

Sophister Module Description Template 2023-24

Full Name: Place and Time in 20th Century Children's Literature

Short Name: Place and Time in Children's Literature

Lecturer Name and Email Address: Dr Becky Long, becky.long@tcd.ie

ECTS Weighting: 10

Semester Taught: MT

Year: JS

Learning Outcomes:

- Discuss a variety of different modes of writing for children and young adults, from wordless picture books to YA novels
- Discuss representations of place and time in late 20th century children's literature
- Discuss the interrelations between time, place, and identity in the core texts
- Interrogate philosophies and ideologies encountered in the core texts
- Develop an understanding of the ways in authors who write for children engage with ecocriticism
- Undertake independent research and apply theoretical approaches explored in the module to a range of children's and young adult texts

Learning Aims:

Dylan Trigg argues that time and place are the twin pillars of identity, and that selfhood is constructed in the space in between them (*A Phenomenology of the Uncanny*, xiii). This module is concerned with that space in between, with the ways in which time and place interact to create or facilitate experience in children's literature. Across a literary chronology that moves from 1954 to 2016, the module aims to provide access points into diverse and complex representations of place and interpretations of time in books written for children and young people. Students will have an opportunity to engage with a broad range of texts, exploring how the central concepts have developed in the latter part of the 20th century, across a variety of modes and genres, using the core texts as touchstones for discussion and analysis.

The module begins with a critical introduction to the central concepts of time and place, exploring the words of Mikhail Bakhtin, Gaston Bachelard, and Dylan Trigg, among others, and a preliminary examination of how these concepts are traditionally represented in literature for children and young people. Week Two considers the presence of the past in *The Children of Green Knowe* and *The Wolves of Willoughby Chase*. Week Three explores the relationship between time and memory in Diana Wynne Jones's *Fire and Hemlock*. Week Four looks at the use of the timeslip genre in historical fantasy in *Moondial*. In Week Five, we consider how the city of Dublin as an urban space is represented in Irish children's literature looking specifically at *Arthur Quinn and the World Serpent*. Picturebooks and graphic novels feature in Week 6 with a look at how *Journey*, *Nightlights*, and *Skip* represent movements through fantasy spaces. Week 8 considers the representation of the fragility of the natural world in *The Animals of Farthing Wood*. Place and identity are the focus of Week 9's exploration of *Bog Child*. In Week 10, the representation of Ireland's mythological counterpoint Tír na nÓg is considered in *The New Policeman*. Bodily experience in hostile spaces is the focus of Week 11 which features *Beyond the Deepwoods* and *The Call*. The module concludes with a consideration of the homeward journey in *Homecoming*.

Assessment Details:

- Essay (5,000 words), Week 12 (100%)

Reading List:

Week 1: Introduction:

Week 2: *The Children of Green Knowe* (1954) – Lucy M. Boston & *The Wolves of Willoughby Chase* (1962) – Joan Aiken

Week 3: *Fire and Hemlock* (1984) – Diana Wynne Jones

Week 4: *Moondial* (1987) – Helen Cresswell

Week 5: *Arthur Quinn and the World Serpent* (2011) – Alan Early

Week 6: *Journey* (2013) – Aaron Becker, *Nightlights* (2016) – Lorena Álvarez & *Skip* (2019) – Molly Mendoza

Week 7: Reading Week

Week 8: *The Animals of Farthing Wood* (1979) – Colin Dann

Week 9: *Bog Child* (2008) – Siobhan Dowd

Week 10: *The New Policeman* (2005) – Kate Thompson

Week 11: *Beyond the Deepwoods* (1999) – Paul Stewart and Chis Riddell & *The Call* (2016) – Peadar O’Guilin

Week 12: *Homecoming* (1984) – Cynthia Voigt

Please note:

- Curricular information is subject to change.
- Information is displayed only for guidance purposes, relates to the current academic year only and is subject to change.