

# PROSPECTUS FOR A POETRY COURSE BASED ON *FANFARE*

The *Fanfare* anthology, editors Wendy French and Dilys Wood (Second Light Publications, November 2015), comprising 241 poems by 167 women poets is the basis for this second series of workshops (the first series was based on *Her Wings of Glass*, to which *Fanfare* is a sister anthology).

## **8 SESSION COURSE OF WORKSHOPS, based on the poems in *Fanfare*, aimed at**

- (1) individual members of Second Light and others working at home. The workshop texts will be sent as e-mail attachments\*. Costs for individuals is £40 for the series of 8\*\* to include one copy of *Fanfare* (incl. UK p&p, add £4 for Eur, £6 for ROW) (retail price of is £12.95).
- (2) tutors/facilitators who plan to get together a group of no less than five participants. Costs to tutors will be £60 total for the 8-part series (by e-mail\*), to include 5 copies of *Fanfare* (incl. UK p&p, add £9 for Eur, £18 for ROW). For more participants/books add £7 per book (& additional p&p per (1) for Eur and ROW).

\* For a single paper copy of the workshops (this is available for UK only and all 8 workshops will be sent in a single package), add £5 to your order.

\*\*For those not requiring all workshops, the cost per workshop is £8, excluding *Fanfare*.

## **Length of Workshops**

There is flexibility. Workshops are suitable for between 2 and 4 hour sessions, depending how much time is given to the exercises above a recommended minimum time. For example: a session of 2hrs, 11am-1pm; a whole day workshop, 11am-1pm and 2pm-4pm.

## **Coverage of Workshops (and see Outlines on page 2)**

Each workshop is focussed on different aspects of approach, subject matter and formal skills. Workshops involve at least 3 exercises and the form of exercise varies between workshops. In this way, 8 sessions constitute a poetry course that covers a great deal of ground of interest to aspiring poets from beginners upwards. All poems studied are taken from *Fanfare*. To assist both individuals working alone and groups the packages include assistance by way of Discussion Points and explanatory notes.

## **Flexibility for Tutors**

The copyright of the workshops is held by Dilys Wood. Tutors/facilitators/leaders may customise the workshops as they wish, however may not copyright or publish adaptations. However, the workshops may be followed 'as is' by a group without an experienced tutor, using the guidance and timing offered.

## **Purchases of *Fanfare***

Workshops are designed for use with a copy of *Fanfare*. Participants may wish to purchase the book from their tutor, or, if the tutor wishes to retain copies for use with a further group, SLN will make copies available direct to participants @ £8 per copy (incl. UK p&p, add as above for outside UK).

**ORDERS FOR THE WORKSHOP SERIES** – for form use this link to the SLN website  
[www.secondlightlive.co.uk/downloads/ffremote.pdf](http://www.secondlightlive.co.uk/downloads/ffremote.pdf).

Note: All female participants will be able to submit poems they have worked on to be automatically considered for publication in ARTEMISpoetry, selection being made by the poetry editor for the next issue. (Aug 16: please note that the share option period for this series has now expired)

## REMOTE WORKSHOPS, *FANFARE* SERIES

### OUTLINE OF CONTENTS OF THE 8 WORKSHOPS

**Workshop 1** – *A Focus on Objects* is about using a specific object as the initial or central focus of a poem. Certain objects – such as a seed, an ancient artefact, a gift given or received – have resonance perhaps enabling us to write about a wide range of personal or other matters. The workshop also looks at using the Pantoum form.

**Workshop 2** – *Telling a Story* looks at poems which hinge on narration and handle a story effectively, whether telling an episode etched on our own minds or an invented story or a fable. The workshop invites the writing of a fable (a brief piece about animals with human characteristics).

**Workshop 3** – *Using ‘Voice’* looks at poems which speak in different voices (such as a bird, a refugee, a suicide) and explores the scope for using non-standard English in ‘voice’ poems, including using ‘song’ (*The Brave Song of the Lost Child, Drunk and Disorderly Song*).

**Workshop 4** – *Keeping Up with ‘Now’* considers how we can use (and perhaps question) the impact of the modern world. We look at change and contrasts with our childhood / the more distant past – what brand names have now disappeared? In trying to bring the past into focus, we make lists and look at List Poems. We ask, if we were reborn as teenagers today, what might our mind-sets be?

**Workshop 5** – *Off-the-Beaten-Track Subject Matter* focusses on the way that any subject-matter, however specialised or obscure, is now considered by poets to be ‘up for grabs’. Inspiration which comes from data-rich sources – our own knowledge or the internet – is considered. We think about ‘making connections’ starting with odd snippets of information and look at the Couplet form.

**Workshop 6** – *The Poetry of Protest & Persuasion* considers the timeless nature of protest poetry, whether we inveigh against bad manners or some major evil. Poems in dialogue are considered and one exercise involves an address to the supreme being about a flaw in his overall plan.

**Workshop 7** – *Transforming Events & Feelings* focusses on poems which transform personal and other material into extended metaphor, fantasy, magic realism, dream etc. The ‘image hoards’ providing rich material for ‘transformations’ are considered. We explore how we might approach writing about a trauma (loss of identity) and look at the use of the Prose Poem in this context.

**Workshop 8** – *The (Almost) Love Poem* considers how contemporary poets tend to approach the theme of love from oblique angles, while they may also continue the use of old forms specific to love poetry such as the sonnet and ghazal. We look at starting a love poem ‘from the periphery’ and exploiting the paradoxes of ‘falling in love’. The workshop refers to Sonnet and Ghazal forms.

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