# Traditional Story Elements

Aristotle

<table>
<thead>
<tr>
<th>Beginning</th>
<th>Context/Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Middle</td>
<td>Theme</td>
</tr>
<tr>
<td>End</td>
<td>Plot</td>
</tr>
<tr>
<td></td>
<td>Rising tension</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Compelling characters</th>
<th>Conflict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Protagonist-hero</td>
<td>Resolution</td>
</tr>
</tbody>
</table>

**Antagonist**

Not necessarily all elements
Traditional Elements

Things are clear
generally linear
beginning, middle, end
We recognize the hero
We can follow the events
We understand the theme
We feel the resolution
Exposition/Beginning

Begin Powerfully/interestingly

Setup--often in beginning

Info needed to follow the story

who, what, where, when, why

just enough...........

usually in beginning

Can be sprinkled throughout--usually is

3
Exposition
from “Three Kings”
Exposition/Context

dialogue

narration

visually

Sound/music

text
Three Kings “exposition”
We learn........

“feel” of the desert war
characters
their situations
the hierarchy
hints at the storyline
“media war”
The Middle—Narrative Spine--
the *Train*. 

What moves the story forward

move train  forward and then detour for

further exposition

characters

explanation/understanding
The Train
Compelling Characters and Story Development in The Killer Within
The Killer Within

Journey to tell family and university

dthis is the narrative spine
we learn about his story
we see reactions
we begin to see behind his exterior
flat
hiding
Storyteller gradually reveals......................