**Short Story Elements**

|  |  |
| --- | --- |
| Place |  |
|  | Historical time period |

**Setting**:

Physical background of a story – \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Atmosphere**:

This element has a close connection to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_because it often determines the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. The atmosphere is the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the story. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_is usually established at the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the story. It takes in characters, clothing, furniture, natural \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, light, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, shadows, even \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Plot**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Climax:

Rising Action: Falling Action:

Exposition: Resolution:

**Characters**:

One character is clearly central to the story with all major events having some importance

to this character - he/she is the **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

The character in opposition to the main character is called the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Flat Character** - \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** - character is affected by the events of the story. These characters are usually fully developed in terms of personality. They are described in more detail and usually learn and grow by the end of the story.

**Stereotyped Characters -** a character that is so \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ that little has to be said about him/her. These characters are immediately recognizable because of the role he/she plays.

**Conflict**:

External: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Internal: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Person vs. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, Person vs. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Person vs. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, Person vs. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, Person vs. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Theme**:

The theme is essentially the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ behind the story. It may be the author's

thoughts about a topic or the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ they want to deliver to their audience.  The

title of the short story sometimes helps us to understand what they are trying to tell us. The theme is never just one sentence. It is a clear explanation of what the author wants us to understand about the world

Example:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Foreshadowing**:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Diction:**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**is usually found in academic texts, academic papers and formal discourse.

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** is relaxed conversation and is found in writing that has a lighter tone and is sometimes humorous.

**Narration- Point of View:**

The point of view identifies the person telling the story. Most often, you’ll meet three kinds of point of view in stories and novels.

1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**First Person**

“**I** was getting fed up with saying good-bye. One month five kids disappeared from my shrinking class at Sydney High School. One of **my** best buds, Jake was one of those kids.”

🡪 Personal pronoun of “\_\_\_\_” is used here to identify first person narration

🡪 The story is from my \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and as a result is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_in scope.

**Third Person limited**

“**Willy** felt like he was spending his whole life saying goodbye. It seemed like every other day one more person left his class at Sydney High School. **His** best bud Jake was one of those kids. **Willy** was sad that Jake had to leave.”

🡪 the pronoun of “\_\_\_” and “\_\_\_\_\_”

🡪 the narrator appears to understand \_\_\_\_\_ character, and so like the first person narrative, might be \_\_\_\_\_\_\_\_\_\_in scope as well.

**Third Person Onmiscient**

“North Sydney was a dying community. Jake Richards’s dad was laid off, and like the other men laid off at the mine, he couldn’t find any other work in town. So, they packed up their house and moved down to Halifax. It seemed to be the norm these days. Jake’s best friend, Willy, noted that he’d already lost five of his classmates to the cities.”

🡪 Since this method of narration knows the thoughts of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, a reader might get more \_\_\_\_\_\_\_\_\_\_ from this point of view.

**Verbal Irony:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Jonanthan Swift calls his solution to Ireland’s problem a “Modest Proposal” even though he suggests eating the children of the poor. Ew!

**Situational Irony:**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Michael Moore uses the song “It’s a Wonderful World” in his documentary while showing

pictures of war.

**Dramatic Irony:** When the audience knows \_\_\_\_\_\_\_\_\_\_\_ than the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the story.

We know from the prologue of R&J that they will die; however, the other characters do not.