How to write your first crime, murder, mystery, suspense thriller novel.

Many writers want to create a crime thriller story. This training course shows you – the novice writer – how to develop from mystery thriller reader to mystery thriller writer. The home study learning process takes time, but by graduation your first whodunit thriller should be very near completed. Each of the eight tutorials teaches you something new, exciting and important.

Your personal tutor will guide you every step of the way with constructive advice as you move through the learning-to-write process.
Mystery Writing Course Contents

Tutorial 1
Why become a crime writer?
What we learn from the early crime writers. What you can learn from successful modern crime writers. Learn from the golden age of crime writing. Should you start with a bang? Write hard or write soft? Understanding the murder mystery, thriller. Appreciating the difference. Diverse styles of the whodunit genre: detective; police procedural; private eye; investigative journalist; legal; courtroom; psycho killer; techno thriller; industrial conspiracy; spy thriller. They’re all action adventure thrillers. How to create your hero/heroine. Give them names. Assignment.

Tutorial 2

Tutorial 3
How writers write their stories. Fully planned or heuristic method? Mysteries, thrillers, blockbusters, non-fiction, historical. How to develop believable characters. Will your story be character driven or plot driven? How to write the beginning. Function of the opening paragraph. Developing the middle chapters. Why you write the ending at the beginning. How great mystery writers wrote their endings. Using narrative story-telling techniques. When to use flashbacks. How you use sub-plots to hold the reader’s interest. How to Develop several sub-plots and when to introduce them. When to introduce real clues and false clues into your story. How to introduce technology to your story. How and when to use the cliff-hanger. Build TV or film potential into your story. Introducing sensitivity and romance. Be inspired by master mystery story-tellers. Assignment.

Tutorial 4
Learn about character analysis from Mark Twain. How to create rounded characters with family, friends, interests, ambitions. Check your names for appropriateness, ethnicity, period authenticity. When characters play outside the rules. When, how and why you introduce minor characters. How and where to find characters. Rules and tips for creating your criminal. How to handle multiple detectives. How and why you have a serial character who ages and develops. Writing in the first or third person? Having an omniscient narrator. Do you have one or multiple points of view? Why you might change the writing pattern in mid-story? Whose voice: protagonist, hero or criminal? Assignment.

Tutorial 5
How to use direct and indirect dialogue. How to change the pace to give the reader thinking space. What we learn about dialogue from Mark Twain. How to pick up today’s dialogue in the mall, bus and at work. Why each character walks, speaks, thinks and dresses differently. Is there a place for the laconic country cop? How to avoid clichés and lifeless dialogue. When to use dialect, idiom, slang, argot, profanity, foreign accents and speech defects. How to make dialogue convey mood. How dialogue moves the action forward. Why you should remove anything not relevant to the story. How to keep non-speakers in the storyline. Using punctuation, contractions, exclamations. Using silence, body language, pauses pace. Assignment.

Tutorial 6
How to write non-fiction mystery thrillers. Where to look for historical and contemporary events to report. Consider unsolved crimes as potential story material. Where to look for facts and story resources. When the found-not-guilty have stories worth reporting. Using police records, trial transcripts, scene reconstructions. Using third person reportage techniques. Observing a crime scene. Naming things accurately and precisely. How to interpret photographs so they convey more than casual information. When emotions are understated or OTT. Assignment.

Tutorial 7
How to fix a story that’s running out of steam. When to skip a problem chapter and fix it later. How to check the energy level in the middle stages of your story. Re-visit your research for buried gems. How to use your word counter tool. How to talk to your characters. What to ask. Writer’s Block is only a temporary problem. When and how to edit your own writing. Why your 2nd draft will be much better. Proper structure for sentences, paragraphs and chapters. Look for repeated words, phrases, patterns, motifs. Check for tautology, voice, tenses, grammar, language, consistency. Re-consider your book’s title. Why you’ll want to rewrite the story ending. When to start writing your second book. Assignment.

