



New and Improved!
2021 Version

Addendum to Patented Cheat Sheets

**The Additional Lists, Charts, and Novelties
You Need to Succeed**

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Literary Terms (Figurative Language)

ALLEGORY Story or poem in which characters, settings, and events stand for other people or events, or for abstract ideas or qualities. (Compare with ANALOGY)

- *Animal Farm; Dante's Inferno; Lord of the Flies*

ALLITERATION Repetition of the same or similar consonant sounds in words that are close together.

- *"When the two youths turned with the flag they saw that much of the regiment had crumbled away, and the dejected remnant was coming slowly back."*
– Stephen Crane

ALLUSION Reference to someone or something that is known from history, literature, religion, politics, sports, science, or another branch of culture. An indirect reference to something (usually from literature).

- *"When she lost her job, she acted like a Scrooge, and refused to buy anything that wasn't necessary."* Scrooge was an extremely stingy character from Charles Dickens' *A Christmas Carol*.
- *"Chocolate was her Achilles' heel."* This means that her weakness was her love of chocolate. Achilles is a character in Greek mythology who was invincible. His mother dipped him in magical water when he was a baby, and she held him by the heel. The magic protected him all over, except for his heel.

ANALOGY Comparison made between two things to show how they are alike. (Compare with ALLEGORY, METAPHOR, SIMILE)

- *I feel like a fish out of water.* This implies that you are not comfortable in your surroundings.
- *There are plenty of fish in the sea.* Unless you really are a fish, this encourages you to move on and find another potential mate.
- *She was as quiet as a mouse.* It is hard to hear a mouse, so that means she was very quiet.
- Bing Crosby had a *velvet voice*.

LITERARY TERMS -- 2

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ANTITHESIS Balancing words, phrases, or ideas that are strongly contrasted, often by means of grammatical structure. (See also JUXTAPOSITION)

- Snow White and the Wicked Witch in *Snow White*
- Dumbledore and Voldemort in *Harry Potter* by J. K. Rowling
- *"It was the best of times, it was the worst of times."* *Tale of Two Cities*, Charles Dickens

APOSTROPHE Calling out to an imaginary, dead, or absent person, or to a place or thing, or a personified abstract idea.

ASIDE A short speech directed to the audience and not “heard” by the other characters who are present.

ASSONANCE The repetition of similar vowel sounds followed by different consonant sounds especially in words that are together. (Compare with CONSONNANCE)

- *“A man’s reach should exceed his grasp.”* The long e sound in reach and exceed is assonance.

ASYNDOTON A form of REPETITION as a figure of speech where the word “and” (or another conjunction) is left out from a list of items. (Compare with POLYSYNDETON)

- *“An empty stream, a great silence, an impenetrable forest. The air was thick, warm, heavy, sluggish.”* -- Joseph Conrad

CATASTROPHE The final disastrous event in a tragedy. (See also EUCHASTROPHE)

CATHARSIS A release from the emotions of pity and fear that have been aroused in the audience in the course of watching a drama.

CHIASM A structural form where the end of a story or a paragraph, sometimes even a line, connects back directly to what appeared at the start.

CHORUS One or several characters (often used in Greek Drama) who comment on the morality of the character’s actions as an objective observer, or may recite odes concerning the nature of the gods and man; may play the role of a narrator to set the stage for coming action.

CONNOTATION The associations and emotional overtones that have become attached to a word or phrase, in addition to its strict dictionary definition. (Compare with DENOTATION)

CONSONANCE The repetition of consonant sounds in stressed syllables containing dissimilar vowel sounds. (Compare with ASSONANCE)

- *A snake came to my water trough on a hot, hot day
And I in pajamas for the heat, to drink there ...* --DH Lawrence

CONTEXT A setting in which a story line takes place.

DENOTATION A word's objective meaning, as found in the dictionary. (Compare to CONNOTATION)

DICTION A speaker or writer's choice of words.

EPIPHANY A moment of revelation or insight in which a character recognizes some truth. This more popular use of the older Greek term became common after James Joyce used it in his works.

EUCHATASTROPHE A term coined by JRR Tolkien to describe a happy accident which occurs to move a character to a happy ending that they would not have found on their own. Called a "grace." (Compare with CATASTROPHE)

EXPLETIVE Words which are added for emphasis, but are grammatically unnecessary.

