



The Award of Accreditation

The Writers Bureau has been granted accreditation by the Open and Distance Learning Quality Council (formerly the CACC), which was set up in 1969 as an independent body with the co-operation of the Secretary of State for Education. The ODLQC is established for the public benefit to promote lifelong learning and in particular to raise standards within distance education. It does this by awarding, where appropriate, the status of accreditation in recognition that the activities of a particular college conform to such standards.

The accreditation process includes a rigorous assessment, by independent experts, of a college's administration, tutorial support, educational materials and publicity, to ensure that they meet the standards set by the Council. Accredited colleges are monitored by the Council to ensure that students continue to receive good service, and are assessed for re-accreditation at intervals of not more than three years.

Issued with the authority of the Open and Distance Learning Quality Council, 44 Bedford Row, Holborne, London WC1R 4LL.

Visit: www.odlqc.org.uk



The Writers College is a member of the British Institute for Learning and Development (formerly known as BLA).

Members of the British Institute for Learning and Development sign up to a code of conduct which indicates the standards expected of them. The adoption of this code is an integral part of membership and provides the basis through which the Institute promotes its members' commitment to quality and good practice.

The British Institute for Learning and Development seeks to impart advice on best practice, techniques and technologies in learning and the use of quality models for continuous improvement amongst its members.

For more information about the British Institute for Learning and Development visit: www.thebild.org.

The Writers College is a division of The Writers Bureau

The Art of Writing Poetry

Writing poetry is one of the most engaging, enriching and enjoyable forms of creative writing. It is a highly skilled way of expressing yourself that is deeply rewarding when you capture a mood or feeling just right.

When writing poetry, you have the freedom to turn language upside down, inside out and play with words in a way you can't in ordinary prose. And anyone can do it. You don't need any special educational background to start. All you need is a love of words and a desire to express yourself on paper.

However, if you want to create great poetry you need to know the rules and develop the techniques that successful poets use. These can be easily learnt under the guidance offered by The Writers College as you will see below.



Alison Chisholm

Your Course

So that you can develop your poetry writing skills, we offer you the chance to learn from one of Britain's leading poets, critics and adjudicators – Alison Chisholm. In 17 information-packed modules she shares her extensive knowledge and experience with you.

You start by learning to look at the world through a poet's eyes. Then you study the use of grammar, punctuation and vocabulary in poetry; rhyme; metre and rhythm; the different forms of poetry, and how and where to find inspiration.

You are shown how to improve your writing and develop your own individual style. You also cover writing lyrics, poems for special occasions and how to give poetry readings. A full module is devoted to poetry competitions – and another module concentrates on all aspects of getting your work published.

Throughout the course you are given plenty of examples and exercises to stimulate your

imagination and writing. Alison includes case studies of her own work to show you how a poem develops through many stages of editing. You are also shown specific techniques that help you to generate ideas, develop themes and structure your poems.

In addition to the instruction in the course itself, you also have twelve written assignments which your tutor assesses. This combination of detailed course instruction and expert personal guidance is carefully designed to develop your poetry writing skills.

That, very briefly, is an outline of the training we offer you. There is a full synopsis giving greater detail later in this prospectus.

If you want to write poetry and develop your craft to the full then this is the course for you. It's authoritative, stimulating, comprehensive, and a lot of fun to follow. Now, read on to find out more about the personal tuition offered to you.

“Very enjoyable! I have had another nine poems accepted for publication. A total of 25.”

S. Maycock, Kent.

Your Personal Tuition

The most important factor in your studies, in our opinion, is the individual help, advice and guidance that you receive from your personal tutor. It's your tutor's job to do everything possible to help you develop as a poet.

It's in the twelve writing assignments where you get your practice. These are open so that you can write about your favourite topics and compose your poems around the subjects that interest and inspire **you**.

Your tutor will comment on your presentation, construction, style, rhyme, metre or anything else that matters. They will be firm but gentle, honest yet objective.

This one-to-one guidance is like inviting a professional into your home to oversee your own personal development. So, as you progress through your course, we're sure that your love and knowledge of poetry will grow and that you'll gain a new-found confidence in your poetry.

The Professionals Who Will Help You

All of our tutors are experienced, published poets. They are caring, conscientious people who are willing to pass on to you the knowledge they have gained from many years' writing experience. They want, in short, to help you avoid the errors and mistakes that novices so often make.

The course itself has been developed by **Alison Chisholm** and edited by **Diana Nadin** – Director of Studies at The Writers Bureau.

