

Chapter 1 : 40 "About the Author" Examples - Interactive Blend

Something About the Author by Anne Commire, December , Thomson Gale edition, Hardcover in English.

In the following scenes she appears to pinch, swipe and prod the pages of paper magazines as though they too were screens. When nothing happens, she pushes against her leg, confirming that her finger works just fine—or so a title card would have us believe. Perhaps his daughter really did expect the paper magazines to respond the same way an iPad would. Or maybe she had no expectations at all—maybe she just wanted to touch the magazines. Young children who have never seen a tablet like the iPad or an e-reader like the Kindle will still reach out and run their fingers across the pages of a paper book; they will jab at an illustration they like; heck, they will even taste the corner of a book. Nevertheless, the video brings into focus an important question: How exactly does the technology we use to read change the way we read? How reading on screens differs from reading on paper is relevant not just to the youngest among us, but to just about everyone who reads—to anyone who routinely switches between working long hours in front of a computer at the office and leisurely reading paper magazines and books at home; to people who have embraced e-readers for their convenience and portability, but admit that for some reason they still prefer reading on paper; and to those who have already vowed to forgo tree pulp entirely. As digital texts and technologies become more prevalent, we gain new and more mobile ways of reading—but are we still reading as attentively and thoroughly? How do our brains respond differently to onscreen text than to words on paper? Should we be worried about dividing our attention between pixels and ink or is the validity of such concerns paper-thin? Since at least the s researchers in many different fields—including psychology, computer engineering, and library and information science—have investigated such questions in more than one hundred published studies. The matter is by no means settled. Before most studies concluded that people read slower, less accurately and less comprehensively on screens than on paper. Studies published since the early s, however, have produced more inconsistent results: And recent surveys suggest that although most people still prefer paper—especially when reading intensively—attitudes are changing as tablets and e-reading technology improve and reading digital books for facts and fun becomes more common. Even so, evidence from laboratory experiments, polls and consumer reports indicates that modern screens and e-readers fail to adequately recreate certain tactile experiences of reading on paper that many people miss and, more importantly, prevent people from navigating long texts in an intuitive and satisfying way. In turn, such navigational difficulties may subtly inhibit reading comprehension. Compared with paper, screens may also drain more of our mental resources while we are reading and make it a little harder to remember what we read when we are done. Whether they realize it or not, many people approach computers and tablets with a state of mind less conducive to learning than the one they bring to paper. I would like to preserve the absolute best of older forms, but know when to use the new. We often think of reading as a cerebral activity concerned with the abstract—with thoughts and ideas, tone and themes, metaphors and motifs. As far as our brains are concerned, however, text is a tangible part of the physical world we inhabit. In fact, the brain essentially regards letters as physical objects because it does not really have another way of understanding them. As Wolf explains in her book *Proust and the Squid*, we are not born with brain circuits dedicated to reading. After all, we did not invent writing until relatively recently in our evolutionary history, around the fourth millennium B. So the human brain improvises a brand-new circuit for reading by weaving together various regions of neural tissue devoted to other abilities, such as spoken language, motor coordination and vision. Some of these repurposed brain regions are specialized for object recognition—they are networks of neurons that help us instantly distinguish an apple from an orange, for example, yet classify both as fruit. Just as we learn that certain features—roundness, a twiggy stem, smooth skin—characterize an apple, we learn to recognize each letter by its particular arrangement of lines, curves and hollow spaces. Some researchers see traces of these origins in modern alphabets: C as crescent moon, S as snake. Especially intricate characters—such as Chinese hanzi and Japanese kanji—activate motor regions in the brain involved in forming those characters on paper: The brain literally goes through the motions of writing when reading, even if the hands are empty. Researchers recently discovered that the same thing

