

CHARACTER

ARLENE F. MARKS, BETTE J. WALKER

CHARACTER MARJORIE GARBER, 2020-07-14 WHAT IS “CHARACTER”? SINCE AT LEAST ARISTOTLE’S TIME, PHILOSOPHERS, THEOLOGAINS, MORALISTS, ARTISTS, AND SCIENTISTS HAVE PONDERED THE ENIGMA OF HUMAN CHARACTER. IN ITS OLDEST USAGE, “CHARACTER” DERIVES FROM A WORD FOR ENGRAVING OR STAMPING, YET OVER TIME, IT HAS COME TO MEAN A MORAL IDEA, A TYPE, A LITERARY PERSONA, AND A PHYSICAL OR PHYSIOLOGICAL MANIFESTATION OBSERVABLE IN WORKS OF ART AND SCIENTIFIC EXPERIMENTS. IT IS AN ESSENTIAL TERM IN DRAMA AND THE FOCUS OF SELF-HELP BOOKS. IN *CHARACTER: THE HISTORY OF A CULTURAL OBSESSION*, MARJORIE GARBER POINTS OUT THAT CHARACTER SEEMS MORE RELEVANT THAN EVER TODAY, OMNIPRESENT IN DISCUSSIONS OF POLITICS, ETHICS, GENDER, MORALITY, AND THE PSYCHE. REFERENCES TO CHARACTER FLAWS, CHARACTER ISSUES, AND CHARACTER ASSASSINATION AND ALLEGATIONS OF “BAD” AND “GOOD” CHARACTER ARE INESCAPABLE IN THE MEDIA AND IN CONTEMPORARY POLITICAL DEBATES. WHAT CONNECTION DOES “CHARACTER” IN THIS MORAL OR ETHICAL SENSE HAVE WITH THE CONCEPT OF A CHARACTER IN A NOVEL OR A PLAY? DO OUR NOTIONS ABOUT FICTIONAL CHARACTERS CATALYZE OUR IDEAS ABOUT MORAL CHARACTER? CAN CHARACTER BE “FORMED” OR TAUGHT IN SCHOOLS, IN SCOUTING, IN THE HOME? FROM PLUTARCH TO JOHN STUART MILL, FROM SHAKESPEARE TO DARWIN, FROM THEOPHRASTUS TO FREUD, FROM NINETEENTH-CENTURY PHRENOLOGY TO TWENTY-FIRST-CENTURY BRAIN SCANS, THE SEARCH FOR THE SOURCES AND COMPONENTS OF HUMAN CHARACTER STILL PREOCCUPIES US. TODAY, WITH THE MEANING AND THE VALUE OF THIS TERM IN QUESTION, NO ISSUE IS MORE IMPORTANT, AND NO TOPIC MORE VITAL, SURPRISING, AND FASCINATING. WITH HER DISTINCTIVE VERVE, HUMOR, AND VAST ERUDITION, MARJORIE GARBER EXPLORES THE STAKES OF THESE CONFLATIONS, CONFUSIONS, AND HERITAGES, FROM ANCIENT GREECE TO THE PRESENT DAY.

THE CHARACTER IN THE BOOK KAETHE ZEMACH-BERSIN, 1998-03-06 WHEN THE CHARACTER IN THE BOOK GETS AN INVITATION TO VISIT HIS AUNTIE IN HER BOOK, HE’S ALL SET TO GO. BUT WHEN HE TRIES TO GET OUT OF HIS BOOK, HE RUNS INTO SOME TROUBLE. HE CAN’T GET OUT AT THE TOP OF THE PAGE, AND HE CAN’T GET OUT AT THE BOTTOM. SO HE TRIES GOING FORWARD -- AND GOING FORWARD WORKS! BY FOOT, ON WHEELS, UNFAZED BY THE OCCASIONAL MOUNTAIN OR RIVER IN HIS WAY, THE PLUCKY CHARACTER FINALLY ZIPS RIGHT OUT OF HIS OWN BOOK...AND RIGHT INTO HIS AUNTIE’S. WHEN THE CHARACTER IN THE BOOK GETS AN INVITATION TO VISIT HIS DEAR AUNTIE, HE’S ALL SET TO GO. BUT WHEN HE TRIES TO GET OUT OF HIS BOOK, HE RUNS INTO SOME TROUBLE. HE CAN’T GET OUT AT THE TOP OF THE PAGE, AND HE CAN’T GET OUT AT THE BOTTOM. SO HE TRIES GOING FORWARD, AND GOING FORWARD WORKS JUST FINE. BY FOOT, ON WHEELS, UNFAZED BY THE OCCASIONAL MOUNTAIN OR RIVER IN HIS WAY, THE PLUCKY CHARACTER ZIPS OUT OF HIS OWN BOOK—AND RIGHT INTO HIS AUNTIE’S! WHEN THE CHARACTER IN THE BOOK GETS AN INVITATION TO VISIT HIS DEAR AUNTIE, HE’S ALL SET TO GO. BUT WHEN HE TRIES TO GET OUT OF HIS BOOK, HE RUNS INTO SOME TROUBLE. HE CAN’T GET OUT AT THE TOP OF THE PAGE, AND HE CAN’T GET OUT AT THE BOTTOM. SO HE TRIES GOING FORWARD, AND GOING FORWARD WORKS JUST FINE. BY FOOT, ON WHEELS, UNFAZED BY THE OCCASIONAL MOUNTAIN OR RIVER IN HIS WAY, THE PLUCKY CHARACTER ZIPS OUT OF HIS OWN BOOK—AND RIGHT INTO HIS AUNTIE’S!

