts for and by Canadians in part just because they were Canadian was very small, and growing smaller” (Message). Nodelman’s uneasiness is expressed in terms that are exactly opposite to those used by the editors in 1988 when they noted the increase in the number of graduate courses “opening up to feed the growing interest in the field” (“Editorial: Forecast” 2), but, in retrospect, the anxieties of *CCL/LCJ* editors at both points in time can be seen as indicating fundamental tensions between the subject announced by the title of the journal and the frameworks for scholarly study that were under construction in Canada and elsewhere.

In 2008, as Nodelman prepared to pass the editorial baton to me, we assembled a group of past and present



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editors, members of the advisory board, authors and vettors, readers of the journal, and interested members of the University of Winnipeg community to discuss the future of *CCL/LCJ*. The decision was taken by this group to reorient the journal. While *CCL/LCJ* had always published articles on cultural texts other than literary texts in print format, the renewed journal announced its explicit mandate as being the provision of a forum for international cultural studies scholarship on a range of texts for, by, and about young people, including texts of popular culture, and took as a particular focus the transnational question of the functions of figures of “the child” in culture. We confirmed, however, that our general paper call would continue to identify our special interest in Canada. We agreed to accept articles and review essays in French and English, although the working language of the journal would be English. We decided to develop the discursive editorials Nodelman had sometimes published, offering the editors opportunities to engage with issues of moment in the field. We also chose to keep the style of review essays developed during Nodelman’s editorship, with most reviews assessing groups of texts produced in Canada for young people, often in relation to new theoretical and critical arguments that were rarely specific to Canada. As I explained in my first editorial, “Traces,” the title *Jeunesse: Young People, Texts, Cultures* was meant to honour the history of its predecessor publication and the work of the many editors who had helped to create and to sustain a body of Canadian children’s literature and critical discourse about it. At the same time, the new editorial board planned to involve the journal more fully in discussions of what seemed in 2009 the urgent and apparently irresistible imperatives of globalization. The “extroverted” sense of place explored by cultural geographer Doreen Massey, which begins from the assumption that any location is overwritten by its connections to other times and places, encapsulated for me our desire simultaneously to situate our

editorial project within our local and national contexts and to follow “the lines and tracks that connect us to other communities of researchers and scholars” (6). As a demonstration of our intention to turn outward to the world, from the first issue of *Jeunesse*, we began to produce an online version of the journal on our website in addition to the print version and, with the second volume, in 2010, also to publish the digital text with Project Muse, a not-for-profit aggregator based at the Johns Hopkins University in the United States.

With the metrics available to publishers in the digital age, some of the results of these decisions can be readily tracked. The *Jeunesse* website has attracted more than 25,000 discrete users from 160 countries since 2010, with the bulk of users coming from Canada, the United States, Australia, the United Kingdom, and France. Readers from sixty countries and 868 institutions have accessed *Jeunesse* articles through Project Muse to date, with the majority of downloads initiated by readers in the United States and Canada, more than fifteen thousand and twelve thousand, respectively. It is also the case, however, that readers in larger numbers than the maximum number of print subscriptions ever sold by *CCL/LCJ* access *Jeunesse* in each of six additional countries: the United Kingdom, Australia, Ireland, Austria, India, and China. The top five articles downloaded from Project Muse are articles about texts of popular culture, most of them about American franchise culture: Netflix, Barbie, Disney, and

the Twilight Saga (see Matrix; Orr; Coulter; Sweeney; Parkin). At the same time, almost seven hundred readers have accessed Laura M. Robinson’s review of twelve YA novels published in Canada between 2004 and 2006, and more than four hundred have accessed Suzanne Rintoul and Quintin Zachary Hewlett’s analysis of the nature of the “reality” produced in the long-running Canadian TV series *Degrassi*. Through Google Scholar searches and our own records, we know of some 125 citations to scholarship published in *Jeunesse* that have appeared already in dissertations, journal articles, collections of essays, monographs, and encyclopedia entries, with articles on participatory youth culture, the Occupy movement, and film texts among the most frequently referenced (see Barney; Poyntz; Reimer, “It’s the kids’”; Greenhill and Kohm). In short, there is little question that the reach and the impact of the work of the journal have increased dramatically with its move into cultural studies scholarship and into digital publishing.