happens in a milder way when some people read cursive. Beyond treating individual letters as physical objects, the human brain may also perceive a text in its entirety as a kind of physical landscape. When we read, we construct a mental representation of the text in which meaning is anchored to structure. The exact nature of such representations remains unclear, but they are likely similar to the mental maps we create of terrain—such as mountains and trails—and of man-made physical spaces, such as apartments and offices. Both anecdotally and in published studies, people report that when trying to locate a particular piece of written information they often remember where in the text it appeared. We might recall that we passed the red farmhouse near the start of the trail before we started climbing uphill through the forest; in a similar way, we remember that we read about Mr. Darcy rebuffing Elizabeth Bennett on the bottom of the left-hand page in one of the earlier chapters. In most cases, paper books have more obvious topography than onscreen text. An open paperback presents a reader with two clearly defined domains—the left and right pages—and a total of eight corners with which to orient oneself. A reader can focus on a single page of a paper book without losing sight of the whole text: One can even feel the thickness of the pages read in one hand and pages to be read in the other. All these features not only make text in a paper book easily navigable, they also make it easier to form a coherent mental map of the text. In contrast, most screens, e-readers, smartphones and tablets interfere with intuitive navigation of a text and inhibit people from mapping the journey in their minds. A reader of digital text might scroll through a seamless stream of words, tap forward one page at a time or use the search function to immediately locate a particular phrase—but it is difficult to see any one passage in the context of the entire text. As an analogy, imagine if Google Maps allowed people to navigate street by individual street, as well as to teleport to any specific address, but prevented them from zooming out to see a neighborhood, state or country. Although e-readers like the Kindle and tablets like the iPad re-create pagination—sometimes complete with page numbers, headers and illustrations—the screen only displays a single virtual page: Instead of hiking the trail yourself, the trees, rocks and moss move past you in flashes with no trace of what came before and no way to see what lies ahead. In a study published in January Anne Mangen of the University of Stavanger in Norway and her colleagues asked 72 10th-grade students of similar reading ability to study one narrative and one expository text, each about 1,000 words in length. Half the students read the texts on paper and half read them in pdf files on computers with inch liquid-crystal display LCD monitors. Afterward, students completed reading-comprehension tests consisting of multiple-choice and short-answer questions, during which they had access to the texts. Students who read the texts on computers performed a little worse than students who read on paper. Based on observations during the study, Mangen thinks that students reading pdf files had a more difficult time finding particular information when referencing the texts. Volunteers on computers could only scroll or click through the pdfs one section at a time, whereas students reading on paper could hold the text in its entirety in their hands and quickly switch between different pages. Because of their easy navigability, paper books and documents may be better suited to absorption in a text. Supporting this research, surveys indicate that screens and e-readers interfere with two other important aspects of navigating texts: People report that they enjoy flipping to a previous section of a paper book when a sentence surfaces a memory of something they read earlier, for example, or quickly scanning ahead on a whim. People also like to have as much control over a text as possible—to highlight with chemical ink, easily write notes to themselves in the margins as well as deform the paper however they choose. Because of these preferences—and because getting away from multipurpose screens improves concentration—people consistently say that when they really want to dive into a text, they read it on paper. In a survey of graduate students at National Taiwan University, the majority reported browsing a few paragraphs online before printing out the whole text for more in-depth reading. A survey of millennials people born between the early 1980s and early 2000s at Salve Regina University in Rhode Island concluded that, "when it comes to reading a book, even they prefer good, old-fashioned print". And in a study conducted at the National Autonomous University of Mexico, nearly 80 percent of surveyed students preferred to read text on paper as opposed to on a screen in order to "understand it with clarity". Surveys and consumer reports also suggest that the sensory experiences typically associated with reading—especially tactile experiences—matter to people more than one might assume. Text on a computer, an e-reader and—somewhat ironically—on any touch-screen device is far more

intangible than text on paper. So far, digital texts have not satisfyingly replicated this kind of tactility although some companies are innovating, at least with keyboards. Paper books also have an immediately discernible size, shape and weight. We might refer to a hardcover edition of *War and Peace* as a hefty tome or a paperback *Heart of Darkness* as a slim volume. In contrast, although a digital text has a length—which is sometimes represented with a scroll or progress bar—it has no obvious shape or thickness. Some researchers have found that these discrepancies create enough "haptic dissonance" to dissuade some people from using e-readers. People expect books to look, feel and even smell a certain way; when they do not, reading sometimes becomes less enjoyable or even unpleasant. For others, the convenience of a slim portable e-reader outweighs any attachment they might have to the feel of paper books. Exhaustive reading