THE ROAD TO CHARACTER DAVID BROOKS, 2015-04-14 #1 NEW YORK TIMES BESTSELLER • DAVID BROOKS CHALLENGES US TO REBALANCE THE SCALES BETWEEN THE FOCUS ON EXTERNAL SUCCESS—“RESPONSE SUMMARY VIRTUES”—AND OUR CORE PRINCIPLES. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE ECONOMIST WITH THE WISDOM, HUMOR, CURIOSITY, AND SHARP INSIGHTS THAT HAVE BROUGHT MILLIONS OF READERS TO HIS NEW YORK TIMES COLUMN AND HIS PREVIOUS BESTSELLERS, DAVID BROOKS HAS CONSISTENTLY ILLUMINATED OUR DAILY LIVES IN SURPRISING AND ORIGINAL WAYS. IN *THE SOCIAL ANIMAL*, HE EXPLORED THE NEUROSCIENCE OF HUMAN CONNECTION AND HOW WE CAN FLOURISH TOGETHER. NOW, IN *THE ROAD TO CHARACTER*, HE FOCUSES ON THE DEEPER VALUES THAT SHOULD INFORM OUR LIVES. LOOKING TO SOME OF THE WORLD’S GREATEST THINKERS AND INSPIRING LEADERS, BROOKS EXPLORES HOW, THROUGH INTERNAL STRUGGLE AND A SENSE OF THEIR OWN LIMITATIONS, THEY HAVE BUILT A STRONG INNER CHARACTER. LABOR ACTIVIST FRANCES PERKINS UNDERSTOOD THE NEED TO SUPPRESS PARTS OF HERSELF SO THAT SHE COULD BE AN INSTRUMENT IN A LARGER CAUSE. DWIGHT EISENHOWER ORGANIZED HIS LIFE NOT AROUND IMPULSIVE SELF-EXPRESSION BUT CONSIDERED SELF-RESTRAINT. DOROTHY DAY, A DEVOUT CATHOLIC CONVERT AND CHAMPION OF THE POOR, LEARNED AS A YOUNG WOMAN THE VOCABULARY OF SIMPLICITY AND SURRENDER. CIVIL RIGHTS PIONEERS A. PHILIP RANDOLPH AND BAYARD RUSTIN LEARNED RETICENCE AND THE LOGIC OF SELF-DISCIPLINE, THE NEED TO DISTRUST ONESELF EVEN WHILE WAGING A NOBLE CRUSADE. BLENDING PSYCHOLOGY, POLITICS, SPIRITUALITY, AND CONFESSIONAL, *THE ROAD TO CHARACTER* PROVIDES AN OPPORTUNITY FOR US TO RETHINK OUR PRIORITIES, AND STRIVE TO BUILD RICH INNER LIVES MARKED BY HUMILITY AND MORAL DEPTH. “JOY,” DAVID BROOKS WRITES, “IS A BYPRODUCT EXPERIENCED BY PEOPLE WHO ARE AIMING FOR SOMETHING ELSE. BUT IT COMES.” PRAISE FOR *THE ROAD TO CHARACTER* “A HYPER-READABLE, LUCID, OFTEN RICHLY DETAILED HUMAN STORY.”—THE NEW YORK TIMES BOOK REVIEW “THIS PROFOUND AND ELOQUENT BOOK IS WRITTEN WITH MORAL URGENCY AND PHILOSOPHICAL ELEGANCE.”—ANDREW SOLOMON, AUTHOR OF *FAR FROM THE TREE* AND *THE NOONDAY DEMON* “A POWERFUL, HAUNTING BOOK THAT WORKS ITS WAY BENEATH YOUR SKIN.”—THE GUARDIAN “ORIGINAL AND EYE-OPENING . . . BROOKS IS A NORMATIVE VERSION OF MALCOLM GLADWELL, CULLING FROM A WIDE ARRAY OF SCIENTISTS AND THINKERS TO WEAVE AN IDEA BIGGER THAN THE SUM OF ITS PARTS.”—USA TODAY

HOW TO DRAW A CHARACTER SOIZIC MOUTON, 2018-07-31 LEARN TO DRAW CHARMING CHARACTERS! FILLED WITH COLORFUL ILLUSTRATIONS AND STEP-BY-STEP EXPLANATIONS, *HOW TO DRAW A CHARACTER* IS THE PERFECT INTRODUCTION TO THE ART OF SKETCHING PEOPLE. FROM BABIES TO GRANDMOTHERS, CYCLISTS TO SHOPPERS, *HOW TO DRAW A CHARACTER* GIVES READERS THE SKILLS TO DRAW ANY KIND OF CHARACTER IN ANY SETTING. THE EASY TUTORIALS BREAK DOWN SEEMINGLY

COMPLICATED DRAWINGS INTO SIMPLE COMPONENTS, SO EVEN BEGINNERS WILL SOON BE DRAWING CONFIDENTLY. THE BOOK BEGINS WITH A HANDFUL OF SIMPLE ANATOMICAL RULES THAT LEND LIFE AND REALISM TO THE DRAWINGS. IT GOES ON TO EXPLORE ALL THE ESSENTIAL ASPECTS OF FIGURE DRAWING, FROM CAPTURING EMOTIONS TO DRAWING YOUR CHARACTERS IN MOTION. EQUAL PARTS INSPIRATION AND TUTORIAL, THE CHARMING DRAWINGS ARE SURE TO SPARK THE IMAGINATION. SOIZIC MOUTON'S HOW TO DRAW A CHARACTER WILL GIVE ANYONE WHO'S EVER WANTED TO LEARN TO DRAW THE CONFIDENCE TO PICK UP A PENCIL AND BEGIN!