- *"Certainly, I can go to the dance."*
- *"I really love absolutely everything about your dress, indeed I do."*

EUPHEMISM Phrases or words that are used in place of other terms that are considered rude, profane or impolite.

- Someone may say "Excuse me, but can you tell me where I can wash up?" instead of explaining a need to urinate.
- "If you hadn't nailed him to the perch he'd be pushing up the daisies. He's passed over. This is an ex-parrot." --Monty Python Euphemisms are often used for death.

FLASHBACK A scene that interrupts the normal chronological sequence of events in a story to depict something that happened at an earlier time.

FORESHADOWING The use of hints or clues to suggest what will happen later in a plot.

HUBRIS Excessive or presumptuous pride. The fatal flaw in tragic characters since Greek Drama.

HYPERBOLE A figure of speech that uses an incredible exaggeration or overstatement, for effect.

- *"If I've told you once, I've told you a million times...."*

IMAGERY The use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience. Imagery uses images, words that appeal to senses: taste, sight, touch, smell, hearing.

IRONY Discrepancy between appearances and reality.

- **VERBAL IRONY** Occurs when someone says one thing but really means something else.
- **SITUATIONAL IRONY** Takes place when there is a discrepancy between what is expected to happen or what would be appropriate to happen, and what really does happen.
- **DRAMATIC IRONY** So called because it is often used on stage. A character in the play or story thinks one thing is true, but the audience or reader knows better.

JUXTAPOSITION Poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit. (See also ANTITHESIS, OXYMORON, PARADOX)

- Ezra Pound: *"The apparition of these faces in the crowd; Petals on a wet, black bough."* Juxtaposition is also a form of contrast by which writers call attention to dissimilar ideas or images or metaphors.
- Martin Luther King: *"Injustice anywhere is a threat to justice everywhere."*

METONYMY A figure of speech like a metaphor, where one related concept is used to express another, often larger concept. (Compare with SYNECHDOCHE)

- *"The pen is mightier than the sword,"* from Lytton's play "Richelieu." This sentence has two metonyms: "pen" stands for "the written word," and "sword" stands for "military aggression."

METAPHOR A figure of speech that makes a comparison between two unlike things without the use of such specific words of comparison as like, as, than, or resembles. (Compare with SIMILE)

- **IMPLIED METAPHOR** Does not state explicitly the two terms of the comparison: *"I like to see it lap the miles"* is an implied metaphor in which the verb lap implies a comparison between "it" and some animal that "laps" up water.
- **EXTENDED METAPHOR** A metaphor that is extended or developed as far as the writer wants to take it. (It is called a CONCEIT if it is quite elaborate).

MOOD An atmosphere created by a author's choice of diction and images. (See Tone)

MOTIF A recurring image, word, phrase, action, idea, object, or situation used throughout a work (or in several works by one author), unifying the work by tying the current situation to previous ones, or new ideas to the theme.

- Kurt Vonnegut uses *"So it goes"* throughout *Slaughterhouse-Five* to remind the reader of the senselessness of death.

ONOMATOPOEIA The use of words whose sounds echo their sense.

- *"Pop."*
- *"Zap."*

OXYMORON A figure of speech that combines opposite or contradictory terms in a brief phrase.

- *"Jumbo shrimp."*
- *"Pretty ugly."*
- *"Bitter sweet"*

PARADOX A statement that appears self-contradictory, but that reveals a kind of truth.

- *"What is the sound of one hand clapping?"*

PARALLEL STRUCTURE or PARALLELISM The repetition of words or phrases that have similar grammatical structures.

- *"And forgive us our debts as we forgive those who are indebted to us."*
- *"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today."* -- Martin Luther King, Jr.
- *"My fellow Americans, ask not what your country can do for you, ask what you can do for your country."* -- John F. Kennedy

PARODY A work that makes fun of another work by imitating some aspect of that writer's style. (Compare with SATIRE)

POLYSYNDTON A form of REPETITION as a figure of speech where the word and – or other conjunctions – is repeated even when not needed. (Compare with ASYNDTON)

- *"And what the enemy will see is the flash of our cannons. They will hear the ring of our swords, and they will know what we can do. By the sweat of our brows and the strength of our backs, and the courage of our hearts."*
– *Pirates of the Caribbean*

PERSONIFICATION A figure of speech in which an object or animal is given human feelings or thoughts

POINT OF VIEW The vantage point from which the writer tells the story.

