

Chapter 1 : Building Character | 8 Keys of Excellence

Character is forged at those defining moments when a manager must choose between right and right.

Your character is the very shape of your inner life your thoughts, motives, values, impulses, responses , which is revealed in the shape of your outer life your actions, behaviors, speech, relationships. And then this sobering thought: Your character is never defined by one or two significant righteous deeds or one or two failings. It is the pattern of your life that is the shape or the imprint of your life. Here is a fine list of character qualities for any person living anywhere in the world at any time: I remember a moment years ago in my office when a troubled husband and wife poured out the frustrations and bitterness in their marriage. So I asked them: There are many ways of describing Christ-likeness. A superb description comes from the Gospel of John which says Jesus was full of grace and truth. But if any of us had spent a month with Jesus, or a week, or even a day, might we not say that we witnessed in his character love, joy, peace, patience, kindness? How is character built? There is a traditional saying that goes like this: How do you gain patience as a character trait, for instance? How does it progress from thought to action to habit to character to destiny? Character traits do develop over long periods of time and through sustained commitment. Is that bad news or good news? Be encouraged, instead, that the building of character can begin at any moment. Anything worth building takes many faithful steps. And the moment the steps begin, character begins to take shape. For instance, the genesis of real peace for many people began when they took the step to really admit to God the things they thought they needed to hide from God—as if anyone could. One step, but what a giant leap! Be even more encouraged that God is there to put his unlimited energy into it on our behalf. Here is how he does it. In other words, just as a die is used to stamp a coin, and every tiny engraved detail on the die is exactly reproduced on the coin, so it is with Jesus and God the Father. God has spoken to us, and everyday he is still speaking to us—clearly, consistently, repetitively, faithfully, fully, patiently, lovingly. He is the perfect God, and he is the perfect Man. Every time we talk to Jesus we expose our clay-like nature to his impress. In every place and every way he is there for one purpose, to transform our impressionable minds and hearts into the shape that God will call once again:

Chapter 2 : Moral character - Wikipedia

*The Building of Character [J. R. Miller] on calendriredelascience.com *FREE* shipping on qualifying offers. Nothing else we can do or make in this world is so important as that which we build along the years in ourselves.*

The Concept of Character in Old Buildings Julian Holder Character, like so many of the central concepts we use on a daily basis in conservation, is a somewhat nebulous one. It is also one we rarely stop to think about in abstract. That is to say we apply concepts properly belonging to human beings to inanimate objects. It all rather conjures up the image of a shy Edwardian bather embarrassed to be caught half-way through changing into a swim-suit in a bathing engine on the South Coast. When using these concepts we ask those reading our letters of objection, our proofs of evidence, and our conservation plans, to take them on trust and engage in a debate partially defined, controlled, and organised around such anthropomorphic concepts. To accept the concepts ensures that all the participants are already treating buildings as people, as living breathing beings, whose fate we care about, and not simply as bricks and lime mortar. At its best this is a linguistic sleight of hand, based on custom and practice going back to Ruskin, Morris and other members of the Arts and Crafts Movement. It is a direct, and frequently effective appeal to the emotions of those who make decisions in planning committees up and down the land. At its worst it is a transparently bullying misappropriation which fails to impress the hard headed and leaves conservation looking distinctly amateur. The conversion of the former Bankside Power Station, London, into the Tate Modern could not have been achieved without considerable alteration to its character. Yet it represents a building type excluded from traditional notions of architecture until after the Industrial Revolution. However, if we take the human analogy at face value perhaps it is not so inappropriate. So it is for buildings. We believe that we know them, their age, their history, their appearance. Should this change as a result of new research, possibly leading to a new appearance then we feel let down, sometimes confused, and even angry. Sometimes, as we learn more we value more – a building is upgraded, a friend more valued. Yet it works both ways. Such may be the defence of some high profile restorations such as that of Stirling Great Hall, or the recovery of the original interior paint scheme at Bolsover Castle. In his recent work *Words and Buildings*, Adrian Forty has performed a valuable service in clarifying the historical development of many central concepts in architecture. In so doing he chronicles the development of the closed language of contemporary architecture which has alienated the architectural profession from the public it serves. Interestingly, the use of such concepts in conservation has not alienated us from the public in the way that their use in the development of modernist architecture has. Why should this be? How has the architectural avant-garde managed to use the same concepts to exclude the public that conservation seems to have deployed to include them? This definition, which sounds almost Modernist, seems at odds with how we use the concept today when few would worry about a building such as Chatelherault where a kennel and stable block is given something of the form of a Palladian villa. Because under the influence of the Industrial Revolution, the expansion of the population, the development of the State, and the increasing concentration of capital in the hands of a few, the stability of the few core building types – church and manor house, cathedral and palace – became challenged by the factory and the need for mass housing. As a result, what buildings meant and how they could be read in functional terms underwent a profound change from which they have never recovered. Meaning was a problem that John Ruskin felt acutely when he wrote of his despair at the fate of the Gothic Revival being used for Victorian gin-palaces. Character then, for Boffrand, meant learning the established forms and decoration for a set number of building types so that their function and status could be learnt, deployed as necessary, and then be readily identified. It was a practice closely allied with the Classical language of architecture where particular orders, and their meaning, could be used to emphasise the character and function of a building – Doric used to characterise a powerful building dedicated to a God, Corinthian a delicate building dedicated to a young Goddess. Necessarily, such a mechanistic approach was also doomed to failure from the start, despite acknowledging a wide variety of characters. To read such subtle alterations in character calls for a high level of visual acuity which, if we are not careful, can label us as remote, other-worldly cranks who are obsessed by minor details. Yet all too often it

