Character

John M. Doris

<u>Character</u> Marjorie Garber,2020-07-14 What is "character"? Since at least Aristotle's time, philosophers, theologians, 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.

<u>The Character in the Book</u> 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!

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.

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—"résumé 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

Character Mentor Tom Bancroft,2012-11-12 You've researched your character extensively, tailored her to your audience, sketched hundreds of versions, and now you lean back content as you gaze at your final character model sheet. But now what? Whether you want to use her in an animated film, television show, video game, web comic, or children's book, you're going to have to make her perform. How a character looks and is costumed starts to tell her story, but her body language reveals even more. Character Mentor shows you how to pose your character, create emotion through facial expressions, and stage your character to create drama. Author Tom Bancroft addresses each topic with clear, concise prose, and then shows you what he really means through commenting on and redrawing artwork from a variety of student apprentices. His assignments allow you to join in and bring your drawing to the next level with concrete techniques, as well as more theoretical analysis. Character Mentor is an apprenticeship in a book. Professional artists from a variety of media offer their experience through additional commentary. These include Marcus Hamilton (Dennis the Menace), Terry Dodson (X-Men), Bobby Rubio (Pixar), Sean Cheeks Galloway (Spiderman animated), and more. With a foreword by comicbook artist Adam Hughes, who has produced work for DC, Marvel Comics, Lucasfilm, Warner Bros. Pictures, and other companies.

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!

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.

Institutional Character Robert Higney,2022 How do our institutions shape us, and how do we shape them? From the late nineteenth-century era of high imperialism to the rise of the British welfare state in the mid-twentieth century, the concept of the institution was interrogated and rethought in literary and intellectual culture. In Institutional Character, Robert Higney investigates the role of the modernist novel in this reevaluation, revealing how for a diverse array of modernist writers, character became an attribute of the institutions of the state, international trade, communication and media, labor, education, public health, the military, law, and beyond. In readings of figures from the works of E. M. Forster, Joseph Conrad, and Virginia Woolf to Mulk Raj Anand, Elizabeth Bowen, and Zadie Smith, Higney presents a new history of character in modernist writing. He simultaneously tracks how writers themselves turned to the techniques of fiction to help secure a place in the postwar institutions of literary culture. In these narratives-- addressing imperial administrations, global financial competition, women's entry into the professions, colonial nationalism, and wartime espionage--we are shown the generative power of institutions in preserving the past, designing the present, and engineering the future, and the constitutive involvement of individuals in collective life.

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.

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.

Character and Person John Frow,2014-04-17 Fictional character is an ontologically

ambivalent category — at once a formal construct and a quasi-person — which lies at the heart of the life of textual fictions of all kinds. Character and Person explores that ambivalence by investigating not only the kinds of thing that character is but how it works to engage readers and the range of typologies through which it has been constructed in very different periods, media, and genres. John Frow seeks to explore the ways in which character is person-like, and through that the question of what it means to be a social person. His focus is thus on the interaction between its two major categories, and its method involves a constant play back and forth between them: from philosophical theories of face to an account of the mask in the New Comedy; from an exploration of medieval beliefs about the body's existence in the afterlife to a reading of Dante's Purgatorio; from the history of humoral medicine to the figure of the melancholic in Jacobean drama; and from Proust and Pessoa to cognitive science. What develops from this methodological commitment to fusing the categories of character and person is an extended analysis of the schemata that underpin each of them in their distinct but mutually constitutive spheres of operation.

Creative Character Design Bryan Tillman,2012-12-12 Create compelling, original characters using archetypes and design elements such as shadows and line with the tips and techniques found in this image-packed book. Bryan Tillman bridges the gap between the technique of drawing characters and the theory of good character design by using case studies, examples of professional art, and literary and pop culture references to teach you how to develop a character, not just draw one. The book also features Character Model Sheets that will guide you through the creation of new and unique characters. Finally, Bryan will break down established character archetypes to show you why and how the different aspects of good character design work. The content on the book is based on Bryan's popular 2009 Comic-Con course on 'Character Design'. Learn what makes a character unique and powerful by using shapes, shadows, and form - this title includes 'character model sheets' so you can put it all together yourself, as well as case studies from established artists. It bridges the gap between the technique of drawing characters and the theory of good character design in a practical, hands-on way - learn how to use story and archetypes to develop compelling, new characters. Based on a standing-room only presentation at Comic-Con 2009 in San Diego, it features the artwork of a collection of professional artists as examples to the techniques shown in the book.

Legacy of Character Dan Pinkerton,John Huffman,2020-06-15

Lack of Character John M. Doris,2002-08-15 This is a provocative contribution to contemporary ethical theory challenging foundational conceptions of character.

The Elements of Character Mary G. Chandler,2018-04-05 Reproduction of the original: The Elements of Character by Mary G. Chandler

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: ● Profiling and sensing the character ● Leveraging characters to build ubiquitous character-aware systems ● Investigating how to extend Artificial Intelligence to create artificial characters

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.

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 Hamsun, 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.

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.

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 cliched, 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.

Reviewing **Character**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Character**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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