

CharacterForge — Flashcards

A Spark & Anvil printable flashcard deck. Quiz yourself on the CharacterForge cast's curriculum — one card at a time.

How to use these cards

Fold each sheet down the middle line so the answers are hidden. Read the **question** on the left, say your answer out loud, then **unfold** to check the right side. Testing yourself — then checking — is one of the most powerful ways to remember. Get one wrong? That's the best kind of practice: try it again tomorrow.

Want real flashcards? Cut along the fold line and the rows into cards — question on one side, answer on the other.

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CharacterForge — Flashcards

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1. What Is a Character?

⌕ Question (fold →)	Answer
The MAIN character a story follows is called the —	protagonist — The protagonist is the main character — the one the story mostly follows.
The reason to introduce a character clearly is so readers —	know who to follow and care about — Introducing a character clearly helps readers know who to follow and care about.
A 'character' differs from a 'caricature' because a character is —	a fuller, more believable person — A caricature is one exaggerated trait; a full character is a more rounded, believable person.
The 'cast' of a story means —	all the characters in it — The 'cast' is all the characters who appear in a story.
A story usually needs at least —	one character to follow — Almost every story needs at least one character for the reader to follow.
Readers care about a story mostly because they care about —	the characters — Readers connect with characters; caring about them is what makes a story matter.
A 'character' in a story is —	a person, animal, or being who takes part in the story — A character is any person, animal, or being who takes part in a story.
An 'ensemble' story has —	several important characters sharing the spotlight — An ensemble story spreads its focus across several important characters rather than one lead.
When you 'build' a character, you decide their —	traits, wants, flaws, and voice — Building a character means deciding their traits, wants, flaws, voice, and history.
A memorable character usually has —	a clear, specific identity — Memorable characters have a clear, specific identity readers can picture and remember.
The BEST summary of 'what is a character' is —	a person or being in a story, built with a specific identity, who we follow and care about — A character is a person or being in a story — given a specific identity and role — whom readers follow and care about.
A character can be —	a person, an animal, a robot, or even an object brought to life — Characters can be humans, animals, robots, or objects — anything given personality and a role.
The protagonist and antagonist together create —	the story's main conflict — The clash between protagonist and antagonist usually generates the story's central conflict.
Even a villain (antagonist) is more interesting when they —	have understandable reasons for what they do — Antagonists are more compelling when their actions have understandable motivations, not pure random evil.
A protagonist does NOT have to be —	perfect or always good — A protagonist is the character we follow — they can have flaws and don't have to be perfectly good.

Which is NOT a character?	The forest where the story takes place — A place (like a forest) is the setting, not a character — unless the story gives it personality and a role.
A story told from a character's point of view lets readers —	see the world through that character — Point of view lets readers experience the story through a particular character's eyes and thoughts.
Which is the protagonist's usual job in a story?	To pursue a goal and drive the story forward — The protagonist usually pursues a goal, and their choices drive the story forward.
CharacterForge's big idea is that a character can be —	the protagonist you build and follow — CharacterForge treats the character as the protagonist — the person you build and whose story you follow.
A 'foil' is a character who —	contrasts with another to highlight their traits — A foil contrasts with another character, making that character's traits stand out.
Which best describes a well-built character?	Someone who feels like a real, specific person — A well-built character feels like a real, specific person — not just a name or a role.
A 'minor character' is one who —	appears less and plays a smaller role — Minor characters have smaller roles that support or surround the main characters.
A character who OPPOSES the main character is the —	antagonist — The antagonist is the character (or force) that works against the protagonist.
Two characters with the SAME name and personality would —	confuse the reader — Characters should be distinct; identical name-and-personality copies confuse readers.
A 'sidekick' is usually —	a companion who helps the main character — A sidekick is a companion character who supports and travels with the protagonist.

2. Character Traits

⌕ Question (fold →)	Answer
A 'stereotype' is —	a flat, overused trait-cluster that isn't a real person — A stereotype is a flat, overused set of traits that stands in for a real, specific person — best avoided.
A character whose traits NEVER show in the story feels —	undeveloped — If a character's traits never appear in the action, the character feels undeveloped.
A trait chart or web helps a writer —	keep a character's qualities organized — A trait chart or web helps a writer organize and remember a character's qualities.
Describing a character's traits at the START helps readers —	understand their later choices — Establishing traits early helps readers understand and believe a character's later choices.
Traits can be revealed through —	actions, words, thoughts, and choices — Writers reveal traits through what a character does, says, thinks, and chooses.
Giving a character SEVERAL traits makes them feel —	more real and complex — Real people have many traits; giving a character several makes them feel more real and complex.
A 'character trait' is —	a quality that describes a character's personality — A character trait is a quality that describes who a character is — like brave, shy, or kind.
The difference between a trait and a feeling is that a trait is —	a lasting quality; a feeling can change quickly — A trait is a lasting quality (brave); a feeling is a passing state (scared right now).
A 'contradiction' in a character (e.g., tough but gentle with animals) can make them —	more interesting and human — A believable contradiction (tough yet gentle with animals) adds human depth, not a mistake.
A character who is brave AND stubborn shows that traits can —	sometimes pull in different directions — Combining traits (brave yet stubborn) creates depth, since traits can pull a character in different directions.
Which helps readers PICTURE a character?	Specific physical + personality details — Specific physical and personality details help readers picture and remember a character.
A character who is both funny and insecure shows that traits can —	combine to create depth — Combining traits like funny and insecure gives a character depth and realism.
A 'defining trait' is —	the trait most central to who a character is — A defining trait is the quality most central to a character — what they're most known for.
A trait becomes BELIEVABLE when it —	shows up consistently in the character's behavior — A trait feels believable when the character acts on it consistently across the story.
The best character traits are —	specific and shown through the story — The strongest traits are specific and revealed through the character's actions in the story.
Which of these is a character TRAIT?	Generous — 'Generous' describes a personality; the others describe places or things, not traits.
Two characters can share a trait but express it —	differently — Two brave characters might show bravery in very different ways — expression makes them distinct.
	lasting personality qualities, made real by showing them in action —

The BEST summary of character traits is —	Character traits are lasting personality qualities, made believable by showing them through the character's actions.
Assigning a trait a character never acts on is —	a missed opportunity to show it — A trait the character never acts on is wasted; strong writing puts traits into action.
Which is an INNER (personality) trait, not a physical one?	Loyal — 'Loyal' is an inner personality trait; curly hair, tall, and freckles describe appearance.
Which pair are OPPOSITE traits?	Generous and selfish — Generous and selfish are opposites; the other pairs are near-synonyms.
Physical description tells you a character's —	outside appearance — Physical description covers appearance — the outside — separate from inner personality traits.
Which sentence SHOWS the trait 'kind' instead of telling it?	She shared her lunch with the new student. — 'She shared her lunch' shows kindness through action, rather than just stating 'she was kind.'
Describing a character only by ONE trait tends to make them —	flat and simple — A character described by a single trait feels flat; several traits add depth.
Which is the STRONGEST way to reveal a trait?	Show the character acting on it — Showing a character act on a trait is stronger than just labeling them with the trait word.