- **FIRST PERSON POINT OF VIEW** Told by one of the characters in the story, uses "I," (as in *"I went to the store and that's when I realized I'd left my wallet home."*)
- **SECOND PERSON POINT OF VIEW** Told by an outside narrator using "You," (as in *"You know the place, it's over by the mill where you once played tag."*)
- **THIRD PERSON POINT OF VIEW** An unknown narrator, tells the story, but this narrator zooms in to focus on the thoughts and feelings of only one character. Third Person POV can be LIMITED where the narrator does not know everything about the characters. Compare with Third Person OMNISCENT POV.
- **THIRD PERSON OMNISCIENT POINT OF VIEW** An omniscient or all-knowing narrator tells the story, also using third person pronouns. This narrator, instead of focusing on one character only, often tells us everything about many characters.

REPETITION A structural pattern where a word or phrase or image is repeated within a sentence or sentences, more directly than in a motif where the repetition of an image is spread out over larger passages of text.

- Martin Luther King repeated the phrase "*I have a dream today.*" Throughout his famous speech.
- *The bird said, "I don't sing because I am happy, I am happy because I sing."*
- *The general said to his army, "Men — You must fight for the life of your people, your family, and your country."*

RHETORICAL QUESTION When a question is asked but no answer is expected, or perhaps even desired.

- "*What kind of an idiot do you think I am?*"
- "*Does anybody really know what time it is? Does anybody really care?*" --Chicago

SATIRE A type of writing that ridicules the shortcomings of people or institutions in an attempt to bring about a change. (Compare with PARODY)

SETTING The time and place of the action in a literary work.

SIMILE A figure of speech that makes an explicitly comparison between two unlike things, using words such as like, as, than, or resembles.

SOLILOQUY A speech made by a character while no other characters are on stage.

SPEAKER The imaginary voice assumed by a writer. Recognizing the speaker and thinking about his/her characteristics are often central to understanding a written text.

STYLE The distinctive way in which a writer uses language: a writer's distinctive use of diction, tone, and syntax.

SYMBOL A person, place, thing, or event that has meaning in itself and that also stands for something more (meaning both in addition to, and greater) than itself.

SYNECDOCHE A figure of speech, like a metaphor, in which a part represents the whole. (Compare to METONYMY)

- "*If you don't drive properly, you will lose your wheels.*" The wheels represent the entire car.

SYNTAX The way in which words are arranged into a coherent thought. The rules governing arrangement of words are referred to generally as “grammar.” Syntax, however, includes more than grammar because it deals with how words are arranged in order to communicate coherent thoughts.

THEME The insight about human life that is revealed in a literary work.

TONE The attitude a writer takes toward the subject of a work, the characters in it, or the audience, revealed through diction, figurative language, and organization. (See also MOOD)

