

Characters Emotion Viewpoint Techniques And Exercises For Crafting Dynamic Characters And Effective Viewpoints

Science fiction and fantasy – or speculative fiction – is the literary success story of the 21st century. The genre has never been so popular and the worlds of film and TV are dominated by adaptations of SF masterworks, from the epic fantasy ‘Game Of Thrones’ through to the dramatic dystopia of ‘The Hunger Games’. ‘Writing Sci-fi and Fantasy’ by award-winning steampunk novelist Liesel Schwarz, is a masterclass on the vital components of writing great speculative fiction. From building credible worlds and engaging characters to devising compelling plots, it will give you the confidence to unleash your stories. With additional, practical advice on how to pitch and present to agents, publishers and readers, it will lead you into the limitless world of SFF. All in an hour. ‘Writing Sci-fi and Fantasy’ covers: + Research: The devil lies in the details + World building + The ingredients of SFF: plot, character and narrative + Manuscript wrangling for beginners + Publication pitfalls + The writer’s life 60-Minute Masterclasses are expert ebooks that help you do more with your creative writing, journalism and entrepreneurship. Locking on to the stuff that you actually need to know, each title is a precise, practical pointer on the matters that matter most.

Would you like to be a full-time writer? With our expertise, we can help you reach that dream! We’ve written twenty books which have been translated into three languages and sold more than a quarter of a million copies worldwide. But most importantly, we are living out our dreams. We quit our day jobs and write full time and you can do the same! The Indie Author Toolkit is a series of books designed to take you through five easy steps to launch your career as a successful author-publisher. This book includes proven and easy to follow guidelines to help you get started: * How to identify and avoid vanity-press scams designed to separate authors from their money * Learn about the massive changes which are shifting the publishing industry * Determine the best model for your business * Decide where and how to distribute your books * Learn how to be super productive even if you don’t have any time to write * Becoming an expert at publishing What are you waiting for? Get started today with the Indie Author Toolkit!

Create Complex Characters How do you create a main character readers won't forget? How do you write a book in multiple-third-person point of view without confusing your readers (or yourself)? How do you plant essential information about a character's past into a story? Write Great Fiction: Characters, Emotion & Viewpoint by award-winning author Nancy Kress answers all of these questions and more! This accessible book is filled with interactive exercises and valuable advice that teaches you how to: • Choose and execute the best point of view for your story • Create three-dimensional and believable characters • Develop your characters' emotions • Create realistic love, fight, and death scenes • Use frustration to motivate your characters and drive your story With dozens of excerpts from some of today's most popular writers, Write Great Fiction: Characters, Emotion & Viewpoint provides you with the techniques you need to create characters and stories sure to linger in the hearts and minds of agents, editors, and readers long after they've finished your book.

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Providing a thorough review and synthesis of work on communication skills and skill enhancement, this Handbook serves as a comprehensive and contemporary survey of theory and research on social interaction skills. Editors John O. Greene and Brant R. Burleson have brought together preeminent researchers and writers to contribute to this volume, establishing a foundation on which future study and research will build. The handbook chapters are organized into five major units: general theoretical and methodological issues (models of skill acquisition, methods of skill assessment); fundamental interaction skills (both transfunctional and transcontextual); function-focused skills (informing, persuading, supporting); skills used in management of diverse personal relationships (friendships, romances, marriages); and skills used in varied venues of public and professional life (managing leading, teaching). Distinctive features of this handbook include: * broad, comprehensive treatment of work on social interaction skills and skill acquisition; * up-to-date reviews of research in each area; and * emphasis on empirically supported strategies for developing and enhancing specific skills. Researchers in communication studies, psychology, family studies, business management, and related areas will find this volume a comprehensive, authoritative source on communications skills and their enhancement, and it will be essential reading for scholars and students across the spectrum of disciplines studying social interaction.

The bestselling Emotion Thesaurus, often hailed as “the gold standard for writers” and credited with transforming how writers craft emotion, has now been expanded to include 56 new entries! One of the biggest struggles for writers is how to convey emotion to readers in a unique and compelling way. When showing our characters’ feelings, we often use the first idea that comes to mind, and they end up smiling, nodding, and frowning too much. If you need inspiration for creating characters’ emotional responses that are personalized and evocative, this ultimate show-don’t-tell guide for emotion can help. It includes: • Body language cues, thoughts, and visceral responses for over 130 emotions that cover a range of intensity from mild to severe, providing innumerable options for individualizing a character’s reactions • A breakdown of the biggest emotion-related writing problems and how to overcome them • Advice on what should be done before drafting to make sure your characters’ emotions will be realistic and consistent • Instruction for how to show hidden feelings and emotional subtext through dialogue and nonverbal cues • And much more! The Emotion Thesaurus, in its easy-to-navigate list format, will inspire you to create stronger, fresher character expressions and engage readers from your first page to your last.