3. What a Character Wants

⌕ Question (fold →)	Answer
An obstacle can be —	another character, a situation, or an inner struggle — Obstacles come in many forms: an opposing character, a hard situation, or the character's own inner struggle.
Higher stakes usually make a story —	more tense and gripping — The more a character can gain or lose, the more tension and interest the goal creates.
'Motivation' means —	the reason a character wants something — Motivation is the reason behind a character's goal — the WHY driving them.
An 'external want' is a goal that is —	outside the character (a thing, person, or outcome) — An external want is a concrete outside goal — winning a contest, finding a friend, reaching a place.
A story usually gets moving once the protagonist —	wants something and goes after it — A story gains momentum when the protagonist wants something and starts pursuing it.
A 'need' can differ from a 'want' because a need is —	what the character truly requires to grow (often unseen) — A want is the surface goal; a need is the deeper thing the character truly requires to grow — sometimes different from the want.
A believable want usually connects to the character's —	traits and situation — A believable want grows out of the character's traits and situation, not out of nowhere.
The BEST summary of 'what a character wants' is —	a clear goal + a real reason (motivation) that drives the story — What a character wants — a clear goal with a real motivation — is the engine that drives a story forward.
A character who WANTS to win but NEEDS to make friends shows —	a gap between want and need — When a character's surface want (win) differs from their deeper need (friendship), that gap creates rich stories.
A character with NO wants tends to feel —	passive and boring — A character who wants nothing has no drive and feels passive — readers have nothing to follow.
The FIRST thing to decide when building a character's story is often —	what they want — A character's want is often the first thing to decide — it's the engine that drives their story.
Motivation makes a character's actions feel —	believable — When we understand a character's motivation, their actions feel believable rather than random.
Which is an EXTERNAL want?	To win the science fair — Winning the science fair is an external, outside-world goal; the others are inner feelings.
A goal that changes during a story can show the character —	growing or learning — When a character's goal shifts, it can reveal growth or a new understanding — part of an arc.
The 'want' gives a story its —	direction — A character's want gives the story its direction — a destination to move toward.
If a character does something with NO clear reason, readers	confused or unconvinced — Actions without clear motivation can leave readers

may feel —	confused or unconvinced.
The best goals for a protagonist are —	specific and important to them — The strongest goals are specific and genuinely important to the character.
A clear goal helps the reader —	know what to root for — A clear goal gives readers something to root for and a way to measure progress.
A character who wants to belong will likely make choices that —	help them fit in or find a group — A character's want (to belong) shapes the choices they make, giving their actions a consistent direction.
Obstacles matter because they —	make reaching the goal harder (creating conflict) — Obstacles stand between the character and their goal, creating the conflict that drives a story.
A character pursuing a goal despite obstacles shows the trait of —	determination — Pursuing a goal despite obstacles reveals traits like determination and courage.
Readers feel satisfied at the end when the goal is —	resolved (reached, changed, or meaningfully lost) — A satisfying ending resolves the goal — the character reaches it, changes it, or meaningfully fails.
A goal is more compelling when the character —	wants it badly and it won't be easy — A goal grips readers most when the character wants it badly and achieving it is hard.
The 'stakes' of a goal are —	what the character will gain or lose — Stakes are what the character stands to gain or lose depending on whether they reach the goal.
A character's 'goal' is —	what they are trying to get or achieve — A goal is what a character is trying to get, do, or achieve.

4. Character Flaws & Fears

⌘ Question (fold →)	Answer
Which is a character FLAW?	Being too proud to ask for help — Being too proud to ask for help is a flaw; the others are strengths.
The BEST summary of flaws & fears is —	weaknesses and fears that create inner conflict and set up the character's growth — Flaws and fears are the weaknesses and fears that create inner conflict and set up a character's growth.
Which shows a flaw through ACTION (not just telling)?	He blamed his teammate instead of admitting his mistake. — Blaming a teammate instead of owning a mistake shows the flaw of pride/defensiveness through action.
A 'fatal flaw' is —	a weakness serious enough to cause major trouble — A fatal flaw is a serious weakness big enough to cause major trouble or a downfall.
A character 'flaw' is —	a weakness or fault in the character — A flaw is a weakness or fault — an imperfection in the character.
A character's wound (a painful past event) often explains their —	flaw or fear — A past wound often explains why a character has a particular flaw or fear.
A character who confronts their fear shows —	courage and growth — Confronting a fear reveals courage and marks a moment of growth.
The gap between a character's WANT and their NEED often comes from —	their flaw blinding them — A flaw often blinds a character to what they truly need, creating the gap between want and need.
A character's 'fear' is —	something they are afraid of or want to avoid — A fear is something a character dreads or wants to avoid.
A character's 'inner need' is —	the deeper thing they must learn or change to grow — The inner need is the deeper lesson or change a character must undergo to grow — often unseen at first.
A flaw becomes meaningful when it —	creates real problems for the character — A flaw matters when it actually causes problems the character must deal with.
A realistic character has —	both strengths and flaws — Realistic characters have a mix of strengths and flaws, like real people.
Overcoming a flaw is often the heart of a character's —	arc (change) — A character's arc frequently centers on facing and overcoming their flaw.
Fears can drive a character to —	avoid situations or act out of anxiety — Fears shape behavior — a character may avoid situations or make anxious choices because of them.
Which makes a flaw feel EARNED rather than random?	Showing where it came from and how it affects choices — A flaw feels earned when the story shows its origin and how it shapes the character's choices.
Flaws make characters —	more relatable and human — Flaws make characters relatable and human — perfect characters feel boring and unreal.
The strongest character	overcome the flaw to meet their true need — The most satisfying growth comes

growth happens when they —	when a character overcomes their flaw and meets their deeper need.
Often a character's flaw is connected to their —	fear or wound — A flaw often grows out of a deeper fear or past wound — the two are usually connected.
A character afraid of failing might avoid trying, which is a flaw that —	holds them back from their goal — A fear of failing can grow into the flaw of avoidance, holding the character back from their goal.
A character with NO flaws often feels —	unrealistic or dull — A flawless character feels unrealistic and dull; imperfection creates relatability.
A character who never faces their flaw usually —	does not grow (stays static) — If a flaw is never faced, the character can't grow — they remain static.
Fears and flaws give a character —	inner conflict — Fears and flaws create inner conflict — the character's struggle within themselves.
A flaw the character is UNAWARE of is called a —	blind spot — A blind spot is a flaw the character doesn't realize they have — powerful for an arc when they finally see it.
Flaws and fears are important because they create —	depth, empathy, and room to grow — Flaws and fears give a character depth, invite empathy, and create the room needed to grow.
Giving a character a fear helps readers —	empathize with them — A fear reveals vulnerability, helping readers empathize with the character.

