



JOHN HARMAN'S STORY CYCLE

**Four separate one-day masterclasses on the essentials of narrative structure
proudly presented by Juice Creative**

**No matter what the story – whether you are writing a memoir, biography, novel or script
– you will need to understand the most important elements of telling a story and how
these should be structured.**

As part of the UWA Extension program, John Harman taught
hundreds of writers how to do just that.

Juice Creative's owner Jane Cornes has worked extensively with John over the years
and is delighted to be able to offer these highly practical and informative masterclasses
to Perth's writing community.

John's *Story Cycle* series comprises four narrative structure masterclasses
that cover the essentials of storytelling.

His full-day masterclasses will run on Saturdays in October, November and February.
One whole day – from 10am to 4pm – will be dedicated to a single narrative component.

"Good writing, unless you are brilliant, isn't enough. You need to understand the fundamentals of narrative structure: the critical steps in the plot; the essential elements in character; how to create believable dialogue that moves the story forward, and the essential art of exposition. Without the adroit employment of these critical components, your story may be in danger of becoming a floppy mess."

John Harman

SAT 31 OCT 2026
MASTERCLASS 1:
PLOT

SAT 28 NOV 2026
MASTERCLASS 2:
CHARACTER

SAT 6 FEB 2027
MASTERCLASS 3:
DIALOGUE

SAT 27 FEB 2027
MASTERCLASS 4:
EXPOSITION



MASTERCLASS 1: SAT 31 OCTOBER 2026

How to Plot Your Story

A masterclass on the devious art of plotting

A good plot is both the skeleton and sinews of your story, providing direction, definition and the power to move readers' feelings to a satisfactory resolution. The depth, dimensionality and authenticity of the plot are vital. Yet, many new and emerging writers find plotting difficult, and as their story may be a quest—a physically, emotionally or psychologically stressful journey in which the protagonist has a very hard time—writers need to create a subtly structured yet believable chain of events; one that subjects the characters to all the physical, emotional and mental punishment the story is about to hand out.

In this masterclass, by understanding and experimenting with the nine-point arc of a typical plot, you will learn the devious art of plotting. You will discover how plots are driven by the wilful or unconscious desires of the protagonists and that plot and character are two sides of the same coin: that the deepest desires and personality traits of the major characters may only be unravelled through the exigencies of the plot. Getting plot and character perfectly entwined is both a craft and an art.

The masterclass is meant to be participatory, interactive – and fun. There will be plenty of time for questions and group interaction in which story ideas and characters are taken from various sources to devise plots using the arc of the plot.

MASTERCLASS STRUCTURE

- What comes first — plot or character?
Does it matter?
- The difference between story & plot
- The Arc of the Plot — the nine essential elements in any plot
- Motive and consequence in plot
- Does your story have a theme? Is it appropriate? Does your plot support it?
- What drives the plot? Believable motivation in characters.
- The place of conflict in the story

****Everyone attending is encouraged to view the movie 'Thelma and Louise', the plot of which we will be analysing****



MASTERCLASS 2: SAT 28 NOVEMBER 2026

The Role of Character in Your Story

A masterclass on creating believable characters

A story is a completed process of change which has the ability to move readers' feelings powerfully and pleasurably (or painfully) in a definite way. But though the story may arise and progress out of causality (plot), it is our interest in... affinity with... horror at... the protagonist/s and/or antagonist/s that keeps us hooked. Often, we remember the characters in a story long after we have forgotten the plot.

This means the depth, dimensionality and authenticity of the story's characters are vital. Many new writers are too soft on their characters, and as the story may be a quest... a hard, dangerous journey (either physically or emotionally) in which the protagonist has an extremely strenuous time... you, as the writer, need to create characters who can take all the physical, emotional and mental punishment the story is about to hand out. Fictional characters must possess sufficient strength of character to handle difficult dilemmas. In other words — characters must be up to the plot.

MASTERCLASS STRUCTURE

- What comes first plot or character? Does it matter?
- Character and characterisation – understanding the difference
- The raw material of character... the five psychological factors.
- Knowing the roles of physiology, sociology, psychology in your characters
- Character is forged in conflict. Is your character up to it?
- Is your conflict testing enough for the character?
- A protagonist must have difficult choices. The character's motivation is all important. What does this person want?
- What is your character's wilful desire; unconscious desire; what desire will he or she pursue right to the end of the line
- Character growth through the story
- Creating the world of the protagonist.
- Creating the antagonist. Do you need a polar relationship? Maximising the opportunity for conflict.
- Secondary characters... how to make them memorable without being ciphers
- E. M. Forster's view of 'round' and 'flat' characters.
- Multi-protagonists. These must have either a relationship, be tightly bound together by external factor or have a common cause
- Writing out of gender – making characters of the opposite sex credible



MASTERCLASS 3: SAT 6 FEBRUARY 2027

How to Write Dramatic Dialogue

**A masterclass on the craft of writing realistic exchanges
between your characters**

A story is a completed process of change which has the ability to move readers' feelings powerfully in whatever pleasurable or painful direction the writer chooses. But although the story arises out of and progresses through causality, and though the plot is driven by the wilful or unconscious desires of the principal characters, it is the dialogue that propels the story. Dialogue can lift the story and give it impetus: proving the premise, revealing character, progressing the plot and carrying exposition.