📖 **CREATING A CHARACTER** MONI YAKIM, 1993 ACTOR AND MIME ARTIST MONI YAKIM REVEALS HIS TIME-TESTED TECHNIQUES AND STEP-BY-STEP EXERCISES FOR PHYSICALLY EVOKING A CHARACTER. BEGINNING WITH A CHAPTER ON LOOKING INWARD, YAKIM GIVES EXERCISES ON DISCOVERING ASPECTS OF ONE'S OWN CHARACTER. THEN HE TEACHES THE ACTOR HOW TO IDENTIFY WITH QUALITIES OUTSIDE THE SELF. FINALLY, HE SHOWS HOW TO APPLY THESE TECHNIQUES TO 12 CLASSICAL THEATRICAL ROLES.

📖 **UTTERLY ME, CLARICE BEAN** LAUREN CHILD, 2005-03-03 WHEN SOMEONE STEALS THE WINNER'S TROPHY FOR THE SCHOOL BOOK PROJECT, CLARICE EMULATES HER FAVORITE BOOK HEROINE, RUBY REDFORT THE DETECTIVE.

📖 **PORTRAITS OF CHARACTER, BOOK 2** CLAUDIA CANGILLA McADAM, ROBERT McADAM, DIANE McADAM BANGE, 2001-01-31 REPRODUCIBLE STORIES OF CHARACTER WITH QUESTIONS AND WRITING IDEAS.

📖 **LEGACY OF CHARACTER** DAN PINKERTON, JOHN HUFFMAN, 2020-06-15

📖 **RETURN ON CHARACTER** FRED KIEL, 2015-03-17 DOES THE CHARACTER OF OUR LEADERS MATTER? YOU MAY THINK THIS QUESTION WAS ANSWERED LONG AGO. COUNTLESS BUSINESS AUTHORS AND ANALYSTS HAVE ASSURED US THAT GREAT LEADERSHIP DEMANDS GREAT CHARACTER. TIME AND AGAIN, WE'VE SEEN THAT TRUTH PLAY OUT, AS ONCE-THRIVING ORGANIZATIONS FALTER AND FAIL UNDER THE GUIDANCE OF LEADERS BEHAVING BADLY. WHY, THEN, DO SO MANY EXECUTIVES REMAIN SKEPTICAL ABOUT THE TRUE VALUE OF LEADERSHIP CHARACTER? A WINNING STRATEGY AND A SOUND BUSINESS MODEL ARE WHAT REALLY MATTER, THEY ARGUE; CHARACTER IS JUST THE ICING ON THE CAKE. WHAT'S BEEN MISSING FROM THIS DEBATE IS HARD EVIDENCE: DATA THAT SHOWS NOT ONLY THAT LEADERSHIP CHARACTER MATTERS FOR ORGANIZATIONAL SUCCESS, BUT HOW IT MATTERS; AND CONCRETE EVIDENCE THAT IT LEADS TO BETTER BUSINESS RESULTS. NOW, IN THIS GROUNDBREAKING BOOK, RESPECTED LEADERSHIP RESEARCHER, ADVISER, AND AUTHOR FRED KIEL OFFERS THAT EVIDENCE—SOLID DATA THAT DEMONSTRATES THE CONNECTION BETWEEN CHARACTER, LEADERSHIP EXCELLENCE, AND ORGANIZATIONAL RESULTS. AFTER SEVEN YEARS OF RIGOROUS RESEARCH BASED ON A LANDMARK STUDY OF MORE THAN 100 CEOs AND OVER 8,000 OF THEIR EMPLOYEES' OBSERVATIONS, KIEL'S FINDINGS SHOW THAT LEADERS OF STRONG CHARACTER ACHIEVED UP TO FIVE TIMES THE ROA FOR THEIR ORGANIZATIONS AS DID LEADERS OF WEAK CHARACTER. RETURN ON CHARACTER GOES ON TO REVEAL: • HOW LEADERSHIP CHARACTER IS FORMED, HOW IT CREATES VALUE, AND HOW THAT VALUE SPREADS THROUGHOUT THE ORGANIZATION • HOW LOW-CHARACTER LEADERS UNDERMINE THE SUCCESS OF EVEN THE BEST BUSINESS PLANS • HOW LEADERS AT ANY LEVEL CAN DEVELOP THE HABITS OF STRONG CHARACTER AND "UNLEARN" THE HABITS OF POOR CHARACTER THE BOOK ALSO PROVIDES A CHARACTER-BUILDING METHODOLOGY—STEP-BY-STEP ADVICE AND TECHNIQUES FOR ASSESSING YOUR OWN CHARACTER HABITS AND IMPROVING YOUR PERFORMANCE AND THAT OF YOUR ORGANIZATION. RETURN ON CHARACTER PROVIDES THE BLUEPRINT FOR BUILDING YOUR OWN LEADERSHIP CHARACTER AND CREATING A CHARACTER-DRIVEN ORGANIZATION THAT ACHIEVES SUPERIOR BUSINESS RESULTS.