5. Showing Character

⌕ Question (fold →)	Answer
Overusing 'telling' can make writing feel —	flat and distant — Too much telling makes writing feel flat and keeps readers at a distance.
Which SHOWS a character is proud rather than telling it?	He refused help even as the boxes slipped from his arms. — Refusing help while struggling shows pride through action, rather than stating 'he was proud.'
The BEST summary of 'show, don't tell' is —	reveal character through actions, speech, thoughts, and details instead of flat labels — 'Show, don't tell' reveals character through actions, speech, thoughts, and specific details rather than flat labels.
'Show, don't tell' means —	reveal a character through actions and details, not just labels — 'Show, don't tell' means revealing a character through actions, speech, and details rather than flat labels.
You can COMBINE showing and telling by —	telling briefly, then showing the important parts — Skilled writers tell quickly for minor details and show the important character moments.
A character's surroundings (their room, belongings) can —	hint at who they are — A character's belongings and spaces can hint at their personality and history.
Which is the BEST 'show' for a shy character meeting new people?	She stared at her shoes and mumbled a quiet hello. — Staring at her shoes and mumbling shows shyness through behavior, not a label.
Showing a character's thoughts (interior monologue) reveals —	their inner feelings and reasoning — Sharing a character's thoughts reveals their inner feelings and how they reason.
Which SHOWS courage?	Though her voice shook, she stepped forward to speak. — Stepping forward despite a shaking voice shows courage through action.
Which is TELLING, not showing?	She was a hard worker. — 'She was a hard worker' just labels the trait; the others show it through action.
A common beginner mistake is to —	tell every trait instead of showing them — A common mistake is labeling traits ('she was kind, brave, and smart') instead of showing them.
Which detail SHOWS generosity?	He gave his umbrella to the shivering stranger. — Giving away his umbrella shows generosity through action.
Some telling is fine when you need to —	move quickly through unimportant details — Telling is efficient for minor, unimportant details; save showing for the moments that matter most.
The strongest character moments usually —	show rather than tell — The most powerful character moments are shown, letting readers experience them directly.
A character's choices under pressure reveal —	their true character — The choices a character makes under pressure reveal their true character most clearly.
Which SHOWS that a character is nervous?	Her hands trembled as she reached for the door. — Trembling hands shows nervousness through a physical detail, rather than stating 'she was nervous.'

Body language (a clenched fist, a slumped posture) shows —	emotion and character — Body language reveals emotion and character without stating the feeling outright.
Telling ('He was brave') is weaker than showing because showing —	lets readers experience and believe it — Showing lets readers see the trait in action, which is more vivid and convincing than being told.
Which reveals a character is IMPATIENT by showing?	He tapped his foot and checked the clock three times. — Foot-tapping and clock-checking show impatience through behavior.
'Show, don't tell' ultimately helps readers —	feel like they know the character — Showing helps readers feel they truly know a character, deepening their connection.
Details that reveal character should be —	specific and meaningful — The best revealing details are specific and meaningful, each showing something about the character.
Showing takes more words than telling, but it —	creates a stronger, more believable character — Showing uses more words but produces a more vivid, believable character — worth it for key moments.
Actions reveal character because —	what people DO shows who they are — What a character does reveals who they are — actions are a powerful window into character.
Dialogue can reveal character through —	how a character speaks and what they say — How and what a character says reveals personality — dialogue is a key showing tool.
A reaction to an event reveals character because —	how someone responds shows who they are — How a character reacts to events reveals their personality and values.

6. Character Voice & Dialogue

⌕ Question (fold →)	Answer
Overusing fancy speech tags ('he exclaimed loudly') can —	distract from the dialogue — Fancy tags can distract; often the simple 'said' keeps focus on the words themselves.
A character's voice should stay —	consistent (unless they change) — A character's voice should stay consistent so readers recognize them — unless the character is changing.
A character who uses short, blunt sentences might seem —	tough or impatient — Short, blunt sentences can suggest a tough or impatient personality; speech style reveals traits.
Good dialogue can reveal a character's —	personality, mood, and background — Well-written dialogue reveals a character's personality, mood, and background.
A character's unique word or catchphrase can make them —	memorable — A signature word or catchphrase can make a character's voice memorable.
What a character does NOT say (silence, avoidance) can also —	reveal character — What a character avoids saying — silence or dodging — can reveal as much as their words.
Reading dialogue ALOUD helps a writer check whether it —	sounds natural — Reading dialogue aloud is a great test of whether it sounds natural and true to voice.
Dialogue between characters who WANT different things creates —	conflict and drama — When characters in a scene want different things, their dialogue naturally creates conflict and drama.
Dialect or slang can add voice but should be —	used carefully so it stays readable — A little dialect or slang adds flavor, but too much can become hard to read — use it carefully.
The BEST summary of voice & dialogue is —	a distinct speaking style + purposeful dialogue that reveals character — Voice and dialogue give each character a distinct speaking style and purposeful lines that reveal who they are.
A character's 'voice' is —	their distinct way of speaking and thinking — A character's voice is their distinct way of speaking and thinking — word choice, rhythm, and attitude.
Dialogue that sounds the same for every character is a sign the writer should —	give each a more distinct voice — If everyone sounds alike, the fix is to give each character a more distinct voice.
Voice and dialogue together let readers —	hear the character as a distinct person — Voice and dialogue let readers 'hear' a character as a distinct, believable person.
Dialogue is —	the words characters say to each other — Dialogue is the spoken conversation between characters.
Dialogue should usually —	move the story or reveal character (not just fill space) — Good dialogue does work: it advances the story or reveals character, rather than filling space.
The best dialogue sounds —	like a real person that specific character would say — The best dialogue sounds like something that specific character would genuinely say.
A formal character and a casual character talking shows —	contrast through voice — Contrasting a formal speaker with a casual one highlights each character's distinct voice.

Dialogue that reveals conflict between characters adds —	tension and interest — Dialogue that shows characters clashing adds tension and keeps readers engaged.
Two characters should ideally —	sound different from each other — Distinct characters should sound different — varied word choice and rhythm make each voice recognizable.
A 'speech tag' (like 'she said') tells the reader —	who is speaking — A speech tag like 'she said' identifies who is speaking.
A character who uses long, flowery sentences might seem —	thoughtful or dramatic — Long, elaborate sentences can suggest a thoughtful or dramatic personality.
A character who answers every question with another question seems —	evasive or thoughtful — A distinctive speech habit — answering questions with questions — hints at an evasive or deeply thoughtful character.
Which line best shows an EXCITED character's voice?	"No way — this is the best day ever!" — "No way — this is the best day ever!" shows excitement through energetic, informal words.
Realistic dialogue usually —	sounds natural, not like a textbook — Realistic dialogue sounds like natural speech, not stiff, formal textbook sentences.
A young child and an elderly character should —	have different voices fitting their ages — Voices should fit the character — a child and an elder would naturally speak differently.