Tutorial 8
INTRODUCTION

If you have made a start at writing a novel and given up in frustration, welcome back. No new writer should struggle alone. Please follow the steps prepared for you – just as you would a road map. It’ll take you to a worthwhile destination.

In this course you’ll learn about and how to write all kinds of thrillers: detective; police procedural; private eye; investigative journalist; legal drama; courtroom; psycho killer; techno thriller; industrial conspiracy; spy thriller. You choose which style you will write. You decide whether to set your stories in New Zealand or in some foreign location. Let your own specialised knowledge and life experiences provide believable descriptions of the situations you write about.

In eight sessions you’ll learn the techniques and write your novel as you learn. Any timid vagueness will be replaced by considered precision. The books you read now probably suggest what kind of thriller suits your personality and writing aspirations.

Only you know whether you want to write purely for creative pleasure or as an income-earning career writer. Both journeys start here, with this course.

Every successful thriller writer was once a complete beginner – a novice - just like you. They had to learn the fundamentals of their writing profession. For instance, Dick Francis was a jockey, so he knew about horses.

Ed McBain (aka Evan Hunter) has a special technique where he gives his reader slightly more information than he gives the cops of the 87th Precinct.

This makes the reader feel superior because they can guess the outcome before the detective laboriously works it out. Notice he doesn’t make the police look like fools. They’re just a step behind the reader.

Agatha Christie began each thriller by establishing a plausible alibi for each suspect character. She would fill in personalities and motives later. The character with the most imperfect alibi became her murderer. Then she would build the story.

A good thriller writer will raise the hackles on your neck with a creaking floor or a wild flapping sound by an open window. Is it an axe murderer? Feel the tension? No, it’s a frightened sparrow which had flown in. Oh, the relief. On the next page the author makes your heart flutter all over again - and we love it!

Some readers like gory detail so Patricia Cornwell and Kathy Reichs splatter the type-O around. Len Deighton and Frederick Forsyth are painstakingly accurate with the minute details of their assassin’s weapons. His lordship’s Purdey is intricately described, including the hand-engraved monogram.

The point is this: every thriller writer will bring some prior product or industry or professional knowledge which will become evident in their stories. You don’t have to be an academic writer, just an enthusiast. It helps hugely if you’ve read lots of thrillers and whodunits. You need to enjoy giving attention to details.

If you like humour you could write a humorous thriller, like Todd Downing. Or set your stories in F1 motor racing, like Bob Judd.
EXECUTIVE SUMMARY
What is mystery thriller writing?

All writing is creative to some extent. This course teaches you a combination of writing skills so you can tell a better story, whether it’s pure fiction or faction, a made-up story based on real places and actual events. The Day of the Jackal is an example of faction. (Frederick Forsythe wrote the whole book in 35 days.) You will learn how to develop a plot, interesting characters, dialogue, structure and how to write in your own personal style.

The stories you write may be set in current times, historical or in the future. Thrillers range from the slow-burning fuse of John Le Carré and his world of spies to Wilbur Smith’s fast action African adventures.

YOU decide what kind of thriller writer you want to be.

As the author, you retain the copyright on every word you write. Total royalty payments go to you for the next 50 years.

Gallup research shows that 60% of adult readers enjoy losing themselves in thriller novels. Writing thrillers is a huge industry. That’s why publishers are constantly looking for new authors and new ways to present stories of crime, mystery and detection. Check the COURSE CONTENTS section (page 2) to see what you learn in each part of the course.

ABOUT THE AUTHOR

Joan Rosier-Jones created this mystery and thriller writing course. She is a skilful published novelist and former president of New Zealand Society of Authors.

Her practical writing guidelines and advice based on years of experience have assisted hundreds of new writers around the world to become published authors. You too, can become a successful thriller writer with your books in the shops and Dip Mys after your name.

If you enjoy reading thrillers and mysteries you’re the person this home study training course is for. A passion for writing, enthusiasm for your own future and the willingness to learn from a master teacher are what we search for when we take on fresh novice writers.