📖 **MODERN CHARACTER** JULIAN MURPHET, 2023-12-12 HOW WAS MODERN CHARACTER MADE OR REMADE AT THE TURN OF THE TWENTIETH CENTURY? MODERN CHARACTER: 1888-1905 CONSIDERS A RANGE OF LITERARY AND DRAMATIC TEXTS, SHOWCASING THE EXTRAORDINARY EFFORTS OF VARIOUS WRITERS TO RETHINK AND REINVENT 'HUMAN CHARACTER' DURING THIS PERIOD. ARGUING THAT MANY OF THE MOST SIGNIFICANT BREAKTHROUGHS HAPPENED IN THE SMALL THEATRES OF EUROPE IN THE 1890S, THE BOOK'S FIRST SECTION DEMONSTRATES HOW THE COUNTERVAILING CURRENTS OF NATURALISM AND SYMBOLISM CREATED A VORTEX IN WHICH TIME-HONOURED TRUISMS ABOUT CHARACTER CONSISTENCY, DEPTH, AND VERISIMILITUDE WERE JETTISONED. WORKS BY IBSEN, STRINDBERG, MAETERLINCK, AND CHEKHOV PROVIDE EVIDENCE OF A SEARCHING AND CRITICAL CAMPAIGN AGAINST ASSUMED MODELS OF CHARACTERIZATION. THE SECOND SECTION TURNS TO CONTEMPORARY PROSE NARRATIVES, WITH ATTENTION TO KNUT HAMSUM, OSCAR WILDE, JORIS-KARL HUYSMANS, GABRIELE D'ANNUNZIO, HENRY JAMES, GEORGE EGERTON, EDITH WHARTON, KATE CHOPIN, AND JOSEPH CONRAD, TO ASK WHAT WRITERS WORKING IN THE NOVEL, NOVELLA, AND SHORT-STORY FORMS WERE DOING TO CONTEST PREVAILING EXPECTATIONS ABOUT REPRESENTED PERSONS. INCONSISTENCY, BAD FAITH, FRAGMENTATION, AND UNCONSCIOUS MOTIVES CREEP INTO THE CHARACTER SPACES OF THESE FICTIONS. CHARACTER DESCRIPTION RECEDES AND PLOTS DISINTEGRATE; A PENUMBRAL NEGATIVITY INTRUDES JUST WHERE IDENTIFICATION AND SYMPATHY MIGHT HAVE BEEN ACHIEVED. ULTIMATELY, JULIAN MURPHET PROPOSES THAT THE 'MODERN CHARACTER' EMERGING OVER THIS DECADE AND A HALF PRESENTS A RADICAL RETHINKING OF A VENERABLE CATEGORY OF NARRATIVE AND DRAMATIC ART, WITH PROFOUND CONSEQUENCES FOR THE COMING CENTURY.

📖 **CHARACTER COMPUTING** ALIA EL BOLOCK, YOMNA ABDELRAHMAN, SLIM ABDENNADHER, 2020-01-01 THE BOOK GIVES AN INTRODUCTION INTO THE THEORY AND PRACTICE OF THE TRANSDISCIPLINARY FIELD OF CHARACTER COMPUTING, INTRODUCED BY ALIA EL BOLOCK. THE LATEST SCIENTIFIC FINDINGS INDICATE THAT "ONE SIZE DOES NOT FIT ALL" IN TERMS OF HOW TO DESIGN INTERACTIVE SYSTEMS AND PREDICT BEHAVIOR TO TAILOR THE INTERACTION EXPERIENCE. EMOTIONS ARE ONE OF THE ESSENTIAL FACTORS THAT INFLUENCE PEOPLE'S DAILY EXPERIENCES; THEY INFLUENCE DECISION MAKING AND HOW DIFFERENT EMOTIONS ARE INTERPRETED BY DIFFERENT INDIVIDUALS. FOR EXAMPLE, SOME PEOPLE MAY PERFORM BETTER UNDER STRESS AND OTHERS MAY BREAK. BUILDING UPON ROSALIND PICARD'S VISION, IF WE WANT COMPUTERS TO BE GENUINELY INTELLIGENT AND