7. Backstory

⌕ Question (fold →)	Answer
When backstory slows the story too much, the fix is to —	trim it and reveal only what's needed — If backstory bogs down the story, trim it and reveal only the parts that matter, when they matter.
Backstory becomes a problem when it —	stops the present story to explain the past — Backstory harms a story when it halts the present action just to explain the past.
The best backstory details are —	specific and relevant to the story — Effective backstory details are specific and relevant to the character's present journey.
A believable character's present actions should —	make sense given their backstory — A character's present actions feel believable when they make sense given their backstory.
You should reveal backstory —	gradually, when it matters — Backstory works best revealed gradually, at moments when it becomes relevant — not dumped all at once.
A hint of mystery about a character's past can —	make readers curious — Leaving some of a character's past mysterious can make readers curious to learn more.
A big block of backstory dumped early is called an —	info-dump (usually a mistake) — An 'info-dump' is a large block of backstory delivered all at once, which usually slows the story.
'Backstory' is —	a character's history before the story begins — Backstory is a character's history — the events and experiences before the story starts.
Backstory helps explain a character's —	traits, flaws, fears, and motivations — Backstory explains why a character has their traits, flaws, fears, and motivations.
The purpose of backstory is NOT to —	list every fact about a character's life — Backstory isn't a complete biography; it exists to explain and deepen the present character.
A character's backstory can create their —	want and their flaw — Backstory often plants both a character's want (what they chase) and their flaw (their weakness).
Backstory can create —	empathy for a character's flaws — Learning the source of a flaw or fear helps readers empathize with a character.
Not every detail of a character's past —	needs to appear in the story — A writer may know lots of backstory, but only the parts that matter to the story need to appear.
A 'formative event' is —	an experience that shaped who the character became — A formative event is a significant past experience that shaped the character's personality.
Backstory is like an ICEBERG because —	much of it stays below the surface, supporting what's visible — Like an iceberg, most backstory stays hidden, quietly supporting the character we see on the surface.
Showing a formative event helps readers —	understand why the character is who they are — Showing a formative event helps readers understand why the character became who they are.
A character shaped by a loss might —	fear losing things again — A character who experienced a loss might carry a fear of losing again — backstory shaping behavior.
Backstory should serve the STORY by —	explaining present behavior and choices — Backstory earns its place when it explains the character's present behavior and choices.

A 'flashback' is —	a scene showing an earlier event — A flashback is a scene that jumps back to show an earlier event from the character's past.
A character's 'wound' is a —	painful past event that still affects them — A wound is a painful past event that continues to affect the character in the present.
A single meaningful object from a character's past can reveal backstory by —	hinting at a memory without a long explanation — A meaningful object can suggest a whole backstory with a small, vivid hint instead of a long explanation.
Revealing backstory through a small object or memory is often better than —	a long explanation — A meaningful object or brief memory can reveal backstory more vividly than a long explanation.
The BEST summary of backstory is —	a character's shaping past, revealed gradually to explain their present — Backstory is a character's shaping past, revealed gradually and selectively to explain their present self.
Two characters with different pasts will likely —	react to the same event differently — Different backstories lead characters to react differently to the same event.
Flashbacks should be used —	sparingly and with purpose — Flashbacks are powerful but should be used sparingly and only when they add something important.

8. The Character Arc

⌘ Question (fold →)	Answer
An arc connects to the plot because —	external events force inner change — The plot's external events pressure the character, forcing the inner change of the arc — the two intertwine.
A character usually changes because of —	the events and choices they experience — A character changes because of what happens to them and the choices they make in response.
The 'turning point' of an arc is —	a key moment that shifts the character — A turning point is a key moment that shifts the character onto a new path in their arc.
A satisfying arc usually ends with the character —	changed in a meaningful, earned way — A satisfying arc ends with the character meaningfully changed in a way the story has earned.
A character who resists change until forced shows —	a realistic arc — Realistic characters often resist change until events force it — that struggle IS the arc.
A 'flat arc' character —	stays true to a belief and changes the world around them instead — In a flat arc, the character holds firm to a truth and changes the people or world around them, rather than changing themselves.
A believable arc changes a character —	gradually, through the story's events — A believable arc unfolds gradually, with change earned through the story's events.
The BEST summary of a character arc is —	the meaningful, earned change a character undergoes across a story — A character arc is the meaningful, earned change a character undergoes from the beginning of a story to its end.
A 'static' character is one who —	stays essentially the same — A static character remains essentially unchanged throughout the story.
Not every character needs a big arc; minor characters can be —	static and still serve the story — Minor characters can be static and still do their job; not everyone needs a full arc.
A character who ends UNCHANGED after a huge journey can feel —	unsatisfying (unless it's intentional) — If a character goes through a huge journey but doesn't change, it can feel unsatisfying — unless the lack of change is the deliberate point.
A character who starts selfish and learns generosity has undergone a —	positive character arc — Moving from selfish to generous is a positive character arc — earned change across the story.
The turning point of an arc is powerful because it —	forces the character toward change — A turning point is powerful because it pressures the character toward the change of their arc.
Planning an arc means deciding —	who the character is at the start and who they'll become — Planning an arc means mapping who the character is at the start and who they will become by the end.
Which is the strongest sign of a completed arc?	The character makes a choice they couldn't have made at the start — A completed arc is shown when the character makes a choice they could not have made at the beginning.
A 'dynamic' character is one	changes or grows during the story — A dynamic character changes or grows over

who —	the course of the story.
The clearest arc shows a difference between the character at the —	beginning and the end — A clear arc shows a meaningful difference between who the character is at the beginning and at the end.
The engine of most arcs is the character —	facing their flaw or need — Most arcs are driven by the character confronting their flaw and moving toward their true need.
The character's arc often mirrors the story's —	theme (its deeper meaning) — A character's arc often embodies the story's theme, showing its deeper meaning through change.
A 'negative arc' shows a character —	declining or falling — A negative arc shows a character declining, falling, or being consumed by a flaw.
The most powerful arcs change the character's —	beliefs or how they see the world — The most powerful arcs change something deep — the character's beliefs or how they see the world.
A character who learns to trust others after starting out guarded has a —	positive arc — Moving from guarded to trusting is a positive arc — growth over the story.
A 'positive arc' shows a character —	growing or improving — A positive arc shows a character growing, learning, or improving.
A character arc gives a story —	emotional depth and a sense of journey — A character arc gives a story emotional depth and the satisfying sense of a journey.
A 'character arc' is —	the way a character changes over the course of a story — A character arc is the journey of change a character undergoes across a story.