Although many old and recent studies conclude that people understand what they read on paper more thoroughly than what they read on screens, the differences are often small. Some experiments, however, suggest that researchers should look not just at immediate reading comprehension, but also at long-term memory. In a study Kate Garland of the University of Leicester and her colleagues asked 50 British college students to read study material from an introductory economics course either on a computer monitor or in a spiral-bound booklet. After 20 minutes of reading Garland and her colleagues quizzed the students with multiple-choice questions. Students scored equally well regardless of the medium, but differed in how they remembered the information. Psychologists distinguish between remembering something—which is to recall a piece of information along with contextual details, such as where, when and how one learned it—and knowing something, which is feeling that something is true without remembering how one learned the information. Generally, remembering is a weaker form of memory that is likely to fade unless it is converted into more stable, long-term memory that is "known" from then on. When taking the quiz, volunteers who had read study material on a monitor relied much more on remembering than on knowing, whereas students who read on paper depended equally on remembering and knowing. Garland and her colleagues think that students who read on paper learned the study material more thoroughly more quickly; they did not have to spend a lot of time searching their minds for information from the text, trying to trigger the right memory—they often just knew the answers. Other researchers have suggested that people comprehend less when they read on a screen because screen-based reading is more physically and mentally taxing than reading on paper. Depending on the model of the device, glare, pixilation and flickers can also tire the eyes. LCDs are certainly gentler on eyes than their predecessor, cathode-ray tubes CRT, but prolonged reading on glossy self-illuminated screens can cause eyestrain, headaches and blurred vision. Such symptoms are so common among people who read on screens—affecting around 70 percent of people who work long hours in front of computers—that the American Optometric Association officially recognizes computer vision syndrome. In one of his experiments 72 volunteers completed the Higher Education Entrance Examination READ test—a minute, Swedish-language reading-comprehension exam consisting of multiple-choice questions about five texts averaging 1, words each. People who took the test on a computer scored lower and reported higher levels of stress and tiredness than people who completed it on paper. In another set of experiments 82 volunteers completed the READ test on computers, either as a paginated document or as a continuous piece of text. Volunteers had to quickly close a series of pop-up windows, for example, sort virtual cards or remember digits that flashed on a screen. Like many cognitive abilities, working memory is a finite resource that diminishes with exertion. Although people in both groups performed equally well on the READ test, those who had to scroll through the continuous text did not do as well on the attention and working-memory tests. A study conducted at the University of Central Florida reached similar conclusions. Subconsciously, many people may think of reading on a computer or tablet as a less serious affair than reading on paper. Based on a detailed survey of people in northern California, Ziming Liu of San Jose State University concluded that people reading on screens take a lot of shortcuts—they spend more time browsing, scanning and hunting for keywords compared with people reading on paper, and are more likely to read a document once, and only once. When reading on screens, people seem less inclined to engage in what psychologists call metacognitive learning regulation—strategies such as setting specific goals, rereading difficult sections and checking how much one has understood along the way. In an experiment at the Technion—Israel Institute of Technology, college students took

multiple-choice exams about expository texts either on computers or on paper. Researchers limited half the volunteers to a meager seven minutes of study time; the other half could review the text for as long as they liked. When under pressure to read quickly, students using computers and paper performed equally well.

This series is only for readers who can handle re Want to Read. Shelving menu.

Nobel Prize-winning author V. Naipaul in Salisbury, England. The Trinidad-born Nobel laureate whose celebrated writing and brittle, provocative personality drew admiration and revulsion in equal measures, died Saturday, Aug. He was very scrupulous about his writing, very severe, too. He was critical of colonialism, but set himself apart from any social movements. This was not out of wickedness. It was out of ignorance, out of indifference, out of the feelings that the history of this very small island was not important. These aspects one had to learn and writing took me there. One wrote oneself into knowledge. Among his widely quoted comments: James, a fellow Trinidadian writer, put it differently: His father was an aspiring, self-taught novelist whose ambitions were killed by lack of opportunity; the son was determined to leave his homeland as soon as he could. In later years, he would repeatedly reject his birthplace as little more than a plantation. There he met his first wife, Patricia Hale, whom he married in without telling his family. After graduation, Naipaul suffered a period of poverty and unemployment: Despite his Oxford education, he found himself surrounded by a hostile, xenophobic London. Naipaul eventually landed a radio job working for BBC World Service, where he discussed West Indian literature and found his footing as a writer. He flew three times to India, his ancestral home, to write about its culture and politics. Years before the Sept. Rushdie tweeted late Saturday night: Naipaul received a knighthood in , and in was awarded the Nobel Prize in Literature. As his literary stature grew, so did his reputation as a difficult, irascible personality. Naipaul was a private man and did not have many friends, but his personal life entered the public domain when Theroux, whose relationship with Naipaul had soured, published a stinging memoir about Naipaul in The biography, published in , devoted chapters to how Naipaul met and callously treated his mistress, an Anglo-Argentine woman who was married and about a decade younger than he was. He spent much of his time living quietly in an isolated cottage in Wiltshire, in the English countryside. Theroux, who later reconciled with Naipaul, had visited with him recently.

Chapter 3 : Author - Wikipedia

If 1% of my subscribers pledged \$1 to me I'd be able to do focus on my youtube animations for a living! Caption author (Spanish (United States)) Something About Super Mario 64 ANIMATED.