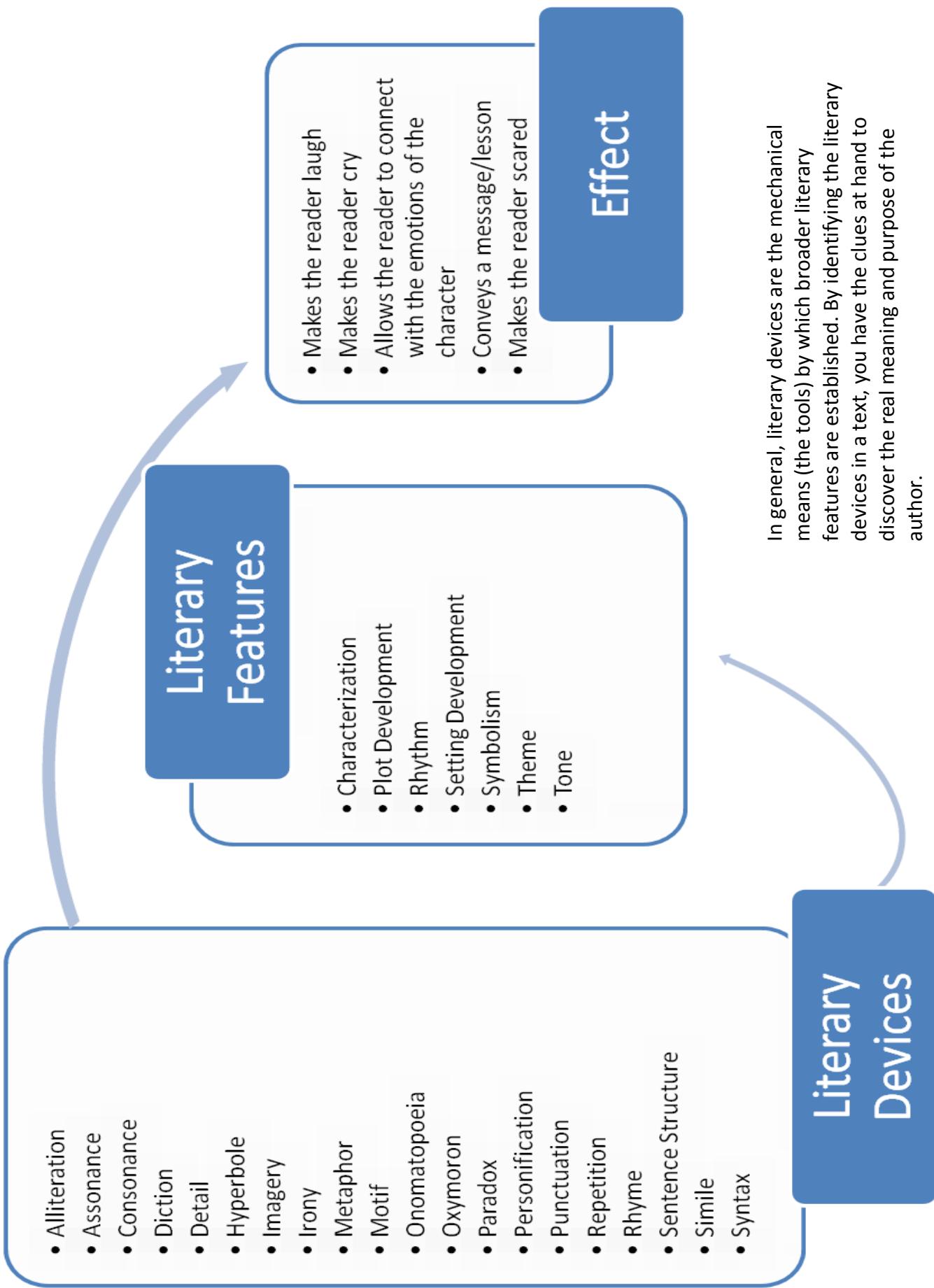
TRICOLON A literary device of using words or phrases in a pattern of three.

- *“And what the enemy will see is the flash of our cannons. They will hear the ring of our swords, and they will know what we can do. By the sweat of our brows and the strength of our backs, and the courage of our hearts.”*
– *Pirates of the Caribbean*
- *“Government of the people, by the people and for the people ...”* -- *Lincoln*

UNDERSTATEMENT A statement that says less than what is meant. (Also: **LITOTES**)
“Government of the people, by the people and for the people ...” -- *Lincoln*

- During the second war with Iraq, American troops complained of a fierce sand storm that made even the night-vision equipment useless. A British commando commented about the storm: “*It’s a bit breezy.*”

VOICE A metaphor used about literature which seeks to describe the writer’s tone, style, and manner.





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Poetry Terms

BALLAD A folk song or poem that tells the story of an incident, usually tragic, in local or national legend.

BLANK VERSE Poetry written in unrhymed iambic pentameter lines. Blank verse sounds like ordinary speech and is often used in drama and poetry such as in Shakespeare's plays. (Compare with HEROIC COUPLET)

CAESURA A natural pause or break, in the middle of a line of poetry, which may be marked like this: ||.

- *"Sing a song of sixpence, || a pocket full of rye.
Four and twenty blackbirds, || baked in a pie."*
- In the first line of Elizabeth Barrett Browning's "Mother and Poet" the caesura occurs after the very first word of the poem: *"Dead ! // One of them shot by the sea in the east"*

Two consecutive rhyming lines of poetry. (Compare with HEROIC COUPLET)

*"Be not the first by whom the new are tried,
Nor yet the last to lay the old aside." -- A. Pope*

ELEGY A poem of mourning, usually about someone who has died.

