



# CREATIVE WRITING COURSE

A ten-week online programme designed to teach you all the skills you need to write fiction and creative non-fiction



*all about writing*   
courses for people passionate about writing

# YOUR DEEPEST DESIRE IS TO WRITE, BUT YOU LACK THE CONFIDENCE TO BEGIN

Learn the skills you need to write a novel, short stories, creative non-fiction or a memoir.

The course is designed to provide you with the skills, tools, and encouragement every writer needs to tell their story.

This ten-week online course allows you to work at your own pace and in the privacy of your own home – but with plenty of personal interaction and attention from your tutor, giving you the best of both worlds.

## HOW WILL THE COURSE WORK?

The course, which is run through our online network, is designed to be completed within ten weeks.

We'll release a new module every week. However, we are happy for participants to work at a rate which suits their lifestyle.

It should take between two and four hours to complete each week's work.

Each module ends in an assignment, to which we recommend you give no more than thirty minutes.

You will receive personal feedback from Richard or Jo-Anne on every assignment.

*Since I completed the Online Creative Writing Course, I have experienced actual growth in my writing. I still refer to the modules when reviewing my writing. Jo-Anne and Richard are absolutely wonderful and delightful. They are patient, considerate and their feedback was always on point. Their feedback was insightful. I would highly recommend this course. -*

Florence Onyanga, Nairobi

## WHO WE ARE

*Discovering [All About Writing] has been one of the most satisfying landmarks in my life and certainly in my writing journey... [They] offer I believe an unequalled forum for prospective writers of all skill levels. I am hooked.*  
Clive Goodchild-Browne, Cape Town



*It is amazing to me how Jo-Anne and Richard both manage to constructively, honestly and in the most positive way comment on the assignments. To have people supporting you in this fashion is ... well, clichéd or not, priceless!*  
Melanie Du Plessis, Gauteng



*It wasn't until I was introduced to All About Writing that I really began to believe in myself as a writer with purpose... Working with Jo-Anne and Richard has been a true inspiration. Critical input, insight, humour and encouragement are all part of the magic.*

Linda Price, Stow-on-the-Wold

**All About Writing** was founded in 2007 by two writing professionals who are passionate about writing. We've devised our courses to help communicate that passion – plus the skills that make it all much more than an academic exercise – to others with a similar calling.

**Jo-Anne Richards** is an internationally published novelist with a PhD in Creative Writing from Wits University. Her first novel, *The Innocence of Roast Chicken*, was originally published by Headline Review in the UK, and has recently been rereleased as one of the prestigious Picador Africa Classics collection. She ran the Honours programme in Journalism & Media Studies at Wits University for fifteen years.



**Richard Beynon** is an award-winning film and television scriptwriter and story liner with a long and accomplished career in the industry. He has written for – or headed the storytelling teams of – many of country's most popular soaps, dramas and comedies. These include *S'gudi snaysi*, *Going Up*, *Soul City*, *Isidingo*, *Scandal*, *Rhythm City* and *Isibaya*. He has lectured on writing for film and television at Wits.

## COST AND PAYMENT OPTIONS

*Your tuition has moved my writing and  
my confidence into a whole different  
league.*

Liz Dewing, Cape Town

ZAR 6000

Approximately GBP 320 / US\$ 420 / EUR 355  
/ CAD 535 / AUD 550

Early bird specials available. See our shop  
for current specials.

Payment plan - If you would prefer, you  
may also pay in three monthly tranches of  
R 2000

If you are paying in tranches or prefer to  
pay via EFT, please email us on  
[admin@allaboutwritingcourses.com](mailto:admin@allaboutwritingcourses.com)

## 2018 COURSES

The course will run three times in 2018,  
over the following dates:

- 5 February – 9 April 2018
- 4 June – 6 August 2018
- 8 October – 10 December 2018

**BOOK NOW**



## WHO SHOULD DO THE COURSE?

- Anyone who wishes to start (or finish) a novel, or a work of creative non-fiction.
- Those who don't have a specific project in mind, but who long to unlock their creative selves.
- The course will also provide writers at the edit stage the confidence and knowledge to judge and edit their work professionally.

## WHAT WILL YOU LEARN?

Each of the modules tackles a key skill and challenges participants with carefully crafted writing exercises, to which we'll give full written feedback.