Nevertheless, *Jeunesse* continues to have a solid foundation of authors based in Canada and/or interested in Canadian texts for young people. Of the 152 pieces published in the journal in the fourteen issues to date, more than 65% are authored by Canadian writers and more than 40% feature analysis of Canadian material. Perhaps of most interest is the fact that these two groups of articles are overlapping but not correspondent groups. In 2012, a subscription to the journal was added

as a benefit of membership in the interdisciplinary Association for Research in Cultures of Young People (ARCYP), which was formed in Canada in 2008.

Other consequences of the major shift in direction we undertook seven years ago have become evident more gradually and less clearly. The model of an editorial board based in language and literature departments in one university has come to seem to some of us to be inadequate to the challenge of publishing international, multidisciplinary scholarship. The question of whether review essays should continue to take texts produced in Canada as their focus has been broached. The rationale for publishing in both of the official languages of Canada has been queried. The need to define and perhaps to redefine the roles of editors and members of the editorial advisory board is on the agenda. Granting councils have developed directives to journals about sponsoring open-access scholarship. Cultural studies scholars are exploring ways of mobilizing their work beyond the walls of the academy and of connecting more directly with consumers, producers, and analysts of texts at other sites. In one sense, none of these issues is new to the journal: critical questions about audience, editorial structure, the language of production, the imperatives of funding agencies, and the relation of the subject of study and frameworks for that study have surfaced repeatedly over the past forty years. In another sense, the present questions are quite different from those asked in the past

because of the context in which they are being posed. In 1996, *CCL/LCJ* editors Chouinard, Davis, and Rubio predicted that the digital revolution newly underway at the time would be as consequential for the “intellectual environment” of children as “the explosion of print media and literacy at the end of the last century” had been (2). While their prediction has undoubtedly come true for the global, national, and local cultures of young people with which *Jeunesse* scholarship is concerned, the implications of digital culture for the production and distribution of scholarship are still emerging.

These are among the challenges that my successor, Heather Snell, will face as she steps into the role of lead editor of *Jeunesse*. Snell has been an editor of this journal since its inaugural issue, and so she knows much already about the range and the complexity of tasks associated with imagining, producing, and publishing a scholarly journal. Her own research focuses on the representation of children in postcolonial cultures, with a special interest in the child in the global city. Both her experience and her expertise, then, make her well suited to the work that lies before her and her editorial team. It is with great pleasure that I turn over leadership of *Jeunesse* to her.

It is also with great pleasure that I introduce the contents of this issue of the journal, which exemplifies for me many of the kinds of scholarship that *Jeunesse* seeks to put into circulation. The issue opens with Emily Murphy’s article, in which she begins to chart

global exchanges between national cultures through an exploration of an American translation of a Taiwanese YA novel, Chang Ta-Chun's *Wild Child*, and an American YA novel about Taiwanese identity, Grace Lin's *Dumpling Days*. In the next article, Michelle Ann Abate considers the materiality of Art Spiegelman's picture book *In the Shadow of No Towers*, arguing that doing so reveals Spiegelman's interest not only in critiquing the politicization of the events of 11 September 2001 but also in critiquing the politicization of young people in the United States. Where Murphy and Abate explore political uses of young people in transnational and national cultures, Chantel Lavoie sets her analysis of young people's texts into the larger contexts of myth and history. Focusing on the figure of the father, she reads Suzanne Collins's Gregor the Overlander series as a rewriting of Madeleine L'Engle's Christian fantasy *A Wrinkle in Time* and demonstrates that Collins's series can usefully be understood as an updated secular version of the classic literary children's text. Finally, Nerida Wayland draws on the theoretical work of affect theorists Sara Ahmed and Lauren Berlant to explore the ways in which comedy as a mode can interrogate social constructions of happiness that exclude outsider young people, using as her principal examples Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* and Alyssa Brugman's *Alex as Well*.