END STOPPED A poem where each line ends by completing a thought; no enjambment

ENJAMBMENT This is said to happen when the text of a poem continues from one line to another without a terminating punctuation mark. It can be defined as a thought or sense, phrase, or clause, in a line of poetry that does not come to an end at the line break but moves over to the next line.

*"It is a beauteous Evening, calm and free;
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquility;
The gentleness of heaven is on the Sea;
Listen! The mighty Being is awake
And doth with his eternal motion make
A sound like thunder--everlastingly." -- W Wordsworth*

POETRY VOCABULARY -- 2

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EPIC A long narrative poem, written in heightened language, which recounts the deeds of a heroic character who embodies the values of a particular society.

FREE VERSE Poetry that does not conform to a regular meter or rhyme scheme.

*"After the Sea-Ship—after the whistling winds;
After the white-gray sails, taut to their spars and ropes,
Below, a myriad, myriad waves, hastening, lifting up their necks,
Tending in ceaseless flow toward the track of the ship ..." -- Wordsworth*

HAIKU Japanese form of poetry with a strict three line pattern of beats (5,7,5)

*An old silent pond ...
A frog jumps into the pond,
splash! Silence again.*

*Clouds appear and bring
to men a chance to rest from
Looking at the moon*

HEROIC COUPLET Any rhymed pair of lines in iambic pentameter. Compare with Blank Verse.

*"Look in thy glass, and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unless some mother ..." -- Shakespeare*

LIMMERICK A generally humorous form of verse, consisting of five lines, with the first, second, and fifth line made up of three feet which rhyme, and the third and fourth lines made with two feet that rhyme.

*"There once was an old man named Darth Vader
Who chased a young princess named Leia
He always wore black
And liked to attack
He waited to be nice until later."*

LYRIC POEM A poem that does not tell a story but expresses the personal feelings or thoughts of the speaker. Example: Shakespeare's sonnets. Compare with a Ballad, which tells a story.

METER The rhythmical pattern of a poem. The number and types of stresses, or beats, in each line determine this pattern.

POETRY VOCABULARY -- 3

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IAMBIC PENTAMETER A poetic line consisting of a meter based on five (penta) feet or units, each which is made up of an unstressed syllable followed by a stressed syllable (such as trapeze).

Try this one: "*I am the man and you are not so there.*" (Stress the underlined words.)

METER The number and types of stresses, or beats, in each line determine this pattern. Traditional meters include:

Foot type	Style	Stress pattern	Syllable count
Iamb	Iambic	Unstressed + Stressed	Two
Trochee	Trochaic	Stressed + Unstressed	Two
Spondee	Spondaic	Stressed + Stressed	Two
Anapest	Anapestic	Unstressed + Unstressed + Stressed	Three
Dactyl	Dactylic	Stressed + Unstressed + Unstressed	Three
Amphibrach	Amphibrachic	Unstressed + Stressed + Unstressed	Three
Pyrrhic	Pyrrhic	Unstressed + Unstressed	Two

Source: Cummings Study Guides

NARRATIVE POEM A story written in verse form.

ODE A long, formal lyric poem with a serious theme. Odes often honor people, commemorate events, or respond to natural scenes.

QUATRAIN A poem consisting of four lines, or four lines of a poem that can be considered as a unit.

Stopping by Woods On a Snowy evening, by Robert Frost

*He gives his harness bells a shake
To ask if there's some mistake.
The only other sound's the sweep
Of easy wind and downy flake.*

REFRAIN A word, phrase, line, or group of lines that is repeated, for effect, several times in a poem.

RHYME The repetition of sounds at the ends of words.

- **END RHYME** Occurs when rhyming words appear at the end of lines.
- **INTERNAL RHYME** Occurs when rhyming words appear within a line.
- **EXACT RHYME** The use of identical rhyming sounds, such as love and dove.
- **SLANT or APPROXIMATE RHYME** The use of sounds that are similar but not identical, such as prove and glove.
- **MASCULINE RHYME** a rhyme pattern of final stressed syllables
- **FEMININE RHYME** a rhyme pattern of final weak or unstressed syllables

RHYTHM A rise and fall of the voice produced by the alternation of stressed and unstressed syllables in language.

SONNET A 14 line lyric poem with a single theme.

