



University of
Salford
MANCHESTER

Writing for children and young adults

James, G

Title	Writing for children and young adults
Authors	James, G
Publication title	Creative Writing Guidebook
Publisher	Continuum
Type	Book Section
USIR URL	This version is available at: http://usir.salford.ac.uk/id/eprint/12881/
Published Date	2008

USIR is a digital collection of the research output of the University of Salford. Where copyright permits, full text material held in the repository is made freely available online and can be read, downloaded and copied for non-commercial private study or research purposes. Please check the manuscript for any further copyright restrictions.

For more information, including our policy and submission procedure, please contact the Repository Team at: library-research@salford.ac.uk.

Plan Creative Writing Guidebook – Chapter Writing for Children and Young Adults

1. Welcome:

- Examine readers
- What writers might look like and what they might do
- Discuss context
- Voice
- Characters
- Creating a multimedia text
- How restrictions can lead to greater creativity
- Editing process
- How to write effectively
- How to find new material
- What the writer for children should be reading.

(1,000)

2. Writers and readers

Readers

- picture book
- emergent reader
- middle grades
- teen
- YA

Writers

- Why write?
- Who might?
- What do they do?

(1,000)

3. Genre and Context

3. Background and Context. A short discussion session on The Workshop genre (eg. Writing for Radio, Creative Non-fiction) and its conventions (1000 words);

- History of writing for children
- Change in price of print
- Potter effect
- YA explosion

- Human need for story.
- Story theories – McKee, Propp, Vogler, Campbell

(1,000)

4. Exercises

- Getting the voice right
- Picture book text
- 1st person or third person in a YA story?
- Character magic
- Less is more

(2,500)

5. Follow up

5. Follow Up. Creative Writing is an "evolutionary" art, with each element of knowledge adding to the next, often organically, and often in the least predictable ways, to produce ongoing results. Even the most experienced novelist or poet or screenwriter realizes that something they have just attempted or, moreover, achieved, was the result of something learnt years ago, but not necessarily used immediately. The Workshop can offer stimulus to this "evolutionary" profile by emphasizing the re-visiting and re-consideration of things learnt. The final section of each chapter will thus include a Follow Up section, in which there will be suggested ways of using the knowledge gained, suggested further reading, and suggested alternate strategies that might form the basis of new knowledge in the future. (1500 words)

- Ways of editing
- Ways of finding new material
- Write with the senses to get to the truth of the scene.
- Further reading

(1,500)