Vanda Symon is a graduate from Joan’s course. Her third police procedural CONTAINMENT was a finalist for Best Crime Novel Award 2009. She has written The Ringmaster and Overkill which preceded Containment and since then has had published Bound and The Faceless.
In the last 100 years New Zealand has produced many really creative people. Some make films which win Oscars. Others design clothes, paint, write songs or write stories which are read and enjoyed by millions of people around the world. There are also creative writers who never make big headlines, but they enjoy what they do.

Learning how to write stories is a ‘stage-of-life’ thing, not an age thing. YOU know when the time is right for you to begin this exciting phase of your personal development. If you feel a creative stirring deep within your spirit, congratulations. It means you already have everything you need to become a creative writer. The niggle in your heart is talent waiting to be expressed. The best antidote is to DECIDE to become a real writer.

Here’s a basic truth: all skills are learnable. Whether you learn how to paint, sculpt or write is up to you. You’ll know which creative outlet suits your personality.

NOTE: if you want to learn how to write factual articles for magazines, business news, travel features, sports reports etc, this is not the right course for you. The Institute teaches ten different kinds of specialised writing, proofreading and editing. Check our website for other options. www.nzibs.co.nz

Please read the Course Contents (p2). If this is what you want to learn, enrol today. The eight tutorials are posted to your home address, in sequence. Satisfactory progress is usually achieved with 4-5-6 hours of study per week, plus your reading and writing and researching.

You’ll be writing your thriller as you learn how to write. All students have the option of setting and changing their own study pace during the year if your circumstances change. You decide whether you prefer to go at normal pace or faster or slower. The wide-ranging scope of this mystery thriller writing course was designed for new writers.

The skills you’ll learn are also basic novel writing skills. So the door will be open for you to go on and write a children’s story, sci-fi, fantasy, romance etc. The Institute offers specialty courses for each of these genres.

We realise not everyone wants to find fame and make a fortune from their writing - and that’s OK. You set your own goals. You determine how far you want to go. At least you’ll have put frustration and ‘writer’s block’ behind you.

Most students say their family and work colleagues recognise their personal growth and development as skilful writers during their training.

Graduates receive a handsome diploma. You’ll have earned it, so display it with pride. You’ll also have Dip Mys letters after your name.
BECOME A SKILFUL STORY TELLER

This Mystery Thriller Writing Course teaches you the skills required to be a story teller. You will learn about story structure so there’s a proper beginning, middle and end. You’ll learn plot development; how to vary the pace of a story so it doesn’t get boring; how to introduce the page-turner-factor, especially at the end of each chapter. You’ll learn how to write dialogue and how to use what characters say to move the story along. You’ll learn about heroes and heroines, criminals and villains, when to introduce them and how to give each one a different personality. Some authors plan each story with an outline, a timeline and (like JK Rowling) they know before they start writing how each book will unfold. Others let their characters devise the story as it unfolds. These authors are as surprised as anyone at the unexpected twists their story can develop when headstrong characters are in charge. Some authors say “I’m merely the conduit, the channel, for what my characters tell me to write.”

In this thriller writing course, YOUR ideas are paramount. You’ll be given writing assignments (such as ‘Write a sequence of 500 words where the criminal comes within five paces of the detective who is searching for him.’) Notice how the concept within five paces gives you a hint that they are sharing the same neighbourhood. Every word has importance when you are a thriller writer. There is no right or wrong way to express yourself creatively. You will not be forced to adopt any fixed style. Your tutor will help you discover your own ‘voice’. When this happens you will feel a tingle of excitement.

You’ll see YOUR IDEAS forming on the page. You are in charge. You’ll be encouraged to investigate different writing styles and techniques and thriller genres as you proceed through the course. Students often redefine their first objective as their confidence builds. Your tutor will help you develop your writing with feedback, tips and suggestions, especially when you are ready to find a publisher or agent. Remember, it is not the role of a book publisher to give you feedback on a submitted manuscript. (Your tutor will do that before you send it.) This means any manuscript you submit to a publisher or agent after today should be up to publishable standard. However, publishing decisions are totally in the hands of acquisitions editors.