- **Italian/Petrarchian Sonnets** -- Sonnet divided into two parts: one with eight lines (the octave) and the other with six lines (the sestet). The octave has a rhyming pattern of ABBA ABBA. The sestet generally has a pattern of CDE CDE (or some combination of CD). The octave raises a question, states a problem, or presents a brief narrative, and the sestet answers the question, solves the problem, or comments on the narrative.
- **Shakespearean Sonnet** – A sonnet made up of three, four-line quatrains plus a two-line couplet. This rhyming pattern is usually ABAB CDCD EFEF GG

SPEAKER The imaginary voice assumed by a writer. Recognizing the speaker and thinking about his/her characteristics are often central to understanding a written text.

STANZA A group of lines in a poem, seen as a unit.

VERSE (1) The generic term for poetry, and (2) a unit of poetry such as a stanza or a line.

VOLTA (SHIFT) A quick turning of meaning or a change in perspective/speaker; for example, Shakespearean sonnets often had a volta as part of the final two lines. In Petrarchan sonnets it appears between the octet and the sextet.

Sonnet Examples

SHAKESPEAREAN SONNET: Shakespeare's *Sonnet # 18*

*Shall I compare thee to a summer's day? -- A
 Thou art more lovely and more temperate: -- B
 Rough winds do shake the darling buds of May, -- A
 And summer's lease hath all too short a date: -- B
 Sometime too hot the eye of heaven shines, -- C
 And often is his gold complexion dimm'd; -- D
 And every fair from fair sometime declines, -- C
 By chance, or nature's changing course, untrimm'd; -- C
 But thy eternal summer shall not fade -- E
 Nor lose possession of that fair thou ow'st; -- F
 Nor shall Death brag thou wander'st in his shade, -- E
 When in eternal lines to time thou grow'st; -- F
 So long as men can breathe or eyes can see, -- G
 So long lives this, and this gives life to thee. -- G*

PETRARCHIAN SONNET: William Wordsworth's *"London, 1802"*

*Milton! thou shouldst be living at this hour: -- A
 England hath need of thee: she is a fen -- B
 Of stagnant waters: altar, sword, and pen, -- B
 Fireside, the heroic wealth of hall and bower, -- A
 Have forfeited their ancient English dower -- A
 Of inward happiness. We are selfish men; -- B
 Oh! raise us up, return to us again; -- B
 And give us manners, virtue, freedom, power. -- A
 (Octave - Introduces the theme or problem)*

*Thy soul was like a Star, and dwelt apart; -- C
 Thou hadst a voice whose sound was like the sea: -- D
 Pure as the naked heavens, majestic, free, -- D
 So didst thou travel on life's common way, -- E
 In cheerful godliness; and yet thy heart -- C
 The lowliest duties on herself did lay. -- E
 (Sestet - Solves the problem)*



Plot and Narrative Vocabulary

ANTICLIMAX A disappointing end to an exciting or impressive series of events.

CLIMAX The turning point of a narrative work is its point of highest tension and drama, or it is the time when the action starts during which the solution is given.

DENOUEMENT (RESOLUTION) The part of the plot after the climax when the problems faced by the characters begin to resolve and issues are clarified.

DIALOGUE The spoken words used by characters as they interact.

EXPOSITION The insertion of background information within a story or narrative; for example, information about the setting, characters' backstories, prior plot events, historical context, etc.

FALLING ACTION The events of a dramatic or narrative plot following the climax.