We focus on the following skills:

- Finding your writing voice
- Ideas: where and how to find and develop them
- Building characters
- Building the narrative
- Writing scenes
- Point of view
- Writing dialogue
- Beginnings and middles
- Creating suspense
- Showing, not telling

*Richard and Jo-Anne are brilliant at what they do. These guys write, that's their day job, and have been doing so for years. Whatever you need they can help. I can vouch for it. It just takes the click of a finger to start down the writing road.*

Margaret Renn, London



To book your place on this course, [visit our shop](#)

If you have any questions or would like to discuss anything please contact us on [admin@allaboutwritingcourses.com](mailto:admin@allaboutwritingcourses.com)

# COURSE OUTLINE

## **MODULE ONE: Finding your voice**

We give you the techniques to fight self-consciousness. Use skills such as free-writing and personal myth-making to develop a unique style and voice. Learn the skills to avoid self-judgment and to write with flair.

How journaling can help your writing. Using personal writing to develop a writer's consciousness. How to view the world like a writer, developing the quality of active observation.

## **MODULE TWO: Ideas**

Where does that first idea come from and how do you develop it from a fragment into a fully fledged outline? We give you some of the tools you'll need, from brainstorming to story-boarding.

## **MODULE THREE: Building characters (real or fictional)**

Characters are the most important part of any narrative. If they don't hold us, if we don't find them compelling, we won't be drawn into their story.

Characters drive plot. The story should flow out of who they are and how they react. As readers, we should believe the story exists because of the people – the way they act, and how they react to events around them. Their reactions should make psychological sense.

We encourage you to look at what makes them tick. Then we transfer that knowledge to the development of characters that stand out from the page. We show you how to build compelling, psychologically believable people.

## **MODULE FOUR: What is story?**

No matter how plot- or character-driven, every narrative will contain certain elements that we expect of a story. If an element is fudged or, in experimental writing, implied or left out altogether, it needs to be done artfully and for literary effect.

This is equally true for fiction and non-fiction. The successful creative non-fiction writer should be equally concerned with the elements of narrative, constructing a plot through careful selection of the material available to him.

Elbert Hubbard said that life was just one damned thing after another. This is not what we want in a story (nor, in fact, is it the ideal way of looking at life). Every story must have an arc that draws us through it.

## **MODULE FIVE: Writing in scenes**

This module deals with the greatly under-rated, hugely important building block of any narrative: the scene.

This is an important skill for writers of fiction and non-fiction. When people talk of creative non-fiction having borrowed from the skills of fiction, this is the most important of them.

What do we mean by “writing in scenes”, and how do we do it? The scene is the most basic element of “showing” rather than “telling”. It eliminates the distance between your reader and the action. It drops readers into the middle of the action – to experience and interpret it for themselves.

If your story is a castle, its scenes are the bricks you will use to construct it.

## **MODULE SIX: Point of view**

Literary point of view is far more complex than was ever suggested by the grammatical treatment of POV we were taught in school.

The decision you make on point of view is a crucial one. Change point of view and you will fundamentally alter the nature of your work. This module deals with the ways in which different literary POVs can be used, with many examples.

All points of view have advantages and limitations. But even some of those limitations can be used to your advantage. We look at these advantages and limitations in all their complexity.

We show how POV can assist you in fiction and creative non-fiction. We deal with successful perspective switching, unreliable narrators, and some more experimental uses of POV.

## **MODULE SEVEN: Dialogue**

A story can succeed or fail on its dialogue. Badly done, it is actively off-putting. Well done, it can take a mediocre story to another level.

We look at the uses of dialogue and how to deploy it most effectively. Dialogue is not speech as it is used in real-life. It is the appearance of real speech. How do you achieve this?

## **MODULE EIGHT: Beginnings and Middles**

Once you have developed your characters and worked out the elements of your story, you are ready to begin. But where should that be?

This module looks at the importance of the first line, the first page and the first chapter (or equivalent). What are the jobs they should do? How best can they draw readers in and feed them just enough to keep them reading?

Then we look at the book's basic structure. How can it most successfully be structured? We take a look at some of the basics of keeping a story moving. How to avoid the dreaded sag, vary your pacing and avoid exposition.

### **MODULE NINE: Suspense**

The word "suspense" tends to make us think of plot-driven thrillers. But our definition is wide. We like to see it as anything that draws the reader forward. This is as relevant for non-fiction writers as for novelists.