Yes, thriller novel publishers are constantly looking for exciting fresh talent. The key is to give them what they want, in the manner they want it. This ‘new author selection process’ will no longer be a mystery to you. Publishers want new writers who are imaginative, inventive, resourceful, daring – and technically competent at writing. Anyone can have an idea for a story about crime and detection; but it takes a trained writer to turn that idea into a manuscript which then becomes a book. Or a film!

WHO IS ELIGIBLE TO ENROL

Anyone who enjoys writing will definitely improve their writing skills by taking this course. Duration is one year. Students tell us they enjoy the whole creative writing process. Physical disabilities and other challenges don’t matter. All students are treated equally.

Our minimum student age is 18 with the equivalent of School Certificate English, or NCEA equivalent. Mature people without SC, but who are keen readers, also qualify. Where you live within New Zealand doesn’t matter.

Students who live outside New Zealand are welcome. However, there is a surcharge to cover international postings and courier deliveries. Fees must be paid in full at enrolment.

All students are invited to participate in NZIBS activities. These include the online Student Discussion Board, which is like a senior common room where students post e-messages, share their literary experiences and ask questions. Anyone (tutors or students) can answer these questions. There are ten different monthly competitions for students, with no entry fee.

Chat-To-Your-Tutor-Day happens each quarter when every student can enjoy a one-on-one conversation with their tutor, by telephone, toll-free.

New Zealand Institute of Business Studies    Telephone 0800 80 1994    registrar@nzibs.co.nz    www.nzibs.co.nz
ENROLMENT

If this course excites you, please complete the Enrolment Application form. We enrol new students every month. Check our website www.nzibs.co.nz for more precise information. Or telephone the registrar 0800 80 1994.

Fees may be paid by cheque, credit card, cash or electronic banking. Some students pay their fees in full at enrolment (which has a built-in saving) and others prefer to use the deposit and monthly option.

There are other options for students needing to budget their weekly income. Foreign-based students must pay full fees at enrolment. Credit card payments are acceptable.

Course Materials Supplied
Your will receive:

- 8 tutorials on mystery writing, designed to give you a steady programme of reading and writing. Most people take about 9-12 months to cover everything thoroughly.
- Assignments leading to diploma standard. We make every allowance for you to do the course at your own pace. Our students have successfully lived and written through earthquakes, floods, fires, redundancies, divorces, bereavements, even the birth of a child.
- Pre-paid envelopes are included in your supplied materials for sending you assignments to your tutor or you can email your assignments to tutor@nzibs.co.nz. We monitor your progress and return assignments within 21 days.
- Individual assignment evaluation, manuscript correction and one-to-one advice on your writing style each Chat To Your Tutor Day.
- The Mystery Writing Course is conducted entirely by correspondence so where you live is irrelevant. Most students live in suburbia, but some have been on oil rigs, travelling the world, in forestry camps or part of our armed forces contingent in Afghanistan.

Other courses being offered at the Institute are:

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<th>Sports Journalism</th>
<th>Writing Your First Novel</th>
<th>Life Coaching</th>
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<td>Travel Writing with Photos</td>
<td>Writing Stories For Children</td>
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<td>Freelance Journalism</td>
<td>Writing Your Family History</td>
<td>Digital Photography for Beginners</td>
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<td>English Language Skills</td>
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<td>Creative Writing</td>
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<td>Modern Day Communication</td>
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What students say about learning their writing skills with NZIBS

“The course is very well paced. I never found it too easy or too hard and my tutor was encouraging. I have gained confidence from her feedback. Correspondence suits me well. There is no chance of getting unnerved by the competition and I have only praise for my tutor. I respect her opinion. She marks assignments thoroughly and thoughtfully and never shoots you down, but has a lovely way of advising where a new approach or rewrite is needed.”

Annie Easton of Botany

“For me this writing course rates highly for all the information that it gives. Getting my assignment back with my tutor’s comments was a highlight. She was extremely encouraging.”