Alison has had more than 500 poems published in various magazines and anthologies and has been broadcast by BBC radio. Her personal collections include *Daring the Slipstream*, *Need For Unicorns* and *Mapping The Maze*. She has won major poetry competitions and is now a regular adjudicator of such competitions herself. She has tutored poetry workshops, seminars and summer schools since 1985, as well as giving talks on

poetry throughout the country. She has edited collections of poetry and written extensively about it in writers' magazines.

Diana is an honours degree graduate in English from Nottingham University, and she has worked in home-study tuition for over twenty-five years.



Diana Nadin

This experience has given her a deep insight into student needs and ensures you will progress enjoyably through your studies. As Director of Studies, Diana continues to develop the help and support offered to students so that you can rest assured you're getting the best tuition possible.

By combining Diana's knowledge and understanding of students' requirements with Alison's undoubted talent for poetry we give you not only a first-class course but also a most effective tuition service.

"My tutor responds in such a way that she seems like a good friend. The course is really positive and good value for money."
J. Reed, Cheshire.

Selling Your Poetry

You are never going to make a fortune from writing poetry. It would be misleading to say otherwise. But, in spite of this, there are many potential outlets for your work and these are fully explained in the course.

A very important outlet is poetry competitions and Alison – as a competition winner and popular competition adjudicator – gives you some very valuable advice. These ‘insider tips’ will greatly enhance your prospects of success.

We also give you a thorough introduction to the world of small press magazines – the life blood of poetry publishing and a great place to see your work in print. In addition, we tell you all about conducting effective market research, learning how to present your work, about self-publishing, and warn of the dangers of vanity publishing.

Overall, we make sure that the advice we give you on getting work published is thorough and imaginative – but always realistic.

Your Contribution

We can do a lot to help you but we can’t do it all for you. In fact, the major contribution must come from yourself. So, let’s look at the input required from you.

To be successful, you must have some creative talent in the first place. But you also need perseverance, enthusiasm and a love of poetry.

We cannot give you these qualities, they must come from within you. But if you do possess them then we can give you the best possible chance to develop your poetry writing skills.

Combine your enthusiasm, creative talent and perseverance with our expertise – and you have a potent mixture to bring you writing success.

Your Personal Rewards

Many people write poetry as an enjoyable and relaxing hobby. For others it is more cathartic, a way to understand and release deeply felt emotions. It can also be a stimulating, intellectual activity. But, whatever your motivation for writing poetry, we know that our course will enrich your enjoyment.

That’s because, through the many exercises in the course, you will be encouraged to try new styles,

read more poetry and become exposed to a rich learning environment. The benefits will flow through into other areas of your life as you learn to look at the world through a poet's eyes.

Whatever you write about, it somehow seems more real – to have more impact, more meaning – when you capture it in a poem. So, enrol today and enjoy the rewards of becoming skilled at this most fulfilling form of creative writing.

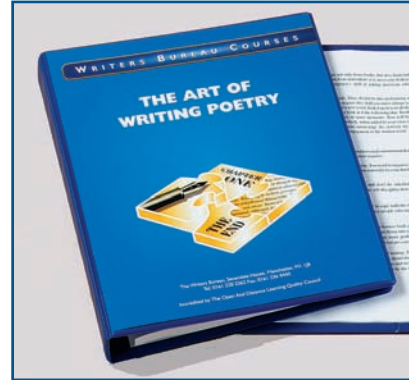
“The course has taught me a lot and has given me the confidence to get my work published. I have had 19 poems published since joining.”

C. Mansfield, Sussex

Your Guarantees

We are so confident in our course and tuition service that we offer you a unique Double Guarantee. This clearly states that:

1. You can have your course on a 15 day trial. If you are not completely satisfied with it, just return it within 15 days of receipt and your money will be refunded in full.
2. We will give a £10 refund for every written assignment that is not given proper attention by your tutor (failing agreement between us arbitration is available).



*Your Poetry Course –
sent on a 15 day trial*

How To Enrol

Anybody can enrol on The Art of Writing Poetry course. You don't need any special qualifications or background other than an average standard of written English. And, because this is a **home-study** course, you can start anytime you like. Simply complete the enrolment form enclosed with this prospectus and send it to us, together with your fee or deposit, and your full course will be sent to you straightaway.

Alternatively, if you wish to pay by credit or debit card, you can enrol over the telephone on our FREE 24 hour enrolment facility:

0800 389 7360

Or you can enrol at our website using our secure online service:

www.poetrywriting.co.uk

So, we now look forward to hearing from you and hope this is the start of a long and happy relationship between us where your love of writing poetry can develop fully.