TO INTERACT NATURALLY WITH US, WE MUST GIVE COMPUTERS THE ABILITY TO RECOGNIZE, UNDERSTAND, EVEN TO HAVE AND EXPRESS EMOTIONS AND HOW DIFFERENT CHARACTERS PERCEIVE AND REACT TO THESE EMOTIONS, HENCE HAVING RICHER AND TRULY TAILORED INTERACTION EXPERIENCES. PSYCHOLOGICAL PROCESSES OR PERSONALITY TRAITS ARE EMBEDDED IN THE EXISTING FIELDS OF AFFECTIVE AND PERSONALITY COMPUTING. HOWEVER, THIS BOOK IS THE FIRST THAT SYSTEMATICALLY ADDRESSES THIS INCLUDING THE WHOLE HUMAN CHARACTER; NAMELY OUR STABLE PERSONALITY TRAITS, OUR VARIABLE AFFECTIVE, COGNITIVE AND MOTIVATIONAL STATES AS WELL AS OUR MORALS, BELIEFS AND SOCIO-CULTURAL EMBEDDING. THE BOOK GIVES AN INTRODUCTION INTO THE THEORY AND PRACTICE OF THE TRANSDISCIPLINARY FIELD OF CHARACTER COMPUTING. THE EMERGING FIELD LEVERAGES COMPUTER SCIENCE AND PSYCHOLOGY TO EXTEND TECHNOLOGY TO INCLUDE THE WHOLE CHARACTER OF HUMANS AND THUS PAVES THE WAY FOR RESEARCHERS TO TRULY PLACE HUMANS AT THE CENTER OF ANY TECHNOLOGICAL DEVELOPMENT. CHARACTER COMPUTING IS PRESENTED FROM THREE MAIN PERSPECTIVES: [P] PROFILING AND SENSING THE CHARACTER [P] LEVERAGING CHARACTERS TO BUILD UBIQUITOUS CHARACTER-AWARE SYSTEMS [P] INVESTIGATING HOW TO EXTEND ARTIFICIAL INTELLIGENCE TO CREATE ARTIFICIAL CHARACTERS

[P] **CHARACTER DEVELOPMENT** ARLENE F. MARKS, BETTE J. WALKER, 2015-09-01 CHARACTER DEVELOPMENT FOCUSES ON THE CREATION OF FULLY-REALIZED, MULTIDIMENSIONAL PROTAGONISTS AND ANTAGONISTS. STUDENTS PRACTICE FIRST-DRAFTING, EDITING, POLISHING, AND SHARING ORIGINAL PARAGRAPHS, SCENES, AND STORIES FEATURING THE CHARACTERS THEY HAVE BROUGHT TO LIFE.

[P] **REAL-TIME 3D CHARACTER ANIMATION WITH VISUAL C++** NIK LEVER, 2002 CD-ROM CONTAINS: EXAMPLES FOR TEXT -- TOON3DCREATOR 1.7 WITH FULL SOURCE CODE.

[P] **REWRITING PETER AS AN INTERTEXTUAL CHARACTER IN THE CANONICAL GOSPELS** FINN DAMGAARD, 2015-09-16 PETER IS A FASCINATING CHARACTER IN ALL FOUR CANONICAL GOSPELS, NOT ONLY AS A LITERARY FIGURE IN EACH OF THE GOSPELS RESPECTIVELY, BUT ALSO WHEN LOOKED AT FROM AN INTERTEXTUAL PERSPECTIVE. THIS BOOK EXAMINES HOW PETER IS REWRITTEN FOR EACH OF THE GOSPELS, POSITING THAT THE DIFFERENT PORTRAYALS OF THIS CRUCIAL FIGURE REFLECT NOT ONLY THE THEOLOGICAL PRIORITIES OF EACH GOSPEL AUTHOR, BUT ALSO THEIR ATTITUDE TOWARDS THEIR PREDECESSORS. REWRITING PETER AS AN INTERTEXTUAL CHARACTER IN THE CANONICAL GOSPELS IS THE FIRST CRITICAL STUDY OF THE CANONICAL GOSPELS WHICH IS BASED ON MARKAN PRIORITY, LUKE'S USE OF MARK AND MATTHEW, AND JOHN'S USE OF ALL THREE SYNOPTIC GOSPELS. THROUGH A SELECTION OF CLOSE READINGS, DAMGAARD BOTH PROVIDES A NEW CRITICAL PORTRAIT OF PETER AND PROPOSES A NEW THEORY OF SOURCE AND REDACTION IN THE GOSPELS. IN THE LAST THIRTY YEARS THERE HAS BEEN AN INCREASING APPRECIATION OF THE GOSPELS' LITERARY DESIGN AND OF THE GOSPEL WRITERS AS AUTHORS AND INNOVATORS RATHER THAN MERELY COMPILERS AND TRANSMITTERS. HOWEVER, LITERARY CRITICS HAVE TENDED TO READ EACH GOSPEL INDIVIDUALLY AS IF THEY WERE WRITTEN FOR ISOLATED COMMUNITIES. THIS BOOK RECONSIDERS THE RELATIONSHIP BETWEEN THE GOSPELS, ARGUING THAT THE WORKS WERE COMPOSED FOR A GENERAL AUDIENCE AND THAT THE WRITERS WERE BOLD AND CREATIVE INTERPRETERS OF THE TRADITION THEY INHERITED FROM EARLIER GOSPEL SOURCES. DAMGAARD'S VIEW THAT THE GOSPEL AUTHORS WERE FAMILIAR WITH THE WORK OF THEIR PREDECESSORS, AND THAT THE DIVERGENCES BETWEEN THEIR NARRATIVES WERE DELIBERATE, SHEDS NEW LIGHT ON THEIR INTENTIONS AND HAS A TREMENDOUS IMPACT ON OUR UNDERSTANDING OF THE GOSPELS.