Lucy Giles of Avondale

The aspect of this course I liked the most was the step by step method of how to get started and overcoming my fears and then finding a routine to suit me and my writing. Also finding out about “point of view” and who is telling the story and how much do they know.”

Elle Harris of Paraparaumu
The Cartier Diamond Dagger
Lifetime achievement award is given to a writer in recognition of a lifetime's achievement in crime writing.

Recent winners:
2011 Lindsey Davis
2010 Val McDermid
2009 Andrew Taylor
2008 Sue Grafton
2007 John Harvey
2006 Elmore Leonard
2005 Ian Rankin
2004 Lawrence Block
2003 Sara Paretsky
2002 Lionel Davidson
2001 Peter Lovesey

MACALLAN Gold & Silver Dagger.
Top award for crime fiction.

2010 Blacklands, Belinda Bauer
2009 A Whispered Name, William Brodrick
2008 Blood From Stone, Frances Fyfield
2007 The Broken Shore, Peter Temple
2006 Raven Black, Ann Cleeves
2005 Silence of the Grave, Arnaldur Indridason
2004 Blacklist, Sara Paretsky
2003 Fox Evil, Minette Walters
2002 The Athenian Murders, Jose Carlos Samoza, The Final Country, James Crumley
2001 Sidetracked, Henning Mankell
2000 Forty Words of Sorrow, Giles Blunt

John Creasey Memorial Award for first time novelists writing crime.

2007 Sharp Objects, Gillian Flynn
2006 Still Life, Louise Penny
2005 Running Hot, Dreda Say Mitchvell
2004 Amagansett, Mark Mills
2003 Mission Flats, William Landay
2002 Cutting Room, Louise Welsh
2001 The Earthquake Bird, Susanna Jones
2000 God Is A Bullet, Boston Teran
1999 Lie In The Dark, D Fesperman
1998 Garnet Hill, Denise Mina
1997 Body Politic, Paul Johnston
1996 One For The Money, Janet Evanovich

MACALLAN Gold Dagger for non-fiction

2010 Aftermath O'mah Bombing, Ruth Edwards
2008 Nationality: Wog, Kester Aspden
2006 The Dagenham Murder, Linda Rhodes
2005 On The Run, Gregg Hill
2004 Cosa Nostra, John Dickie
2003 Pointing From The Grace, Samantha Weinberg
2002 Dead Man's Wages, Lilian Pizzichini
2001 The Infiltтратors, Etienne, Maynard, Thompson
2000 Mr Blue, Edward Bunker

Ian Fleming Steel Dagger for best thriller
2002 The Sirius Crossing, John Creedy

MACALLAN Short Story Dagger

2010 Can You Help Me, Robert Ferrigno
2009 One Serving of Bad Luck, Sean Chercover
2008 Bookbinder’s Apprentice, Edwards
2007 Needle Match, Peter Lovesey
2006 Sins Of Scarlet, Robert Barnard
2005 No Flies On Frank, Danuta Reah
2004 The Weekender, Jeffrey Deaver
2003 Closer To The Flame, Jerry Sykes
2002 Martha Grace, in Tart Noir Anthology, Stella Duffy
2001 Russian Snowdrops, in CrimeWave 4, Marion Arnott
2000 Helen And The Babies, in Fresh Blood 3, Denise Mina

Ellis Peters Historical Dagger

2010 Revenger, Rory Clements
2009 If The Dead Rise Not, Philip Kerr
2008 Stratton’s War, Laura Wilson
2007 Mistress Art of Death, Ariana Franklin
2006 Red Sky Lament, Edward Wright
2005 Dark Fire CJ Sansom
2004 Damascended Blade, Barbara Cleverly
2003 The Americansan Boy, Andrew Taylor
2002 Fingersmith, Sarah Waters
2001 The Office Of The Dead, Andrew Taylor
2000 Absent Friends, Gillian Linscott
1999 Two For The Lions, Lindsey Davis