9. Round vs Flat Characters

⌕ Question (fold →)	Answer
A 'stock character' is —	a familiar flat type (like 'the wise old mentor') — A stock character is a familiar, flat type — like the wise mentor or the bully — useful in small doses.
A minor character can stay flat because they —	serve a small role that doesn't need depth — A minor character can remain flat when their small role doesn't require depth.
The BEST summary of round vs flat is —	round characters have depth and complexity; flat ones are simple — use each where it fits — Round characters have depth and complexity; flat characters are simple — skilled writers use each where it fits.
What makes a character round is —	a mix of traits, wants, flaws, and contradictions — Roundness comes from a mix of traits, wants, flaws, and even contradictions — layers that create depth.
A flat character with only 'evil' as a trait is called a —	one-dimensional villain — A villain who is only 'evil' with no other dimension is one-dimensional — a flat character.
Which is the best sign of a round character?	They have both strengths and weaknesses that feel real — A round character has realistic strengths and weaknesses that combine into a believable whole.
The DIFFERENCE between round and flat is mostly about —	depth and complexity — Round versus flat is about depth and complexity, not whether a character is good or evil.
The main risk of making a lead character flat is that readers —	won't connect with them — A flat lead is risky because readers struggle to connect with a character who lacks depth.
You can deepen a flat character by giving them —	a want, a flaw, or a surprising trait — Adding a want, a flaw, or a surprising trait deepens a flat character toward roundness.
Consistency in a round character means —	their many traits still form one believable person — Even with many layers, a round character's traits should cohere into one believable person.
Giving a 'tough' character a soft spot for stray animals makes them —	rounder and more human — A contrasting soft spot adds a dimension, making a tough character rounder and more human.
A character who does something 'out of character' with NO reason feels —	inconsistent (a flaw in the writing) — Roundness allows surprise, but unmotivated 'out of character' behavior feels like inconsistent writing, not depth.
Round characters feel —	like real, believable people — Round characters feel like real, believable people because of their depth and complexity.
A round ANTAGONIST (complex villain) makes a story —	richer and more believable — A round, complex antagonist makes a story richer than a one-dimensional villain.
A flat character becomes a PROBLEM when —	they're a main character readers need to care about — A flat character is a problem mainly when it's a lead readers are supposed to care about deeply.
It's fine for a story to mix —	round main characters and flat minor ones — Most stories mix round main characters with flat minor ones — depth where it matters most.

A 'flat' character is —	simple, defined by one or two traits — A flat character is simple, built from just one or two traits.
Round characters help readers —	form a strong emotional connection — The depth of round characters helps readers form strong emotional connections.
A 'round' character is —	complex, with many traits and depth — A round character is complex and multi-dimensional, with many traits and real depth.
The PROTAGONIST should usually be —	round (complex) — The protagonist should usually be a round character, since readers spend the most time with them.
Round characters can —	surprise the reader while still being believable — Round characters can surprise us with unexpected but believable choices, because they have depth.
Adding a surprising trait to a tough character (e.g., loves poetry) makes them —	rounder — A surprising, contrasting trait adds a dimension, making a character rounder and more interesting.
Building a round character is worth the effort because it —	makes the story more powerful and memorable — The effort of building round characters pays off in a more powerful, memorable story.
Too many round characters at once can —	overwhelm the reader — Developing too many round characters at once can overwhelm readers; usually the main cast gets the most depth.
Flat characters are USEFUL for —	minor roles that don't need depth — Flat characters work well for minor roles where depth isn't needed to serve the story.

10. Relationships & Foils

⌘ Question (fold →)	Answer
A rival differs from an enemy because a rival —	competes with, but may still respect, the character — A rival competes with a character (and may respect them), unlike an enemy who seeks to defeat or destroy them.
A quiet, careful character paired with a loud, reckless one is an example of a —	foil pairing — Pairing opposite temperaments creates a foil relationship that highlights both characters' traits.
A calm character paired with a hot-headed one is an example of —	a foil relationship — Pairing a calm character with a hot-headed one uses contrast (a foil) to highlight both.
A mentor character usually —	guides or teaches the protagonist — A mentor guides or teaches the protagonist, often helping them grow.
Relationships create conflict AND —	connection (the bonds readers root for) — Relationships provide both conflict and connection — the bonds readers hope will survive or grow.
A character who acts differently around different people shows —	realistic depth — Acting somewhat differently around different people is realistic — people show different sides in different relationships.
Character 'relationships' are —	the connections and dynamics between characters — Character relationships are the connections and dynamics between characters — friendships, rivalries, families.
A strong RELATIONSHIP arc shows the connection —	changing over the story — A relationship can have its own arc, growing closer or breaking apart over the story.
Family relationships can shape a character's —	values and flaws — Family relationships often shape a character's values and flaws, adding depth to who they are.
Contrast between a brave hero and a cautious friend can —	highlight both characters' traits — A foil relationship highlights the traits of BOTH characters through their contrast.
A 'love interest' or close friend should have —	their own personality and goals — Supporting characters like friends or love interests are stronger when they have their own personality and goals.
A supporting character is stronger when they have —	their own goals, not just the hero's — Supporting characters feel real when they have their own goals rather than existing only for the hero.
A friendship that grows stronger through hardship shows a —	relationship arc — A friendship deepening through hardship is a relationship arc — the connection itself changes.
A character defined only by their relationship to the hero (e.g., 'the hero's friend') risks being —	flat — A character who exists only in relation to the hero risks being flat; give them their own wants and traits.
Relationships reveal character because —	how someone treats others shows who they are — How a character treats others reveals their values and personality — relationships are a window into character.
A character's most important relationship often connects to their —	inner need or arc — A character's most important relationship often ties directly to their inner need and drives their arc.

Conflict between characters can come from —	different goals, values, or personalities — Interpersonal conflict often arises when characters have different goals, values, or personalities.
A foil works best when the two characters —	share a situation but respond differently — A foil is most effective when both characters face a similar situation but respond in contrasting ways.
Building a web of relationships makes a story's world feel —	alive and real — A web of believable relationships makes a story's world feel alive and real.
Relationships give a story —	emotional stakes — Relationships create emotional stakes — readers care about what happens to the bonds between characters.
The BEST summary of relationships & foils is —	connections that reveal character and contrasts that highlight traits and theme — Relationships reveal character through connection; foils highlight traits and theme through contrast.
A foil can also highlight the story's —	theme, by showing two responses to it — A foil can illuminate the theme by embodying two different responses to the story's central question.
A 'foil' is a character who —	contrasts with another to highlight their traits — A foil is a character whose contrast highlights another character's traits.
The BEST relationships in a story feel —	believable and specific to those characters — The strongest relationships feel believable and specific to the particular characters involved.
A shifting alliance (a friend who becomes a rival) adds —	tension and complexity — A relationship that shifts (friend to rival, or enemy to ally) adds tension and complexity.