[P] **FORMATION OF CHARACTER** CHARLOTTE MASON, 2013-04-30 FORMATION OF CHARACTER IS THE FIFTH VOLUME OF CHARLOTTE MASON'S HOMESCHOOLING SERIES. THE CHAPTERS STAND ALONE AND ARE VALUABLE TO PARENTS OF CHILDREN OF ALL AGES. PART I INCLUDES CASE STUDIES OF CHILDREN (AND ADULTS) WHO CURED THEMSELVES OF BAD HABITS. PART II IS A SERIES OF REFLECTIONS ON SUBJECTS INCLUDING BOTH SCHOOLING AND VACATIONS (OR STAY-CATIONS AS WE NOW CALL THEM). PART III COVERS VARIOUS ASPECTS OF HOME SCHOOLING, WITH A SPECIAL SECTION DETAILING THE THINGS THAT CHARLOTTE MASON THOUGHT WERE IMPORTANT TO TEACH TO GIRLS IN PARTICULAR. PART IV CONSISTS OF EXAMPLES OF HOW EDUCATION AFFECTED OUTCOME OF CHARACTER IN FAMOUS WRITERS OF HER DAY. CHARLOTTE MASON WAS A LATE NINETEENTH-CENTURY BRITISH EDUCATOR WHOSE IDEAS WERE FAR AHEAD OF HER TIME. SHE BELIEVED THAT CHILDREN ARE BORN PERSONS WORTHY OF RESPECT, RATHER THAN BLANK SLATES, AND THAT IT WAS BETTER TO FEED THEIR GROWING MINDS WITH LIVING LITERATURE AND VITAL IDEAS AND KNOWLEDGE, RATHER THAN DRY FACTS AND KNOWLEDGE FILTERED AND PRE-DIGESTED BY THE TEACHER. HER METHOD OF EDUCATION, STILL USED BY SOME PRIVATE SCHOOLS AND MANY HOMESCHOOLING FAMILIES, IS GENTLE AND FLEXIBLE, ESPECIALLY WITH YOUNGER CHILDREN, AND INCLUDES FIRST-HAND EXPOSURE TO GREAT AND NOBLE IDEAS THROUGH BOOKS IN EACH SCHOOL SUBJECT, CONVEYING WONDER AND AROUSING CURIOSITY, AND THROUGH REFLECTION UPON GREAT ART, MUSIC, AND POETRY; NATURE OBSERVATION AS THE PRIMARY MEANS OF EARLY SCIENCE TEACHING; USE OF MANIPULATIVES AND REAL-LIFE APPLICATION TO UNDERSTAND MATHEMATICAL CONCEPTS AND LEARNING TO REASON, RATHER THAN ROTE MEMORIZATION AND WORKING ENDLESS SUMS; AND AN EMPHASIS ON CHARACTER AND ON CULTIVATING AND MAINTAINING GOOD PERSONAL HABITS. SCHOOLING IS TEACHER-DIRECTED, NOT CHILD-LED, BUT SCHOOL TIME SHOULD BE SHORT ENOUGH TO ALLOW STUDENTS FREE TIME TO PLAY AND TO PURSUE THEIR OWN WORTHY INTERESTS SUCH AS HANDICRAFTS. TRADITIONAL CHARLOTTE MASON SCHOOLING IS FIRMLY BASED ON CHRISTIANITY, ALTHOUGH THE METHOD IS ALSO USED SUCCESSFULLY BY S

[P] **CHARACTER WORKSHEETS FOR WRITERS** JUST JOURNALS, 2017-07-26 10 WORKSHEETS. 8 PAGES EACH. ONE OF THE MOST IMPORTANT ELEMENTS IN A NOVEL OR SHORT STORY IS CHARACTERIZATION: MAKING THE CHARACTERS SEEM VIVID, REAL, ALIVE. ONE TECHNIQUE THAT MANY WRITERS USE WITH SUCCESS IS TO COMPLETE A CHARACTER WORKSHEET FOR THE MAIN CHARACTERS IN THE NOVEL. THE PURPOSE OF A CHARACTER WORKSHEET IS TWOFOLD: TO ASSIST THE WRITER IN CREATING A