Some time before , a funerary monument was erected in his memory on the north wall, with a half-effigy of him in the act of writing. Its plaque compares him to Nestor , Socrates , and Virgil. Textual evidence also supports the view that several of the plays were revised by other writers after their original composition. The first recorded works of Shakespeare are Richard III and the three parts of Henry VI , written in the early s during a vogue for historical drama. By William Blake , c. His characters become more complex and tender as he switches deftly between comic and serious scenes, prose and poetry, and achieves the narrative variety of his mature work. Henry Fuseli , â€” According to the critic Frank Kermode, "the play-offers neither its good characters nor its audience any relief from its cruelty". Less bleak than the tragedies, these four plays are graver in tone than the comedies of the s, but they end with reconciliation and the forgiveness of potentially tragic errors. Shakespeare in performance It is not clear for which companies Shakespeare wrote his early plays. The title page of the edition of Titus Andronicus reveals that the play had been acted by three different troupes. In Cymbeline, for example, Jupiter descends "in thunder and lightning, sitting upon an eagle: The ghosts fall on their knees. Copper engraving of Shakespeare by Martin Droeshout. It contained 36 texts, including 18 printed for the first time. In the case of King Lear , however, while most modern editions do conflate them, the folio version is so different from the quarto that the Oxford Shakespeare prints them both, arguing that they cannot be conflated without confusion. He dedicated them to Henry Wriothesley, Earl of Southampton. Critics consider that its fine qualities are marred by leaden effects. Scholars are not certain when each of the sonnets was composed, but evidence suggests that Shakespeare wrote sonnets throughout his career for a private readership. It remains unclear if these figures represent real individuals, or if the authorial "I" who addresses them represents Shakespeare himself, though Wordsworth believed that with the sonnets "Shakespeare unlocked his heart". Thou art more lovely and more temperate It is not known whether this was written by Shakespeare himself or by the publisher, Thomas Thorpe , whose initials appear at the foot of the dedication page; nor is it known who Mr. He wrote them in a stylised language that does not always spring naturally from the needs of the characters or the drama. The grand speeches in Titus Andronicus , in the view of some critics, often hold up the action, for example; and the verse in The Two Gentlemen of Verona has been described as stilted.

Chapter 4 : Welcome to calendrierdelascience.com

Gr In this very touching story, based on the author's personal memories of her childhood, Bosak portrays her grandmother's kitchen, the smells of food cooking, the games they played, the love t.

Typically, the first owner of a copyright is the person who created the work i. If more than one person created the work, then a case of joint authorship can be made provided some criteria are met. In the copyright laws of various jurisdictions, there is a necessity for little flexibility regarding what constitutes authorship. The United States Copyright Office , for example, defines copyright as "a form of protection provided by the laws of the United States title 17, U. Code to authors of "original works of authorship". Any person or entity wishing to use intellectual property held under copyright must receive permission from the copyright holder to use this work, and often will be asked to pay for the use of copyrighted material. After a fixed amount of time, the copyright expires on intellectual work and it enters the public domain, where it can be used without limit. Copyright laws in many jurisdictions â€” mostly following the lead of the United States, in which the entertainment and publishing industries have very strong lobbying power â€” have been amended repeatedly since their inception, to extend the length of this fixed period where the work is exclusively controlled by the copyright holder. The person who inherits the copyright is not the author, but enjoys the same legal benefits. Questions arise as to the application of copyright law. How does it, for example, apply to the complex issue of fan fiction? If the media agency responsible for the authorized production allows material from fans, what is the limit before legal constraints from actors, music, and other considerations, come into play? Additionally, how does copyright apply to fan-generated stories for books? What powers do the original authors, as well as the publishers, have in regulating or even stopping the fan fiction? This particular sort of case also illustrates how complex intellectual property law can be, since such fiction may also involved trademark law e. Authors may portion out different rights they hold to different parties, at different times, and for different purposes or uses, such as the right to adapt a plot into a film, but only with different character names, because the characters have already been optioned by another company for a television series or a video game. An author may also not have rights when working under contract that they would otherwise have, such as when creating a work for hire e. Philosophical views of the nature of authorship[edit] Mark Twain was a prominent American author in multiple genres including fiction and journalism during the 19th century. In literary theory, critics find complications in the term author beyond what constitutes authorship in a legal setting. In the wake of postmodern literature , critics such as Roland Barthes and Michel Foucault have examined the role and relevance of authorship to the meaning or interpretation of a text. Barthes challenges the idea that a text can be attributed to any single author. He writes, in his essay "Death of the Author" , that "it is language which speaks, not the author". Every line of written text is a mere reflection of references from any of a multitude of traditions, or, as Barthes puts it, "the text is a tissue of quotations drawn from the innumerable centres of culture"; it is never original. To expose meanings in a written work without appealing to the celebrity of an author, their tastes, passions, vices, is, to Barthes, to allow language to speak, rather than author. Michel Foucault argues in his essay "What is an author? He states that "a private letter may have a signatoryâ€”it does not have an author". They warn of the dangers interpretations could suffer from when associating the subject of inherently meaningful words and language with the personality of one authorial voice. Instead, readers should allow a text to be interpreted in terms of the language as "author". Relationship with publisher[edit] Main article: Self-publishing Self-publishing, self-publishing, independent publishing, or artisanal publishing is the "publication of any book, album or other media by its author without the involvement of a traditional publisher. It is the modern equivalent to traditional publishing". Types[edit] Unless a book is to be sold directly from the author to the public, an ISBN is required to uniquely identify the title. ISBN is a global standard used for all titles worldwide. Most self-publishing companies either provide their own ISBN to a title or can provide direction; [6] it may be in the best interest of the self-published author to retain ownership of ISBN and copyright instead of using a number owned by a vanity press. A separate ISBN is needed for each edition of the book. E-book There are a variety of e-book formats and tools that can be used to create them.