11. Motivation & Believable Choices

⌕ Question (fold →)	Answer
A 'plot-driven' character (doing what the plot needs, not what they'd do) feels —	unconvincing — When a character does what the plot needs rather than what they'd truly do, they feel unconvincing — character should drive plot.
The strongest motivation combines —	an external want with an inner need — The richest motivation layers an external want with a deeper inner need.
A believable villain acts from —	their own understandable motivation — A believable villain has their own understandable motivation, even if we disagree with it.
Motivation should be —	consistent with the character's traits and backstory — Motivation is believable when it's consistent with the character's traits and backstory.
Which is the most believable motivation for a character to help a rival?	They value fairness more than winning — Helping a rival is believable when it flows from a value the character holds, like fairness over winning.
Believable choices ultimately keep a character —	feeling like a real, consistent person — Believable, motivated choices keep a character feeling like a real, consistent person.
If readers wonder 'why did they do that?', the story likely needs —	clearer motivation — When a choice puzzles readers, the fix is usually to make the character's motivation clearer.
Weak motivation is a top reason a story feels —	unconvincing — Weak or missing motivation is a leading reason a story feels unconvincing.
A 'dilemma' is a choice between —	two difficult or undesirable options — A dilemma forces a character to choose between two difficult options — revealing their values.
A character's choices should be driven by their —	motivation (their reasons and goals) — Believable choices flow from a character's motivation — their reasons and goals — not from author convenience.
If readers ask 'Why would they do that?', the writer probably needs —	clearer motivation — If readers can't understand a choice, the fix is usually clearer motivation.
Hard choices reveal a character's —	values and priorities — The hard choices a character makes reveal what they value and prioritize.
A choice that costs the character something feels —	more meaningful and revealing — A choice that costs the character something is more meaningful and reveals more about them.
A choice is 'in character' when it —	matches the person the story has built — A choice is 'in character' when it matches the personality and motivation the story has established.
Consistency means a character's actions —	make sense given their established traits — Consistency means a character's actions make sense given their established traits and motivations.
A character changing their mind is believable when —	something happens to change it — A character can change their mind believably when the story shows what caused the change.
The best motivations make	understand and even feel the character's choices — The best motivations let

readers —	readers understand — and even feel — why a character makes their choices.
A choice that has NO believable motivation feels —	forced or fake — A choice with no believable motivation feels forced or fake to readers.
The clearest way to show motivation is to —	reveal what the character wants and why — Motivation becomes clear when the story reveals what the character wants and why they want it.
Contradictory motivations (wanting two opposing things) can create —	compelling inner conflict — When a character wants two opposing things, the competing motivations create compelling inner conflict.
A hard choice between two things a character values reveals their —	priorities — A dilemma between two valued things reveals which the character prioritizes — showing who they are.
A character CAN act surprisingly if —	the surprise still fits deeper truths about them — Surprising choices work when they still connect to deeper truths about the character.
A character's motivation can shift when they —	learn something new or grow — As a character learns and grows, their motivation can believably shift — part of an arc.
A believable character changes their plan when —	new information gives them a reason to — A character can believably change course when the story gives them a new reason to.
The BEST summary of motivation & choices is —	actions driven by clear, consistent reasons that keep the character believable — Motivation and believable choices mean a character's actions flow from clear, consistent reasons — keeping them believable.

12. Antagonists & Conflict

⌕ Question (fold →)	Answer
A 'sympathetic' antagonist is one whose motives readers —	can understand or even relate to — A sympathetic antagonist has motives readers can understand or even relate to, adding depth.
A storm that threatens a character's survival is an example of —	character vs nature conflict — A life-threatening storm is character vs nature — a struggle against natural forces.
'Character vs self' conflict is —	an inner struggle within the character — Character vs self is internal conflict — the character's struggle within their own mind or heart.
The antagonist and protagonist usually want —	things that clash — Protagonist and antagonist usually want things that clash, which generates the central conflict.
Conflict gives a story its —	dramatic tension and momentum — Conflict provides the dramatic tension and momentum that keep readers turning pages.
'Character vs character' conflict is —	a struggle between two characters — Character vs character is external conflict — a struggle between two characters.
A protagonist facing BOTH an outer enemy and an inner flaw shows —	layered conflict — Facing both an outer antagonist and an inner flaw gives a story layered, rich conflict.
A story can have —	more than one kind of conflict at once — A story can weave several conflicts together — for example, external (vs another character) and internal (vs self).
A resolution should feel —	earned by the conflict that came before — A satisfying resolution feels earned by the conflict and struggle that preceded it.
The climax is where the main conflict —	comes to a head and is decided — The climax is where the central conflict comes to a head and is resolved or decided.
Conflict should escalate toward —	a climax (the peak of tension) — Conflict typically escalates through the story, building toward a climax — the peak of tension.
'Character vs nature' conflict is a struggle against —	natural forces (storms, wilderness) — Character vs nature pits the character against natural forces like storms or the wilderness.
A strong antagonist is best when their goal —	directly clashes with the protagonist's — The strongest antagonists have goals that directly clash with the protagonist's, fueling the central conflict.
The best antagonists are —	as strong and motivated as the protagonist — The best antagonists are strong, motivated opponents — a worthy match for the protagonist.
'Character vs society' conflict is a struggle against —	rules, customs, or systems — Character vs society is a struggle against social rules, customs, or systems.
An 'antagonist' is —	the character or force opposing the protagonist — The antagonist is the character or force working against the protagonist.

A strong antagonist makes the protagonist —	work harder and reveal more of themselves — A strong antagonist forces the protagonist to struggle, revealing more of who they are.
The BEST summary of antagonists & conflict is —	opposition (a person, force, or inner flaw) that creates the struggle driving the story — Antagonists and conflict provide the opposition — a person, force, or inner flaw — whose struggle drives the story.
Inner conflict (character vs self) often comes from the character's —	flaw or competing desires — Inner conflict usually arises from a character's flaw or from two desires pulling against each other.
Conflict is important because it —	creates tension and drives the plot — Conflict creates tension and drives the plot — without it, there's little story.
A character wrestling with their own guilt is an example of —	character vs self conflict — Wrestling with one's own guilt is character vs self — an internal conflict.
An antagonist who is simply 'evil' with no depth is —	less compelling than a complex one — A purely evil, depthless antagonist is less compelling than a complex one with understandable motives.
'Conflict' in a story is —	the struggle between opposing forces — Conflict is the struggle between opposing forces — the engine of drama.
Conflict reveals character because it —	forces characters to make hard choices — Conflict forces characters into hard choices, which reveals who they truly are.
An antagonist does NOT have to be —	a person; it can be a force or situation — An antagonist can be a person, but it can also be a force like nature, society, or the character's own flaw.