Debut Dagger for the best chapter / synopsis by unpublished writer

2010 A Place of Dying, Patrick Eden
2009 The Pathologist, Catherine O’Keefe
2008 Western Fringes, Amer Anwar
2007 Sweetness Bottom of the Pie, Alan Bradley
2006 Notebooks Rufus Griswold, Otis Twelve
2005 The Woman Before Me, Ruth Dugdall
2004 The Doll Makers, Ellen Grubb
2003 The Cuckoo, Kirsty Evans
2002 Sugarmilk Falls, Ilona van Mil
2001 Clea's Moon, Edward Wright
2000 Flowery Death, Simon Levack

Last Laugh Daggers, aka The Punch Award

1996 Two For The Dough, Janet Evanovich
1995 Sunburn, Laurence Shame
1994 The Villain Of The Earth, Simon Shaw
1993 The Mamur Zapt & The Spoils Of Egypt, Michael Pearce
1992 Native Tongue, Carl Hiaasen
YOUR MONEY BACK GUARANTEE

Student fees are for the duration of the course which is deemed to be one year following your start date. If you have not completed your course by this time, a further one-year of studentship can be granted at the discretion of the Principal. Fees do not include computer or photographic equipment. 

_A GST receipt will be issued for all fees paid._

TERMS AND CONDITIONS

It is mutually agreed:

1. You may examine the first tutorials of the course for 28 days.
   - If you decide for any reason whatsoever not to proceed you will receive a refund less $300 initial pack costs, if you have paid your fees in full.
   - If deposit only has been paid the student will keep the supplied pack and no more fees are payable. The studentship contract will be deemed cancelled.

2. NZIBS reserves the right to decline this application in which case all money paid will be refunded.

3. If your application is accepted by the Institute, you undertake to make full payment of course fees in the manner described.

4. At the successful conclusion of this course, provided you have met the required standards of tuition, you will receive your graduation documentation from the Institute.

5. If the Examining Board decides that graduation standard has not been achieved, the course will be extended at no cost for a further period of tuition determined by your tutor.
   - If even after further tuition the Examination Board determines that graduation standard cannot be achieved, your course fees will be refunded in full.
   - It is agreed that to be eligible for a refund, students must complete the course and demonstrate that they have made a reasonable effort to their tutor’s satisfaction. The Institute cannot accept responsibility for any changes in personal circumstances, including work commitments, once the course commences.
   - Course fees and deposits are not otherwise refundable.

6. It is mutually agreed that upon the refund of course fees the Institute has no further liability or obligation to the student.

7. It is agreed that students must submit their own work. Any form of plagiarism found will incur a written warning. Should the plagiarism continue, the student will be excluded from the course with no entitlement to a refund.

8. These Terms & Conditions supersede all previously published by the Institute.

1st April 2015
ABOUT THE INSTITUTE

The New Zealand Institute of Business Studies was founded in 1991. The Institute is a New Zealand organisation teaching to international standards and recognised as a leader in the field of distance learning.

The Institute welcomes students from all over New Zealand and worldwide.

Meet our people:

Principal
Dr Liza Pujji
PhD (University of Auckland)
BE Hons (University of Auckland)

Registrar
Dr Harry Singh
PhD (University of Otago)
MA (University of California)

Academic Administrator
Julie Benns
BASc (Auckland University of Technology)

Student Advisory officer
Wendy Kissel
BA (University of Canterbury)
TESOL (Christchurch College of Education)

Tutors:

Jill Malcolm
Freelance Journalism
Jill Malcolm
Freelance Travel Writing
David Pardon
Sports Journalism
David Pardon
English Language Writing Skills
Tina Shaw
Creative Writing
Tina Shaw
Short Story Writing
Tina Shaw
Mystery/Thriller Writing
Tina Shaw
Write Your First Novel
Joan Rosier-Jones
Write your Family History
Brian Miller
Digital Photography for Beginners
Robert van de Voort
Freelance Digital Photography
Janice Marriott
Writing Stories for Children
Janice Marriott
Writing Poetry
Heather Taylor
Proofreading & Editing
Dick Ward
Proofreading & Editing
Phil Linklater
Modern Day Communication,
Phil Linklater
Life Coaching
Jean Drew
Write Your First Romance Novel

