



Frame of Reference

David Beagley, general editor

So Long, Farewell, Auf Wiedersehen, Adieu

This is my last Introduction/Editorial for *The Looking Glass*.

Since I took on this role, back in 2007, I have been privileged to watch so many voices offer their "New Perspectives on Children's Literature" to you, their audience. Every one has had a challenge, a new way of looking, an intriguing twist of interpretation, and I am honoured to have been able to help those voices be heard.

However, I have reached that point of transition in my career from full time, paid employment to being "a retired gentleman of leisure". After nearly 30 years of academic pursuits at La Trobe University's Bendigo campus in Victoria, Australia, and some 15 years' classroom teaching before that, I feel that I am starting to run out of things to say. La Trobe University has kindly supported *TLG* for the last 13 years by hosting the files and providing technical support but, as I am no longer an active staff member, things are a bit more structurally awkward. So *The Looking Glass* needs a new home.

Therefore, I am delighted to announce that [Lubbock Christian University](#), in Lubbock, Texas, USA will be taking on the hosting and management of this journal. The changeover may take a short period for all the techie stuff, and things will be put on hold for the time being; the archives will still be available but, in the immediate term, submissions will need to pause until you get the announcement. However, the aims and intentions of *The Looking Glass* continue, and Lubbock are looking to new and exciting directions for its future.

Back in 1997, in *TLG's* first edition, founding editor Annette Goldsmith introduced its aim with "Welcome to *The Looking Glass: New Perspectives on Children's Books*, the journal that combines traditional and modern subject matter for a general and academic audience -- and has fun doing it." It began life as a regularly updated web page, with a wide range of articles and columns, and it certainly has had fun! 23 years of fun!

In 2007 we moved to a formal online journal program, and have determinedly stuck to the Open Access principle of not only free exchange of ideas, but freely available scholarship to a world-wide audience.

But my time in this role is up. However, there is still one more issue that I can introduce proudly.

Our world-wide reach is on show in our **Alice's Academy** offering: Konstantinos Malafantis' study of the relation between fiction and reality in "**When History Becomes a Story: Loty Petrovits-Andrutsopoulou's *The She-Wolf's Kiss***". This novel's challenging structure uses elements from modern Greek history to connect with with elements of contemporary life in an examination of the fundamentals of narrative fiction, and explore the possible fictionality of the world outside the literary fictional text. Malafantis discusses how the novel's use of metafiction and intertextuality not only creates a rich exploration of essential human matters, such as interpersonal and family relationships, dreams for the future, the consequences of war, and the devaluation of human rights, values and ideals, but recognises the capacity of young readers to deal with these ideas in its complex and demanding form.

We have two **Emerging Voices** presenting their particular and intriguing ways of looking: Nicole Galante's "**A Genre Against Them: Regulating Young Adults Through Literature**" and Karyn Keane's "**Equalizing Time: *Harry Potter and the Cursed Child* as a Retrospective and Prospective Adaptation**". Both have a temporal element to their analysis, by looking at the place of the reader in the sequence of a story.

Galante challenges the standard view that YA literature is necessarily **for** Young Adults but suggests that it may even work **against** them. She considers how the promises of success offered by reader



identification with character, situation, storyline and so on in a YA story is actually aiming for the reader's future, and leaves wide open the manipulation of that identification. In particular the frequency of death in these stories can even construct a threat: 'behave as you should (i.e. to adult norms such as heroic loyalty, nobility, self-sacrifice etc.) or accept the dire consequences in your future!'

Keane explores how the latest addition to the Potter-verse works both forwards and backwards in the sequence of the whole story, as both a Retrospective and Prospective adaptation. While it is aimed at allowing audiences to receive it as a stand-alone story, it is not only consequent to the book/movie series for those who have experienced them, adding and building that already established understanding but, concurrently, directs new audiences back to those books from the starting point of the Cursed Child's part in the whole story.

We also have two **Tortoise's Tales**, our section with a pedagogical bent. In their "**Paul McCartney in a Hurricane: Pairing *If I Ever Get Out of Here* and *Drowned City* in a Content Area Literacy course**" Ashley Dallacqua and Rick Marlatt examine the challenges in linking the classroom concepts of specific Content Area Literacy and Young Adult Literature. They suggest that developing a range of pathways for readers to engage, learn, and question within their particular literacy communities enable them to appreciate and build the different ways that texts can speak to them.

Catalina Millán Scheiding looks at the orality of children's early literature, especially in their nursery rhymes, and notes how modern communication is returning to the oral and visual elements of those traditional forms. "**From nursery rhymes to childlore: orality and ideology**" calls on us to appreciate and value how these first forms of literary experience can shape literacy through rhythm, musicality, repetition, formulaicity and the simple fun of play, but also how this can so easily be overlooked by adults.

Finally, in **Jabberwocky**, Shenai Alongi-Moore offers a challenging re-consideration of how the Civil Rights movement of the 1960s is perceived and presented today in her "**From Black Power to Black Lives Matter: Using Rita Williams-Garcia's *One Crazy Summer* to Navigate Intergenerational Tensions of the Civil Rights Movement(s)**". Rather than the distinct poles of older, mature, peaceful demonstrations centred around Martin Luther King, and violent extremist revolutionaries in the Black Panthers, Alongi-More traces a much more nuanced portrayal of the community upheaval with shifting factions often taking on intergenerational dimensions as well as political and social.

All of these articles represent what *The Looking Glass* has aimed to achieve through the last 23 years: intriguing, thought-provoking, even unexpected, but always new, perspectives on children's literature. I am proud to have been part of it, and am delighted that, under Lubbock Christian University's guidance, it will continue.

Enjoy this issue, and "So long, Farewell, Auf Wiedersehen, Adieu"!!

David Beagley