Emotional Expression and Health looks at the role emotional expression and inhibition may play in staying healthy or falling ill. Written by leading experts in the field, chapters focus on: * how we can measure emotional expression or inhibition and how we can distinguish between their various facets * the role of attachment, and development of emotional information processing * alexithymia, emotional suppression, deception, emotional disclosure, defensiveness, repression, psychological mindedness, and emotional intelligence and self-efficacy. This unique approach will be of interest to all those in the fields of health and medical psychology and psychiatry, and behavioural medicine, as well as professionals working with patients in whom emotional expression or inhibition may play a role in a disease's etiology, course, or prognosis.

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Trying to make sense of the horrors of World War II, Death relates the story of Liesel--a young German girl whose book-stealing and story-telling talents help sustain her family and the Jewish man they are hiding, as well as their neighbors.

Actors and actresses play characters such as the embittered Medea, or the lovelorn Romeo, or the grieving and tearful Hecabe.

The theatre audience holds its breath, and then sparks begin to fly. But what about the actor? Has he been affected by the emotions of the character he is playing? What's going on inside his mind? The styling of emotions in the theatre has been the subject of heated debate for centuries. In fact, Diderot in his *Paradoxe sur le comédien*, insisted that most brilliant actors do not feel anything onstage. This greatly resembles the detached acting style associated with Bertolt Brecht, which, in turn, stands in direct opposition to the notion of the empathy-oriented "emotional reality" of the actor which is most famously associated with the American acting style known as method acting. The book's survey of the various dominant acting styles is followed by an analysis of the current state of affairs regarding the psychology of emotions. By uniting the psychology of emotions with contemporary acting theories, the author is able to come to the conclusion that traditional acting theories are no longer valid for today's actor.

Acting Emotions throws new light on the age-old issue of double consciousness, the paradox of the actor who must nightly express emotions while creating the illusion of spontaneity. In addition, the book bridges the gap between theory and practice by virtue of the author's large-scale field study of the emotions of professional actors. In *Acting Emotions*, the responses of Dutch and Flemish actors is further supplemented by the responses of a good number of American actors. The book offers a unique view of how actors act out emotions and how this acting out is intimately linked to the development of contemporary theatre.

Vivid and memorable characters aren't born: they have to be made This book is a set of tools: literary crowbars, chisels, mallets, pliers and tongs. Use them to pry, chip, yank and sift good characters out of the place where they live in your imagination. Award-winning author Orson Scott Card explains in depth the techniques of inventing, developing and presenting characters, plus handling viewpoint in novels and short stories. With specific examples, he spells out your narrative options—the choices you'll make in creating fictional people so "real" that readers will feel they know them like members of their own families. You'll learn how to:

- Draw characters from a variety of sources
- Make characters show who they are by the things they do and say, and by their individual "style"
- Develop characters readers will love—or love to hate
- Distinguish among major characters, minor characters and walk-ons, and develop each appropriately
- Choose the most effective viewpoint to reveal the characters and move the storytelling
- Decide how deeply you should explore your characters' thoughts, emotions, and attitudes

This book covers every aspect of the Yr 12 English Curriculum assisting both teachers and students in its approach to each Area of Study: text book responses, contexts and analysis of persuasive language. Filled with lots of practical activities, exercises and strategies, this book guides students in a systematic way using an easy to follow, step-by-step format, which gives students clarity and confidence in their English skills.

"Manuscript market section", ed. by U. G. Olsen, 1941-44; by E. P. Werby, 1945-

Parallel story to Ender's game. An orphan named Bean is found on the streets of Amsterdam and taken to Battle School, where he

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becomes both friend and rival to Ender Wiggin.