CHARACTER THAT IS AS LIFELIKE AS POSSIBLE AND TO HELP WITH CONTINUITY ISSUES IN THE STORY. THESE WORKSHEETS ARE A TOOL FOR ORGANIZING YOUR THOUGHTS ABOUT A CERTAIN CHARACTER AND KEEPING TRACK OF A PARTICULAR CHARACTER'S IDIOSYNCRASIES AND RELATIONSHIPS. IT CAN HELP FLESH OUT A CARDBOARD CHARACTER AND EVEN MAKE YOU THINK ABOUT FACETS OF HIS OR HER PERSONALITY THAT YOU HAD NOT CONSIDERED BEFORE. CHARACTER WORKSHEETS ARE USEFUL WHEN WRITING IN ANY GENRE. FOR EXAMPLE, FANTASY WRITERS CAN USE THE CHARACTER PROFILES TO KEEP TRACK OF FACTORS SUCH AS MAGICAL ABILITIES, FAMILY LINEAGE, AND LIMITATIONS ON THE CHARACTER'S POWER TO ENSURE CONTINUITY IN THE ACTION. FOR LITERARY AND MAINSTREAM NOVELS, WORKSHEETS ARE ESPECIALLY USEFUL FOR KEEPING IN MIND MOTIVATIONS OF THE CHARACTER -- HURTS AND DISAPPOINTMENTS IN THE PAST WHICH MAY NOT BE ALLUDED TO DIRECTLY IN THE DIALOGUE, BUT WHICH NEVERTHELESS COLOR EVERYTHING THE CHARACTER THINKS AND FEELS. A CHARACTER WORKSHEET IS ALSO OF GREAT HELP DURING THE REWRITE STAGE OF YOUR NOVEL. YOU CAN USE THE PROFILE TO ENSURE CONTINUITY IN THE CHARACTER'S ACTIONS. FOR EXAMPLE, IF IN DRAFT 1 YOUR HEROINE IS JUST RECOVERING FROM A NASTY DIVORCE AND IN DRAFT 2 YOU'VE DECIDED TO MAKE HER A HAPPILY MARRIED MOTHER OF THREE, YOU WILL KNOW TO CHECK EVERY SCENE WITH DIALOGUE ABOUT HER MARITAL STATUS AS WELL AS SCENES WHERE THE (NOW NON-EXISTENT) DASTARDLY EX-HUSBAND IS MENTIONED. IF YOU CHANGE AN ATTRIBUTE OF YOUR CHARACTER, BE SURE TO UPDATE YOUR CHARACTER WORKSHEET RIGHT AWAY. OBVIOUSLY, A CHARACTER CAN DEVELOP OVER THE COURSE OF THE NOVEL. THE WORKSHEET PROVIDES A PLACE FOR YOU TO NOTE THAT FACT SO THAT WHEN YOU READ OVER YOUR FINAL DRAFT YOU CAN SEE IF YOU ACHIEVED YOUR PARTICULAR CHARACTER DEVELOPMENT GOAL FOR THAT CHARACTER. A CHARACTER WORKSHEET IS ALSO A GREAT HELP IF YOU GET STUCK ON ONE CHARACTER WHO DOESN'T QUITE SEEM REAL. MAYBE HE NEEDS A NEW CHARACTERISTIC -- A HIDDEN TRAUMA, A FABULOUS SKILL OR A DEADLY SECRET -- SOMETHING THAT WILL MAKE THE CHARACTER COME ALIVE FOR YOU. HOW DETAILED YOU WANT YOUR CHARACTER WORKSHEETS TO BE JUST DEPENDS ON WHAT WORKS BEST FOR YOU. WE PROVIDE 8 PAGES FOR EACH CHARACTER, INCLUDING EXTRA SPACE FOR IMAGES AND ADDITIONAL INFORMATION.

❓ **THE CALL OF CHARACTER** MARI RUTI, 2013-11-12 SHOULD WE FEEL INADEQUATE FOR FAILING TO BE HEALTHY, BALANCED, AND WELL-ADJUSTED? IS SUCH AN EXISTENTIAL EQUILIBRIUM REALISTIC OR EVEN DESIRABLE? CONDEMNING OUR CULTURAL OBSESSION WITH CHEERFULNESS AND "POSITIVE THINKING," MARI RUTI CALLS FOR A RESURRECTION OF CHARACTER THAT HONORS OUR MORE ECCENTRIC FREQUENCIES, ARGUING THAT SOMETIMES THE MOST TORMENTED AND ANXIETY-RIDDEN LIFE CAN ALSO BE THE MOST REWARDING. RUTI CRITIQUES OUR CURRENT SEARCH FOR PERSONAL MEANING AND THE PRAGMATIC ATTEMPT TO NORMALIZE HUMAN BEINGS' UNRULY AND IDIOSYNCRATIC NATURES. EXPOSING THE TRAGIC BANALITY OF A HAPPY LIFE COMMONLY LIVED, SHE INSTEAD EMPHASIZES THE ADVANTAGES OF A LOPSIDED LIFE RICH IN PASSION AND FORTITUDE. RUTI SHOWS WHAT COUNTS IS NOT OUR ABILITY TO EVADE EXISTENTIAL UNCERTAINTY BUT TO MEET ADVERSITY IN SUCH A WAY THAT WE DO NOT BECOME IRREVOCABLY BROKEN. WE ARE IN DANGER OF LOSING THE CAPACITY TO COPE WITH COMPLEXITY, AMBIGUITY, MELANCHOLIA, DISORIENTATION, AND DISAPPOINTMENT, LEAVING US FEELING LESS "REAL," LESS CONNECTED, AND UNABLE TO METABOLIZE A FULL RANGE OF EMOTIONS. HEEDING THE CALL OF OUR CHARACTER MAY MEAN ACKNOWLEDGING THE MARGINALIZED, CHAOTIC ASPECTS OF OUR BEING, FOR THEY CARRY A GREAT DEAL OF CREATIVE ENERGY. RUTI SHOWS IT IS PRECISELY THIS ENERGY THAT MAKES US INIMITABLE AND IRREPLACEABLE.