We look at the ways in which you can create an appetite for events yet to be described – a tension between the present moment, and the anticipated moment.

There is no story without some form of conflict. It's the essential ingredient that keeps us reading. Something is at stake, and the equilibrium is disturbed. In life, we long for equilibrium (unless we're a war correspondent). But in stories, when equilibrium is achieved, the story ends.

### **MODULE TEN: Showing not telling**

We present a central truth about good writing: it is almost always better to show your story and your characters, than to tell us about them.

When you tell your readers something, you're explaining it to them. When you show your readers, you allow them to see, hear, taste or smell it for themselves. From this, your engaged and active readers make their own deductions about the people and events you've shown them.

We analyse exactly what we mean by "showing". And we look at the different ways to achieve it, with extensive examples.

We look at detail ... in detail. Every detail has a job to do, whether it exists for textural reasons, or to show us more about characters or situations.



[BOOK NOW](#)

## SUCCESS STORIES: PUBLISHED BOOKS

All About Writing participants have published more than thirty books over the past six years, in many different genres – both in South Africa and abroad. Here is a selection of them:

There were memoirs, like **Redi Tlhabi's** *Endings and Beginnings*, which won the Sunday Times Alan Paton Award and **Tracy Todd's** best-selling *Brave Lotus Flower Rides the Dragon*.

Other writers also drew on their lives to enthrall us, like actress **Bonnie Henna**, with *Eyebags and Dimples* and **Gene Gualdi**, who wrote of her time in the Indian film industry in *Bollywood Blonde*. **Tessa Niles** gave us her experience of the music industry in *Backtrack: the voice behind music's greatest stars* and journalist **Gia Nicolaides**, wrote *Reporting from the Frontline*.

There were those who wrote serious non-fiction, like **Jenny Cargill**, in *Trick or Treat: Rethinking black economic empowerment*, **Tim Cohen** in *A Piece of the Pie: The Battle over Nationalisation*, and **Christa Kuljan**, who gave us both *Sanctuary: How an Inner-City Church Spilled Onto a Sidewalk* and *Darwin's Hunch: Science, Race and the Search for Human Origins*. And **Redi Tlhabi** returned with *Khwezi: The Remarkable Story of Fezekile Ntsukela Kuzwayo*.

Novels of all genres have been produced by our alumni.

Some of these are: **Ekow Duker's** critically acclaimed *Dying in New York* and *The God Who Made Mistakes*, and **Enrico de Agostini's** *Dieci Ducati e un Prosciutto* (Ten Ducats and a Ham), which won the biggest literary tournament in Italy.

**Gail Gilbride's** *Under the African Sun* was recently published in the US, while **Marilyn Cohen de Villiers** produced two family dramas in *A Beautiful Family* and *When Time Fails*.

**Scarlet Bennett** delighted chick lit fans with her scintillating novel about the music industry, *Striking Out*, while, in the romantic line, **Lisa-Anne Julien** and **Alissa Baxter** produced *More than Friends* and *A Marchioness Below Stairs*.

Science fiction and fantasy readers were treated to **JT Lawrence's** *Grey Magic*, **Jennifer Withers' The War Between** and **Angela Meadon's Strong Medicine**.

Younger readers were captivated by **Helen Webster's** *Charlie and B* and **Lynn Joffe's** *Sting Ray Charles*.

We are very proud of our published alumni, but we must add that every one of our participants is a success in our eyes. Each alumnus has faced their own fears to follow a dream. True success lies in writing for the sake of it – in releasing the creativity we all hold within. Keep writing. We'd love to see your book added to this list.

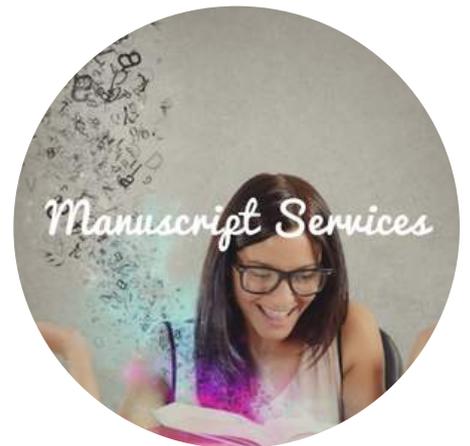


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# 2018 COURSE LIST

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