While all of the articles in this issue take print texts as their objects of analysis, the forum on "Keywords in

the Cultures of Young People," an earlier version of which was presented as a panel discussion at ARCYP meetings in Ottawa in June 2015, features critics and theorists from a variety of disciplines within the field reflecting on their changing models of inquiry. Respondents were invited to propose one keyword that they would wish to retire or to redefine and one keyword that, to quote forum editors Elizabeth Marshall, Derritt Mason, and Tyler Pollard, might better allow contemporary critics to "think through the complexities and contradictions that emerge through the study of young people's cultures and texts." Essayists Louise Saldanha, Kristine Alexander, Awad Ibrahim, Lisa Weems, and Natasha Hurley query the work of the words "inclusion," "agency," "resistance," and "reproduction," proposing that critics consider the productively wayward possibilities of the words "refrain," "emotion work," "critical theorist," "intimacy," and "non-reproduction." In explaining the terms they have chosen, forum authors point to various texts and events as sites of study in the field: Canadian picture books about residential schools, archives of the girls' scouting movement, YouTube videos of hip-hop artists, trans youth street protests against police violence, and queer theory.

The review essays that close this issue consider collections of books published in Canada and elsewhere. Looking at recent winners of YA book awards in the United Kingdom, Canada, and the United States, Robert Bittner argues that controversy has become mainstream in these competitions. Daniel Bratton looks at three

fictions about climate change (which are part of a genre recently dubbed “cli-fi”) and observes that all of them present storytelling as “humanity’s best hope for survival” (192). Reviewing four books of science fiction and fantasy published in Toronto and New York, Christina Fawcett demonstrates the way in which speculative fiction for young people uses “hypotheticals” to explore contemporary issues. Melissa Li Sheung Ying reads eight Canadian picture books that rework folk tales and fairy tales to consider the ways in which these books promote an idealized version of multiculturalism.

It seems ironic but appropriate that an editorial that begins with a reminder of the national conversations about multiculturalism current in the 1970s in Canada should end with a summary of a review that considers the promotion of multiculturalism in contemporary books published in Canada. The concerns of the 1970s had to do with facilitating exchanges across ethnic and linguistic communities within Canada and complicating what appeared to be the one-way movement of cultural texts across the American-Canadian border. Globalization, however, requires multidirectional traffic across various borders. Indeed, theorists Michael Hardt and Antonio Negri characterize “[c]irculation, mobility, diversity, and mixture” as the “very conditions of possibility” (150) for the “globalization of economic and culture exchanges” (xi). The articles and reviews in this issue suggest some of the many ways in which *Jeunesse* scholars take up such questions, but an article from a previous issue provides

a particularly useful example. In 2013, Zetta Elliott published “The Trouble with Magic: Conjuring the Past in New York Parks” in *Jeunesse*: the article is a self-analysis of her speculative fiction in which New York City parks are magical portals to recoveries of the suppressed history of free and enslaved black people in the city. In the case of Elliott’s article, the border crossings include not only the publication of an American scholar (who was born and raised in Canada but has lived and worked in the United States for many years) on the subject of American history in a journal housed in Canada, but also the discussions in her article of the circuits between creative and analytical writing, the borrowing of a white middle-class form for the purpose of writing black history, and the transports between past and present and between “real” and fantastical worlds. Elliott won the Children’s Literature Association Article Award for this essay in 2015, suggesting that border crossings are widely seen as significant sites for current studies of young people’s texts and cultures. (For her commentary on winning the award, see Elliott, “Out of the Blue.”) Valuing cultural diversity has been a condition of possibility for the existence of this journal and its predecessor publication from their beginnings. Looking forward, I feel confident in predicting that the meanings and the implications of diversity for cultural production—and of circulation, mobility, and mixture, too—will continue to fuel scholarly conversations in these pages in the years ahead.

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