The only work of its kind, this exciting collection assembles a number of analytically minded philosophers, psychologists, and literary theorists, all of whom seek to provide fine-grained accounts of critical problems having to do with emotion and art. How best to explain emotions produced by works of art? What goes on when we feel emotion for an abstract art such as music? How is it that we can intelligibly feel emotion for persons and situations that we know are fictional? What is involved in our empathic experience of negative emotion through the art of tragedy? A strongly interdisciplinary volume that captures the richness of current debates about the role of agency in human emotional response, this collection also considers the influence of culture on emotion and demonstrates that cognitivist and social-constructivist perspectives need not be antagonistic and may actually work together in a complementary way. Essays cluster under four rubrics--"The Paradox of Fiction", "Emotion and its Expression through Art", "The Rationality of Emotional Responses to Art", and "The Value of Emotion"--and together they address questions of emotion in film, painting, music, dance, literature, and theater. With new work by leading thinkers in the field of aesthetics, and drawing upon state of the art scholarship from areas such as cognitive science, literary studies, and contemporary ethics, *Emotion and the Arts* is essential reading for those who study aesthetics, literature, theories of emotion, and the mind.

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

What are the arts? What functions do the arts serve in human life? This book presents the first fully integrated cognitive account of the arts that unites visual art, theatre, literature, dance, and music into a single framework, with supporting discussions about creativity and aesthetics.

Los títulos básicos de la ciencia ficción en un libro imprescindible para conocer a fondo uno de los géneros literarios más característicos de nuestros días. «Ciencia ficción. Nueva guía de lectura» es la versión actualizada y ampliada de un libro clásico, y hoy casi mítico, de la ciencia ficción española, publicado en 1990 en esta misma colección. Su objetivo es ofrecer un estudio interesante y ameno sobre este género, su temática, su historia y el curioso mundillo que lo rodea, de la mano del reconocido especialista Miquel Barceló, quien ha destacado en su actividad como crítico y editor especializado, divulgador y autor premiado. Veinticinco años después de esa primera guía, Barceló comparte su canon sobre las obras especialmente relevantes de la ciencia ficción, que él mismo reseña y comenta, al tiempo que dirige la mirada hacia otras manifestaciones como el cine, la televisión, el teatro, la poesía y los juegos de tablero. También nos brinda dos interesantes apéndices con su visión sobre el uso del género para la divulgación científica y sus valiosos consejos sobre cómo escribir ciencia ficción. El resultado es un libro tan esperado como imprescindible para todos los lectores que buscan iniciarse o profundizar en uno de los géneros literarios más en auge en los últimos tiempos. Todo lo que usted siempre quiso saber sobre la ciencia ficción y, desgraciadamente, nunca se atrevió a preguntar... La nueva versión, actualizada y ampliada, de la mítica guía de lectura de Miquel Barceló, cuya publicación los lectores llevan veinticinco años esperando.

Attachment and Character presents new essays by philosophers and psychologists exploring the illumination that attachment

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theory can offer for philosophers working in moral psychology or in 'virtue ethics' - in the triangle of relationships between the concepts of human nature, human excellence, and the best life for human beings.

Acting (Re)Considered is an exceptionally wide-ranging collection of theories on acting, ideas about body and training, and statements about the actor in performance. This second edition includes five new essays and has been fully revised and updated, with discussions by or about major figures who have shaped theories and practices of acting and performance from the late nineteenth century to the present. The essays - by directors, historians, actor trainers and actors - bridge the gap between theories and practices of acting, and between East and West. No other book provides such a wealth of primary and secondary sources, bibliographic material, and diversity of approaches. It includes discussions of such key topics as: * how we think and talk about acting * acting and emotion * the actor's psychophysical process * the body and training * the actor in performance * non-Western and cross-cultural paradigms of the body, training and acting. Acting (Re)Considered is vital reading for all those interested in performance.

What he himself characteristically called 'his idiosyncratic mode of regard' is a factor few readers of Hardy's novels can overlook and one with which all serious students of his fiction must come to terms. The fact that there is nevertheless little final agreement about the nature of his achievement has prompted Miss Vigar to make a fresh study of Hardy's own notes and essays on the art of the novel and to analyse his fictional technique in the light of these unduly neglected observations. Her approach centres on Hardy's pervasive theme of the contrast between appearance and reality and on his frequent use of 'pictorial' devices to express his imaginative vision. She is able to develop a critical account of Hardy's work that can convincingly explain, by reference to the same criteria, both its strengths and its weaknesses, its successes and failures.

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