Administration:

Postal address
P O Box 58 696, Botany, Auckland 2163
Registered office
24 Carousel Crescent, Auckland 2016
Telephone
09 272 3974
Toll free
0800 80 1994
Mobile / WhatsApp
021801508
Email
principal@nzibs.co.nz
Bank
ANZ Highbrook, 8 Business Parade S, Auckland 2013

Our vision is to provide superior distance learning programmes which enable adults to earn an income and/or express their creativity.
New Zealand Institute of Business Studies
Enrolment Application Form

Postal address: PO Box 58 696, Botany, Auckland 2163    Tel 09 272 3974    0800 80 1994    Email: registrar@nzibs.co.nz

MYS
Student’s full name: ___________________________  Preferred first name: ___________________________
Address: ______________________________________

Home telephone: (____) ___________  Work telephone: (____) ___________
Mobile number: (____) ___________  Occupation: ___________________________
Date of birth: _____/_____/______  Sex: Male / Female  Email: __________________________

Please enrol me in the Correspondence Course: Mystery Writing

For next course start date please call 0800 80 1994 or email: registrar@nzibs.co.nz

Course Fee = $1695 including gst

PAY NOW: $1495 incl gst at commencement and SAVE $200.00

By Credit Card:
Please ☐ one of the following: [ ] Visa  [ ] Mastercard  [ ] Debit Card
Credit Card Number __________  ___________  __________  __________  Expiry date ________/_______
Signature ___________________________  Name on card ___________________________

By Internet Banking: Please Phone 0800 80 1994 for NZIBS bank account number and reference.
By Cheque: Please make cheque payable to NZIBS.

PAY BY INSTALMENT $300 deposit and $139.50 per month for 10 months = $1695

By Credit Card Payment
Please ☐ one of the following: [ ] Visa  [ ] Mastercard  [ ] Debit Card
Credit Card Number __________  ___________  __________  __________  Expiry date ________/_______
Signature ___________________________  Name on card ___________________________

Or Automatic Payment – enclose deposit of $300 to hold a place
A payment schedule will be sent out with your course acceptance letter for you to arrange
an automatic payment with your bank.

Or Internet Banking Please phone 0800 80 1994 for NZIBS bank account number and to HOLD a place.

Or Cheque – Please make cheques payable to NZIBS.

See next page for Terms & Conditions
Terms and Conditions

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8. These Terms & Conditions supersede all previously published by the Institute.

I agree to the above terms and conditions:

Signed _______________________________________________ Date______/_____/______
My name is: ______________________________________
I am  □ male  □ female

My date of birth: ___ / ___ /__
My age is: ______
Occupation: ____________________________

Daytime Phone: (    ) __________________
Email: ______________________________________

This is my brief personal background:
___________________________________________________________________________________________
___________________________________________________________________________________________
___________________________________________________________________________________________
___________________________________________________________________________________________

This is what I enjoy most about the writing I do now:
___________________________________________________________________________________________
___________________________________________________________________________________________
___________________________________________________________________________________________

These are the goals I wish to achieve:
___________________________________________________________________________________________
___________________________________________________________________________________________
___________________________________________________________________________________________

These are the special skills, strengths and experiences I have:
___________________________________________________________________________________________
___________________________________________________________________________________________
___________________________________________________________________________________________

My highest level of formal English language training is:
___________________________________________________________________________________
___________________________________________________________________________________

The aspect of mystery/thriller writing which interests me most is:
___________________________________________________________________________________________
___________________________________________________________________________________________
___________________________________________________________________________________________

When I graduate I plan to use my skills in this way:
___________________________________________________________________________________________
___________________________________________________________________________________________
___________________________________________________________________________________________

OFFICE USE: Tutor Assigned: _______  Student ID: MYS __________  Start Date: _________________