❓ **CREATING CHARACTERS** HOWARD LAUTHER, 2004-05-14 A FREQUENT PROBLEM AREA FOR FICTION WRITERS IS CHARACTERIZATION. IF WRITERS JUMP HEADLONG INTO A STORY WITH ONLY A FUZZY NOTION ABOUT THE PEOPLE WHO ARE IN IT, THE RESULT IS A COLLECTION OF CHARACTERS WHO ARE CLICHÉD, STEREOTYPICAL AND NOT VERY INTERESTING. CREATING CHARACTERS IS AN EASY TO USE REFERENCE WORK THAT LOOKS AT CHARACTER DEVELOPMENT FROM MANY DIFFERENT ANGLES. THE BOOK DOES NOT TELL WRITERS HOW TO WRITE. INSTEAD, IT GENERATES A THOUGHT PROCESS BY ASKING CRUCIAL QUESTIONS ABOUT CHARACTERS' INTERNAL AND EXTERNAL TRAITS, WANTS, NEEDS, LIKES, DISLIKES, FEARS, BELIEFS, STRENGTHS, WEAKNESSES, HABITS AND BACKGROUNDS. FOLLOWING THESE QUESTIONS, THE WRITER WILL FIND AN EVER DEEPER AND WIDER ARRAY OF OPTIONS. THUS, CREATING CHARACTERS HELPS WRITERS DELVE AS DEEPLY INTO A CHARACTER'S PSYCHOLOGY AS THEY WANT. ALL CHARACTERS, AND THE STORIES THEY PEOPLE, CAN BE MADE RICHER AND MORE COMPELLING.

❓ **THE ELEMENTS OF CHARACTER** MARY GREENE WARE, 1854

❓ **BUILDING CHARACTER** CHARLES L. DAVIS, 2019-12-17 WINNER, 2021 CAAA CHARLES RUFUS MOREY BOOK AWARD WINNER, 2021 ON THE BRINCK BOOK AWARD SHORTLIST, 2020 MSA FIRST BOOK PRIZE IN THE NINETEENTH-CENTURY PARADIGM OF ARCHITECTURAL ORGANICISM, THE NOTION THAT BUILDINGS POSSESSED CHARACTER PROVIDED ARCHITECTS WITH A LENS FOR RELATING THE BUILDINGS THEY DESIGNED TO THE POPULATIONS THEY SERVED. ADVANCES IN SCIENTIFIC RACE THEORY ENABLED DESIGNERS TO THINK OF "RACE" AND "STYLE" AS MANIFESTATIONS OF NATURAL LAW: JUST AS BIOLOGICAL PROCESSES SEEMED TO INHERENTLY REGULATE THE RACIAL CHARACTERS THAT MADE HUMANS A PERFECT FIT FOR THEIR GEOGRAPHICAL CONTEXTS, ARCHITECTURAL CHARACTERS BECAME A RATIONAL PRODUCT OF DESIGN. PARALLELS BETWEEN RACIAL AND ARCHITECTURAL CHARACTERS PROVIDED A RATIONALIST MODEL OF DESIGN THAT FASHIONED SOME OF THE MOST INFLUENTIAL NATIONAL BUILDING STYLES OF THE PAST, FROM THE PIONEERING CONCEPTS OF FRENCH STRUCTURAL RATIONALISM AND GERMAN TECTONIC THEORY TO THE NATIONALIST ASSOCIATIONS OF THE CHICAGO STYLE, THE PRAIRIE STYLE, AND THE INTERNATIONAL STYLE. IN BUILDING CHARACTER, CHARLES DAVIS TRACES THE RACIAL CHARGE OF THE ARCHITECTURAL WRITINGS OF FIVE MODERN THEORISTS—EUGENE EMMANUEL VIOLLET-LE-DUC, GOTTFRIED SEMPER, LOUIS SULLIVAN, FRANK LLOYD WRIGHT, AND WILLIAM LESCAZE—TO HIGHLIGHT THE SOCIAL, POLITICAL, AND HISTORICAL SIGNIFICANCE OF THE SPATIAL, STRUCTURAL, AND ORNAMENTAL ELEMENTS OF MODERN ARCHITECTURAL STYLES.

IN A GLOBAL INUNDATED WITH SCREENS AND THE CACOPHONY OF INSTANT CONNECTION, THE PROFOUND ENERGY AND MENTAL RESONANCE OF VERBAL ARTISTRY FREQUENTLY FADE INTO OBSCURITY, ECLIPSED BY THE CONSTANT ONSLAUGHT OF NOISE AND DISTRACTIONS. YET, NESTLED WITHIN THE MUSICAL PAGES OF **CHARACTER**, A FASCINATING WORK OF FICTIONAL ELEGANCE THAT IMPULSES WITH FRESH EMOTIONS, LIES AN UNIQUE JOURNEY WAITING TO BE EMBARKED UPON. WRITTEN BY A VIRTUOSO WORDSMITH, THAT ENCHANTING OPUS INSTRUCTIONS VIEWERS ON A PSYCHOLOGICAL ODYSSEY, GENTLY EXPOSING THE LATENT POTENTIAL AND PROFOUND IMPACT EMBEDDED WITHIN THE DELICATE INTERNET OF LANGUAGE. WITHIN THE HEART-WRENCHING EXPANSE OF THE EVOCATIVE EXAMINATION, WE SHALL EMBARK UPON AN INTROSPECTIVE EXPLORATION OF THE BOOK IS CENTRAL STYLES, DISSECT THEIR INTERESTING WRITING STYLE, AND IMMERSE OURSELVES IN THE INDELIBLE EFFECT IT LEAVES UPON THE DEPTHS OF READERS SOULS.

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