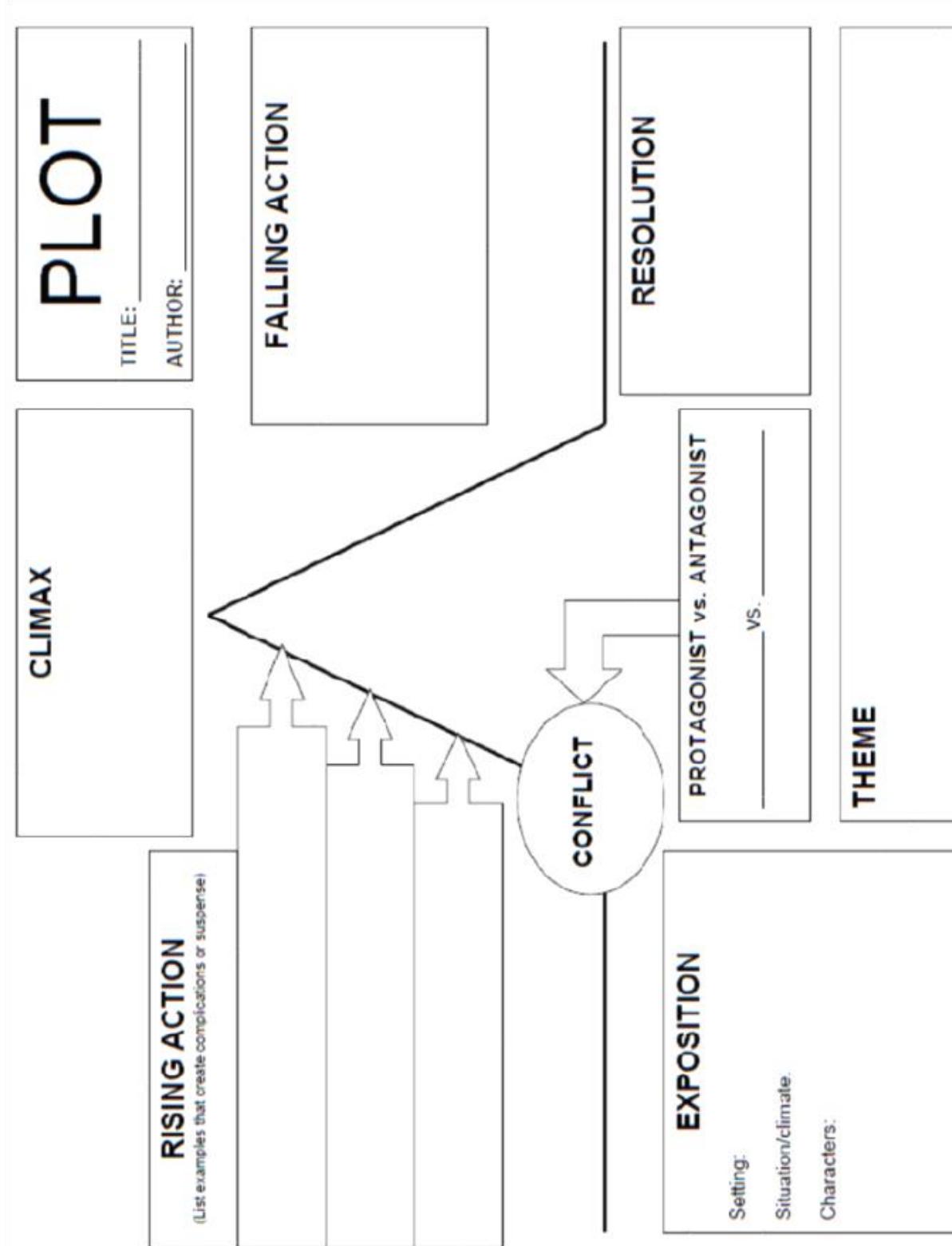
PLOT The main events of a play, novel, movie, or similar work, devised and presented by the writer as an interrelated sequence.

RESOLUTION (DENOUEMENT) The part of the plot after the climax when the problems faced by the characters begin to resolve and issues are clarified.

RISING ACTION A series of relevant incidents that create suspense, interest, and tension in a narrative. In literary works, arising action includes all decisions, characters' flaws, and background circumstances that together create turns and twists leading to a climax.

SETTING The time and place of the action in a literary work.

THEME Plot is the series of events that happen in the story, such as the hero fighting the villain or the lovers getting married. Theme is the main idea of the story, such as the idea that good always conquers evil or that true love is forever. Plot is often used to create the theme, which is why many people confuse the two.





Characterization Vocabulary

ANTAGONIST Opponent who struggles against or blocks the hero, or protagonist, in a story. Compare with Protagonist.

ANTIHERO Central character who lacks all the qualities traditionally associated with heroes. May lack courage, grace, intelligence, or moral scruples. Compare with Hero.

CHARACTER A person or animal that takes part in the action of a literary work.

- **STATIC CHARACTER** One who does not change much in the course of a story. Examples: Hagrid, Snape, Caulden Holfield.
- **DYNAMIC CHARACTER** One who changes in some important way as a result of the story's action. Examples: Harry Potter, Ginny Weasely, Bilbo Baggins.
- **FLAT CHARACTER** One who has only one or two personality traits. They are one dimensional, like a piece of cardboard. They can be summed up in one phrase. Think: Orcs, Crabbe and Goyle.
- **ROUND CHARACTER** One who has more dimensions to their personalities---they are complex, just a real people are. Example: Dumbledore, Gandalf, Penny in *Big Bang Theory*

CHARACTERIZATION The process by which the writer reveals the personality of a character.