Of course, straightforward narrative may move the story forward and supply exposition and backstory, but dialogue is the high-octane fuel that can drive the story forward at pace. Good dialogue, which must be interesting, realistic and authentic to the character speaking it, will supply much of the story's drama. Good dialogue reveals and expresses rather than shows or tells. At its most basic level, good dialogue makes the story fly; it makes the story interesting and easier to read. But sometimes it is difficult for emerging writers to know when to employ dialogue instead of narrative (and vice versa) and even more difficult for them to make their dialogue appropriate and authentic.

The masterclass, which is meant to be participatory, interactive — and fun, addresses those issues. There will be plenty of time for questions and group interaction in which story ideas are taken from various sources to create narratives employing believable dialogue.

MASTERCLASS STRUCTURE

- The five functions of dialogue
- What makes good dialogue
- Voice
- Revealing character through dialogue
- Exposition through dialogue
- Colour and texture
- Economy with words
- Subtext: don't write every line 'on the nose.'
- Bad language. If you don't want them to use it, don't create the characters
- Speech tags and alternatives to said
- Attribution: how to handle it
- A short session on writing dialogue for the screen
- The difference between dialogue in a script as opposed to being read.



MASTERCLASS 4: SAT 27 FEBRUARY 2027

How to Show More Than Tell

A masterclass on the skilful use of exposition, backstory and POV

A story is a completed process of change which has the ability to move readers' feelings powerfully in whatever pleasurable or painful direction the writer chooses. But although the story arises out of and progresses through causality, and though the plot is driven by the wilful or unconscious desires of the principal characters who propel much of the narrative through their dialogue, stories do not come out of nowhere. Exposition and backstory are necessary to reveal the world of the story and to provide the landscape through which your narrative travels.

As our stories do not come out of a void, there is much the reader needs to know about the time, setting, characters and past events in order to enjoy and make sense of the narrative. How can writers handle this mass of detail? Some storytellers write it on the nose: setting down facts about background, characters and events like a newspaper report. Others use awkward and unnatural contrivances. This masterclass shows how exposition may be woven into the fabric of the story, so the reader is scarcely aware of being given essential information. The masterclass will demonstrate how any writer can master the technique of revealing exposition and employing backstory to provide an authentic, three-dimensional feeling to the story.

The masterclass will also cover Point of View (POV), focussing on the five most common: first person narrator/ protagonist; third person objective/omniscient/prescient, showing the type of story for which each POV may be most appropriate.

The masterclass is meant to be participatory, interactive – and fun. There will be plenty of time for questions and group interaction in which story ideas are taken from various sources to create authentic but unobtrusive exposition and backstory.

MASTERCLASS STRUCTURE

- What is exposition?
- What is backstory?
- How to reveal what you want to reveal; what isn't obvious; what cannot be inferred; what the reader absolutely needs to know
- Understanding the principle: 'show don't tell'?
- How to evoke rather than invoke.
- When should the writer tell rather than show?
- Using exposition as ammunition
- Writing in scenes
- Knowing *when* to reveal – '*in media res*'
- Exercising caution with analogy and symbolism
- The subtle use of metaphor and simile
- What POV best suits the story and its purposes.



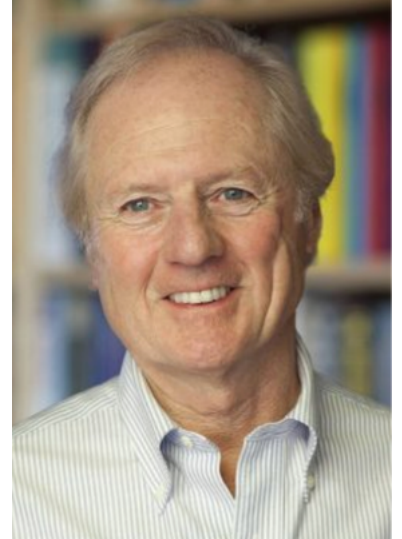
ABOUT JOHN HARMAN

John is a professional writer with over 45 years' experience in writing for a living. He has always written under his own name, across many different types of medium, including fast-paced thrillers, television scripts and film documentaries.

John's books have been published by *Headline Publishing* in the UK and distributed in America and Australia. His television scripts have been broadcast by *Thames Television* and his film scripts distributed worldwide by *Guild Sound and Vision*.

John is still writing. Much of his current work is ghostwriting for major publishers and private individuals.

Read more about John on his website www.johnharman.com



BOOKING INFO

One Masterclass: ~~\$275~~ Early Bird \$225 per class

4-Masterclass Bundle: ~~\$995~~ Early Bird \$795

An early bird discount of \$50 per class applies
for all bookings made on or before 1 September 2026

BOOK NOW

Online at <http://www.juicecreativ.com/john-harmans-story-cycle-booking-info>

Or via email to cornes.jane05@gmail.com