Enrol within the next ten days to claim your FREE six-month subscription to Freelance Market News, an essential guide for writers

"It has been a useful course, the exercises being particularly stimulating. The comments on the assignments have also been very helpful. Five poems published so far." G. Turner, Berkshire.

Course Synopsis

Module 1: Introduction

Welcome – how to proceed – importance of reading other people's poetry – reading list – be contemporary – small press magazines – starting to analyse markets and poems – poetry groups – writers' circles – contacting other poets.

Module 2: Getting started

Why write poetry – opportunities – starting to write – a poet's essential outlook – taking notes – getting ideas – sources of stimulation: postcards, past experiences, creative reading, the value of travel, music, time limits, new viewpoints – keep practising – development work.

Module 3: Style, Theme and Subject Matter

Your own individual style – matching style and theme – listen to your poem – style and the message – trying different styles – working through a theme – matching the theme and subject matter – developing a theme – how to select subject matter – keeping it tight and clear – development work.

Module 4: Grammar, Punctuation and Trimmings

Grammar in poetry – differences between prose and poetry – punctuation – its purpose – enjambement – levels of meaning – line breaks – the use of metaphor and simile – word order – allegory – personification – paradox – symbolism – viewpoint – experimentation – imagery and word pictures – development work.

Module 5: A Way with Words

Using words in poetry – the best words in the best order – dangers to avoid – keep a balance – be precise – modern vocabulary – avoid clichés – new images – dangers and advantages of repetition – inverted words – invigorate your language – implications of words – the importance of listening – development work.

Module 6: Rhythm and Metre

The patterns of poetry – what is rhythm – importance and place of rhythm – what is metre – why understanding metre helps – where it is essential – stress patterns fully explained – the iambic pattern – counterpoint – male and female endings – developing metrical impact – more forms of metre – development work.

Module 7: Rhyme

To rhyme or not to rhyme – three golden rules – dangers to avoid – writing full rhyme – different types of full rhyme – slant rhyme – alliteration – consonance – assonance – eye and sight rhyme – unaccented rhyme – half rhyme – writing free verse – development work.

Module 8: Form

Various forms discussed in detail – ballad stanza – Chaucerian roundel – limerick – minute – pantoum – rondeau – rondel – rubai – sapphic – sestina – sonnets, English and Italian – terza rima – triolet – villanelle – concrete poetry – syllable count poetry – the cinquain – how to create your own forms – development work.

Module 9: The First Draft

Where to begin – making notes – a worked example – filtering your ideas – getting the first draft down – revising while writing –

outside stimuli – the evolving poem – allowing the work to mature – one area stimulates another – the title – the creative process – development work.

Module 10: Revision

Revision is essential – the two objectives of revision – the importance of time – two levels – 12 point check list to follow – reading aloud – balance – enough material – suitable title – form – line divisions – effective imagery – good vocabulary – punctuation – literary devices – rhyme – metre – seeking advice – development work.

Module 11: Case Studies

In this module Alison examines and discusses in detail two of her poems from initial stimulus, through the first draft and extensive revision to the finished piece. Each won first prize in competitions.

Module 12: Poems for Special Occasions and Special People

Commemorating events – writing to commission – research – be precise – six point code to guide you – verse stories and monologues – poetry for seasons – writing on holiday – writing lyrics – a poem to music – collaboration – message – length – structure – performance – important exercises – recordings – poetry for children – poetry for greeting cards – development work.

Module 13: Publication of Your Work

Your objectives – market research – the small press and its importance – literary stature – coverage – availability – sources of information – targeting – how to present and submit your work – protecting your copyright – assembling a poetry collection – vanity publishing – self-publishing – other outlets – record keeping – development work.

Module 14: Entering Competitions

Competitions: the different types – types of poem required – doing your best – selecting material – line limits – theme/form restrictions – other competitors – submitting your poems – market study – reducing the element of chance – 12 essential guidelines from Alison's own experience – development work.

Module 15: Poetry and Performance

Performance pieces – writing for performance – sounds and content – originality – clichés – convoluted sentences – remote references – abstractions – be direct – maintaining interest – different forms – audience appreciation – programme balance – using two voices – variety and theatricals – ensuring speakability – pauses – selecting your programme – delivery – payment – development work.

Module 16: Endpiece

The value of practice – steep yourself in poetry – further outlets for your work – be imaginative – visit schools – further the cause of poetry – final message – useful addresses.

Module 17: Glossary of Poetry Terms

The most common poetry terms fully explained to help you throughout your studies.

*"I recommend the course to other poets. Since enrolling, I've been accepted by Iota and First Time."
J. Ezekiel, London.*