13. Character in Different Media

⌕ Question (fold →)	Answer
A strong character concept usually —	works across different media — A strong character concept — clear traits, want, and flaw — tends to work across many media.
A well-designed game character often has —	clear traits players can quickly grasp — Game characters benefit from clear, quickly-graspable traits, since players engage through action.
In a COMIC, character is shown through —	art, expressions, and speech bubbles — Comics reveal character through art, facial expressions, and speech bubbles.
Across media, CONFLICT still functions to —	reveal and test the character — In every medium, conflict still works to reveal and test the character.
When a book becomes a film, the character's inner thoughts must often be —	shown through action or dialogue instead — Adapting a novel to film means turning inner thoughts into visible action or dialogue.
Turning a novel's inner monologue into a film usually means showing it through —	action, expression, or dialogue — Adapting inner thoughts to film means expressing them through action, expression, or dialogue.
In a NOVEL, we often learn a character's inner thoughts through —	narration — Novels can share a character's inner thoughts directly through narration.
Different media are BETTER or WORSE at showing —	certain aspects of character (like inner thoughts) — Each medium has strengths — novels excel at inner thoughts, film at visual action — so they show character differently.
A play reveals character mainly through —	dialogue and stage action — Plays reveal character chiefly through dialogue and what actors do on stage.
A character that works in a book but feels flat on screen may need —	more visible action and choices — A character who feels flat on screen often needs their inner life externalized into visible action and choices.
The reason to study character across media is to —	learn techniques that make characters work anywhere — Studying character across media reveals transferable techniques that make characters work in any form.
The DEEPEST character principle across all media is —	characters must feel like real, motivated people — The deepest cross-media principle is that characters must feel like real, motivated people.
A character concept that works across many media usually has a —	strong, clear core identity — A strong, clear core identity lets a character concept work across many different media.
Understanding media differences makes you a —	more flexible, skilled character creator — Understanding how media differ makes you a more flexible, skilled character creator.
A key rule that carries across ALL media is —	show character through action and choice — Across every medium, showing character through action and choice remains a core principle.
What stays the SAME about a	core identity, want, and flaw — A character's core — their identity, want, and

character across media is their —	flaw — stays the same even as the medium changes.
A game lets players experience a character mainly through —	making the character's choices — Games convey character largely by letting players make the character's choices themselves.
The BEST summary of character in different media is —	the core (identity, want, flaw) stays; how it's shown changes by medium — Across media, a character's core stays the same while the techniques for showing it change with the form.
A character meme or icon (recognizable everywhere) usually has —	a strong, simple, memorable identity — Characters that become icons across media usually have a strong, simple, memorable identity.
In a FILM, character is often shown through —	acting, expression, and action (not narration) — Film usually shows character through performance, expression, and action rather than inner narration.
In a VIDEO GAME, players often experience character through —	making the character's choices themselves — Games can let players make a character's choices, experiencing the character through interaction.
Adapting a character faithfully means keeping their —	essential personality and motivations — A faithful adaptation preserves a character's essential personality and motivations, even if details change.
When designing a character, thinking about media helps you —	plan how their traits will be shown — Considering the medium helps a creator plan how a character's traits will actually be shown.
Characters appear in —	novels, films, comics, games, plays, and more — Characters appear across many media: novels, films, comics, games, plays, and more.
A character's VOICE in a novel becomes, in film, their —	way of speaking and acting on screen — A character's written voice becomes their performed speech and acting in a film.

14. Believable & Consistent Characters

⌕ Question (fold →)	Answer
A believable character is one who —	feels like a real, consistent person — A believable character feels like a real, consistent person whose actions make sense.
A character acting 'out of character' with no reason breaks —	believability — Unmotivated 'out of character' behavior breaks believability — readers stop trusting the character.
Avoiding stereotypes especially matters for —	representing real groups of people respectfully — Avoiding stereotypes is especially important when representing real groups of people, so characters are respectful and specific.
Giving a stereotyped role an unexpected depth makes them —	a fresh, believable character — Adding unexpected depth to a familiar role breaks the stereotype and creates a fresh, believable character.
Complexity should still —	add up to a coherent whole person — Complexity works when the many layers still add up to one coherent, believable person.
A character surprising us believably means the surprise —	fits a deeper truth about them — A believable surprise reveals a deeper truth that was present in the character all along.
The BEST way to check consistency is to —	reread and ask if each action fits the character — Rereading and checking that each action fits the established character is the best way to ensure consistency.
A common cause of an unbelievable character is —	the plot forcing them to act unnaturally — Characters become unbelievable when the plot forces them to act against their established nature.
The BEST summary of believable & consistent characters is —	specific, complex people whose actions consistently fit who they are — Believable characters are specific, complex people whose actions consistently fit who the story has shown them to be.
A believable character's flaws should be —	consistent with their overall personality — A character's flaws should fit consistently with their overall personality, forming one coherent person.
Readers trust a character more when the character is —	consistent over time — Readers trust and invest in characters who behave consistently over the course of a story.
A stereotype can sometimes be a starting point IF the writer —	adds specific, individual depth to break it — A familiar type can be a starting point, but only if the writer adds specific depth to move beyond the stereotype.
When a character surprises us believably, it's because the surprise —	reveals something true that was there all along — A believable surprise reveals a truth about the character that was present, if hidden, all along.
Believability lets readers —	invest emotionally in the character — Believability lets readers invest emotionally, trusting the character enough to care.
A character CAN change believably if the change is —	gradual and caused by the story — Change is believable when it's gradual and caused by the story's events — not sudden and unexplained.

A 'stereotype' harms a character because it —	replaces a real person with a flat cliché — A stereotype flattens a character into a cliché instead of a specific, real person.
A useful test of believability is asking —	'Would this specific character really do this?' — A good test is: given everything established, would THIS specific character really do this?
Complex characters are believable because real people are —	complicated, with mixed motives — Real people are complicated, with mixed motives — so complex characters feel more real.
The most believable characters combine —	consistency with the capacity to grow — The most believable characters are consistent at their core yet capable of believable growth.
Consistency means a character's behavior —	matches their established traits and motivations — Consistency means a character's behavior aligns with their established traits and motivations.
The 'consistency' rule does NOT mean a character must be —	predictable and boring — Consistency doesn't mean boring predictability — surprising choices can still be consistent with a character's deeper truths.
A reliable test of believability is to ask —	'Would this specific character really do this?' — Asking 'would this specific character really do this?' is a reliable believability test.
The quickest way to avoid a stereotype is to give the character —	specific, individual details — Specific, individual details move a character beyond a stereotype into a real person.
A believable character can be complex, meaning they have —	strengths, flaws, and even contradictions — Complexity — a mix of strengths, flaws, and contradictions — makes a character believable.
To avoid a stereotype, give a character —	specific, individual traits — Avoid stereotypes by making a character a specific individual with their own particular traits.