- **INDIRECT CHARACTERIZATION** The author reveals to the reader what the character is like by describing how the character looks and dresses, by letting the reader hear what the character says, by revealing the character's private thoughts and feelings, by revealing the characters effect on other people (showing how other characters feel or behave toward the character), or by showing the character in action. Common in modern literature
- **DIRECT CHARACTERIZATION** The author tells us directly what the character is like: sneaky, generous, mean to pets and so on. Romantic literature relied most heavily on this form.

CONFLICT The struggle between opposing forces or characters in a story.

- **EXTERNAL CONFLICT** Conflicts can exist between two people, between a person and nature or a machine or between a person a whole society.
- **INTERNAL CONFLICT** A conflict can be internal, involving opposing forces within a person's mind.

FOIL A character who acts as contrast to another character. Often a funny side kick to the dashing hero, or a villain contrasting the hero. Compare with Antagonist.

- Batman has Robin, Harry Potter has Ron, or Harry Potter has Draco Malfoy.

HERO/HEROINE The character whose actions are inspiring or noble; often caught in a struggle to overcome foes or escape from difficulties. Compare with Antihero and Foil.

MOTIVATION The reasons for a character's behavior.

NEMESIS Any person or thing with evil intentions that is perceived as a hero's challenge or obstacle.

PROTAGONIST The central character in a story, the one who initiates or drives the action. Usually the hero or anti-hero; in a tragic hero, like John Proctor of *The Crucible*, there is always a hamartia, or tragic flaw in his character which will lead to his downfall.

SECONDARY CHARACTERS A lesser-known character, not as well-described as the main characters (hero/heroin, villain, foil, etc.), but just as vital to the story. Often secondary characters are used to highlight certain character traits of the main characters, to make some plot events take shape, or to be distraction or support for the main characters. Usually a flat character.

- Draco Malfoy has Crabbe and Goyle as his secondary characters, to allow him to have an audience to speak his mind, to support his actions, to highlight his character further.

STEREOTYPED CHARACTER A character based on racial, social, religious, sexist, ethnic prejudices.

ARCHETYPE Archetypes are literary devices which make use of a commonly understood image to represent a character. Archetypes can become stereotypical and flat characterizations, but are still useful in making a quick connection with all that is entailed by the image in the reader's mind. The Virginia SOL's give the following list:

- **Hero/heroine** -- A character who is endowed with courage and strength, and is celebrated for completing bold exploits
- **Trickster** -- A character who is best known for using his or her ability to deceive or swindle others
- **Faithful companion** -- Serves as an accomplice to another character to accomplish goals
- **Outsider/outcast** -- Banished from a social group for some real or imagined crime against his fellow man, usually destined to wander from place to place
- **Rugged individualist** -- One who strives to succeed on his or her own with minimal outside help
- **Innocent** -- Any character, especially a child-like character, who seems totally free of evil
- **Villain** -- The most prominent of the characters who oppose the protagonist or hero/heroine of the story, often seeking to destroy him or her
- **Caretaker** -- The member of any community whose sense of responsibilities to the needs of others outweighs his or her own needs
- **Earth mother** -- Symbol of fruitfulness, abundance, fertility; this character traditionally offers her special form of support (spiritual and emotional) to those who come to her
- **Rebel** -- One who resists authority, control, and tradition
- **Misfit** -- One who is detached from the activities and concerns of the character's own community
- **Lonely orphan looking for a home** -- Orphans are down-to-earth realists, with solid virtues and a lack of pretense. They are empathetic egalitarians who believe in the inherent worth of all. Since they want to fit in so badly, and belong to a group, family, or tribe of some sort, they might begin to lose themselves in their effort to blend in.
- **Shrew** -- A female character with a violent, scolding, or nagging temperament
- **Mother/Father figure** -- Father = protector, leader; Mother = protective nurturer, gentle provider
- **Monster/Villain** -- An evil character who exists to cause evil, harm, mayhem on society and to battle against the hero of the story
- **Scapegoat** -- The figure who gets blamed for everything, whether or not it is his or her fault