Because it is possible to create e-books with no up-front or per-book costs, this is a popular option for self-publishers. Print-on-demand POD publishing refers to the ability to print high-quality books as needed. For self-published books, this is often a more economical option than conducting a print run of hundreds or thousands of books. Many companies, such as Createspace owned by Amazon. The more specific phrase published author refers to an author especially but not necessarily of books whose work has been independently accepted for publication by a reputable publisher[according to whom? Publishers, at times, reduced the risk of this type of arrangement, by agreeing only to pay this after a certain number of copies had sold. In Canada, this practice occurred during the s, but was not commonplace until the s. Established and successful authors may receive advance payments, set against future royalties, but this is no longer common practice. Most independent publishers pay royalties as a percentage of net receipts â€” how net receipts are calculated varies from publisher to publisher. Under this arrangement, the author does not pay anything towards the expense of publication. The costs and financial risk are all carried by the publisher, who will then take the greatest percentage of the receipts. See Compensation for more. Vanity publishing[edit] This type of publisher normally charges a flat fee for arranging publication, offers a platform for selling, and then takes a percentage of the sale of every copy of a book. The author receives the rest of the money made. Relationship with editor[edit] Ezra Pound pictured as a young man in made significant editing suggestions to T. For the author to reach his or her audience, the work usually must attract the attention of the editor. The idea of the author as the sole meaning-maker of necessity changes to include the influences of the editor and the publisher in order to engage the audience in writing as a social act. There are three principal areas covered by editors â€” Proofing checking the Grammar and spelling, looking for typing errors , Story potentially an area of deep angst for both author and publisher , and Layout the setting of the final proof ready for publishing often requires minor text changes so a layout editor is required to ensure that these do not alter the sense of the text. However, it is the editor who has "the power to impose the dominant definition of the writer and therefore to delimit the population of those entitled to take part in the struggle to define the writer". An advance is a lump sum paid in advance of publication. An advance must be earned out before royalties are payable. An advance may be paid in two lump sums: Publishers typically withhold payment of a percentage of royalties earned against returns. In some countries, authors also earn income from a government scheme such as the ELR educational lending right and PLR public lending right schemes in Australia. These days, many authors supplement their income from book sales with public speaking engagements, school visits, residencies, grants, and teaching positions. Ghostwriters , technical writers, and textbooks writers are typically paid in a different way:

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(1) A way to differentiate the box from the rest of the site to make it pop whether it is outlined or a different color. (2) Image (gravatar) of the author, usually on the left side. (3) Title that reads "About Me" or "About the Author".

Chapter 6 : William Shakespeare - Wikipedia

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Chapter 7 : Dr. Seuss | calendrierdelascience.com

A mini syllabus for, like, life. 21 Books That Will Teach You Something Important. A mini syllabus for, like, life.

Chapter 8 : V. Theia (Author of Dirty Salvation)

An author is the creator or originator of any written work such as a book or play, and is thus also a

calendrierdelascience.com broadly defined, an author is "the person who originated or gave existence to anything" and whose authorship determines responsibility for what was created.

Chapter 9 : Something About Him Series by A.D. Ellis

Author: Traditionally Moses, but the stories are much older. Fun fact: Most of the famous Bible stories you've heard about are probably found in the book of Genesis. This is where the stories of Adam and Eve, Cain and Abel, Noah and the Ark, the Tower of Babel, Abraham and Isaac, Jacob's ladder, and Joseph's coat of many colors are recorded.