15. Revising a Character

⌕ Question (fold →)	Answer
Reader feedback helps revision because it shows —	how the character actually comes across — Reader feedback reveals how a character actually comes across, guiding effective revision.
Revising a character means —	improving them by changing and refining — Revising a character means improving them through thoughtful changes and refinement.
If a minor character is stealing focus from the hero, revise by —	scaling them back — If a minor character overshadows the protagonist, scale them back to keep the reader's focus where it belongs.
Cutting a beloved but unnecessary detail is sometimes called —	'killing your darlings' — 'Killing your darlings' means cutting even a beloved element if it doesn't serve the story.
Cutting a character who doesn't serve the story is —	a valid revision choice — Cutting or combining characters who don't serve the story is a valid, common revision choice.
Cutting a character who doesn't serve the story is —	a valid revision choice — Cutting or combining characters who don't serve the story is a normal, valid revision move.
Getting feedback from a reader helps revision by —	showing how the character actually comes across — Reader feedback reveals how a character actually comes across, guiding effective revision.
Reading a character's scenes ALOUD helps check their —	voice — Reading a character's dialogue aloud helps check whether their voice sounds natural and distinct.
If two characters feel too SIMILAR, a fix is to —	sharpen their differences (voice, goals, traits) — When characters blur together, sharpen their differences in voice, goals, and traits.
Revising for CONSISTENCY means checking that —	the character behaves like themselves throughout — Revising for consistency means confirming the character behaves like themselves across the whole story.
If a character's arc feels unearned, revise by —	adding the events and choices that cause the change — An unearned arc is fixed by adding the events and choices that believably cause the change.
A character who is TOO perfect should be revised to —	add a real flaw or struggle — An unrealistically perfect character needs a real flaw or struggle to feel human.
The BEST summary of revising a character is —	deepen, sharpen, and cut so each character feels real and serves the story — Revising a character means deepening, sharpening, and cutting so each one feels real and serves the story.
Revising a character often improves —	the whole story, since character drives plot — Because character drives plot, revising a character often strengthens the whole story.
If a character's actions feel unmotivated, revise by —	clarifying their motivation — If actions feel unmotivated, revision should clarify why the character does what they do.

Keeping a 'character bible' (notes on each character) helps —	maintain consistency while revising — A character bible — notes on each character's traits, wants, and history — helps keep them consistent during revision.
Revision may reveal that a character needs —	a clearer want or a sharper flaw — Revision often surfaces the need for a clearer want or a sharper, more specific flaw.
Revision is best approached as —	a normal, valuable part of writing — Revision is a normal, valuable part of writing — refining a character, not a sign of failure.
A good FIRST revision question is —	'Does this character feel real and specific?' — A key revision question is whether the character feels like a real, specific person.
Combining two minor characters into one can —	strengthen and simplify the cast — Merging two thin minor characters into one can create a stronger, clearer figure and simplify the cast.
The goal of character revision is to make each character —	clearer, deeper, and more believable — The goal of revising a character is to make them clearer, deeper, and more believable.
A sign a character is working after revision is that —	their actions consistently feel true to them — After good revision, a character's actions consistently feel true to who they are.
If two characters feel too alike, revise by —	sharpening their differences in voice and goals — When characters blur together, revision should sharpen their differences in voice, goals, and traits.
A character who works on the page after revision usually —	feels like someone the reader knows — A well-revised character feels like someone the reader truly knows.
If a character feels FLAT, a revision fix is to —	add a want, a flaw, or a contradiction — To fix a flat character, add depth: a clear want, a real flaw, or a surprising contradiction.

16. Capstone: Building a Whole Character

⌘ Question (fold →)	Answer
The strongest character moment in a story is often when they —	make a choice they couldn't have made at the start — A character's strongest moment is often a climactic choice they couldn't have made at the beginning — proof of their arc.
A character's flaw usually connects to their —	fear, wound, or inner need — A character's flaw usually connects to a deeper fear, wound, or inner need.
The DEEPEST test of a whole character is —	whether they feel like a real, specific person — The deepest test of a character is whether they feel like a real, specific person.
If a character feels flat, the quickest deepening move is to —	add a meaningful flaw and a real want — Adding a meaningful flaw and a real want is the quickest way to deepen a flat character.
A whole character's want and flaw together usually create their —	central inner conflict — The tension between a character's want and their flaw usually forms their central inner conflict.
Carrying these skills forward, you should now be able to —	build a whole character with traits, a want, a flaw, a voice, and an arc — The capstone goal: build a whole character — traits, a want, a flaw, a voice, and an arc — from scratch.
A character's VOICE should match their —	personality and background — A character's voice should reflect their personality and background — true to who they are.
Building a character is worth the effort because —	readers connect with story through character — Building strong characters is worth it because readers connect with a story mainly through its characters.
A whole, believable character combines —	traits, a want, a flaw, a voice, and (often) an arc — A whole character brings together traits, a want, a flaw, a distinct voice, and often an arc of change.
The character's ARC shows how they —	change (or hold firm) across the story — The arc shows how a character changes — or, in a flat arc, holds firm and changes the world instead.
A useful order to build a character is —	want → flaw → traits → voice → arc — One workable sequence: start with the want, add a flaw, then traits, a voice, and finally an arc.
The single most important thing to remember from CharacterForge is —	build characters who feel like real, specific people we care about — The lasting takeaway: build characters who feel like real, specific people readers genuinely care about.
A character with a flaw but no want tends to feel —	aimless (no goal to drive them) — A character with a flaw but no want lacks direction — the want provides the goal that drives them.
The BEST one-sentence summary of CharacterForge is —	build believable, specific characters — with wants, flaws, voice, and change — that readers care about — CharacterForge in one line: build believable, specific characters — with wants, flaws, voice, and change — that readers care about.
To make a character SPECIFIC (not generic), give them —	particular, individual details — Specific, individual details make a character feel one-of-a-kind rather than generic.

A whole character should be —	consistent yet capable of surprising us believably — A whole character is consistent at the core yet can still surprise us in believable ways.
A believable character's actions should flow from their —	traits, wants, and motivations — A believable character's actions flow from their traits, wants, and motivations — character drives the plot.
Showing (not just telling) a character's traits makes them —	vivid and believable — Showing traits through action makes a character vivid and believable, rather than merely labeled.
The FIRST building block many writers choose is the character's —	want (goal) — Many writers start with what the character wants — the goal that drives their story.
A character with a strong want but no flaw tends to feel —	too easy / lacking depth — A character with a want but no flaw lacks inner struggle and can feel too easy or shallow.
A character's choices at the CLIMAX should reflect —	everything the story has built about them — A character's climactic choices should reflect everything the story has established about them.
A character's relationships should reveal —	different sides of who they are — A character's relationships reveal different sides of who they are.
Above all, CharacterForge teaches that readers connect with a story through its —	characters — CharacterForge's core lesson: readers connect with a story mainly through its characters.
A whole character's traits, want, and flaw should —	fit together into one coherent person — The pieces of a character — traits, want, flaw, voice — should fit into one coherent person.
A whole character's want and flaw often create their —	central inner conflict — The tension between what a character wants and the flaw holding them back often forms their central inner conflict.

Keep going

You practiced **400 cards** from CharacterForge. Come back to the ones you missed — spaced-out practice makes them stick.

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