is the details which contribute the essential elements to our reading of character. A new door on a small terraced house as at Wirksworth, a new window inserted in a previously blank wall on a house in Chelsea, a change in roof height on a railway station in Edinburgh, or a new development allowed within the curtilage of a church in Herefordshire can all conspire to change the character of a building or site that is, or should be, protected and passed on to future generations as an authentic record of the past. Conservation areas are probably one of the most popular aspects of conservation for the majority of the public. Here examples like the Roe Green Estate in Kingsbury, north London, shine out like a beacon in the darkness to demonstrate what can be done to revive the character of an early 20th century housing estate and allow us to value one of the most neglected and despised building types – council housing. However the complexity of the concept starts when we begin to consider which character we are seeking to conserve on any particular building, or area. Is it its original character – in which case are we right to demolish later additions or alterations? Or is it all the complex accretions of a building over time? And what of the repairs necessary to arrest decay and maintain the character of the original? Do we disguise some of these to maintain the character of the building we care for? So, character gives a privilege to the older building in the same way that guidelines for listing do. Not only does old usually mean scarce, but it also means baring the signs of that age on its fabric. If this is so, it is something which the dominant philosophy of conservative repair, and especially SPAB principles, conspires with. Minimal intervention argues that as much of the original fabric of a building as possible is saved. These will be the elements which carry the marks of age, not merely the marks of the tooling, but of the weathering, decay, and consequent repair of the fabric. It raises the interesting issue of the restoration of Modern Movement buildings. Yet the day may be coming closer when this happens. If an increased emphasis on the manipulation of space is one of the defining characteristics of Modernism can this be appreciated if Cardross were left as a ruin, or Brynmawr, or Bankside Power Station? Stone repair to a window in Carlisle. But it is not only Modern Movement buildings that raise this question, it is also inevitably subject to local policies. In London it has been thought acceptable to gently soot-wash brick repairs to the parapets of Georgian terraces in order to blend the repair in with the original work. The justification can only be to retain the sense of the original character, and of that character being based on age and the accumulation of soot – a view of which Riegl would perhaps have approved. However, in Edinburgh indented stone repairs are deliberately left in their new state to contrast with the older stone. Recent research in support of stone cleaning has established that, whilst people and for once we are not talking about the conservation fraternity talking to itself like buildings to be cleaned, they do not like them too clean – some patina of age is necessary it seems for old buildings to become old, revered and develop character. Once again this seems unlikely to be the case with buildings of the Modern Movement whose materials age in a way still largely unappreciated by the public. Furthermore, where buildings of the Modern Movement are concerned, the shock of the new can be confusing – the recently restored Sonneveld House, Rotterdam for example. Forms have long lost their meaning and their attachment to a narrow and high-culture set of building types. But with the challenge of the conservation of 20th century buildings of non-traditional appearance and materials, we will need to think about it far more carefully in the future. Ironically, having wrested the concept of character from contemporary architecture during the last century, we are perhaps now in the situation where we need to borrow some other concepts, still current in contemporary discourse, in order to defend Modernist buildings. If Modernist buildings of the 20th century no longer have character in the way that those of traditional design and materials have what concepts do we use to defend them? He was previously casework officer of the Twentieth Century Society, worked on the re-survey of listed buildings for Cadw, and was a consultant to English Heritage on 20th century building types.

Chapter 3 : The Building of Character by J.R. Miller

The dirty chores at home on the farm were always "character-building." My dad always used to say that shoveling out the hog barn "builds character." What I knew at the time is that the only thing it built was a healthy smell that lingered way too long. No different than you, just different.

It is copyrighted by me, but you may copy and paste it into Word or another writing program, or print it out, for your own use only, in building your characters. If you wish to share the chart in a group meeting or newsletter, please make sure that my name and link are included. The hero can have a heart of gold, eyes as blue as the sky, hair as black as sin, and a smile that can make the sun look like it is low on voltage. Maybe he is scared of needles, and faints at the sight of one. The same holds true for your villain and villainess. Sure they are awful people, and no doubt their souls are cold and dark? Of course there is. The villain might hate everybody, but maybe he has a dog he would give his life for. The villainess probably wishes death on those who defy her, but the sight of a baby might melt her cold heart, and maybe she would even sacrifice something to protect a child. In lots of ways, he was this awful person, but there were times, when this softer, good side of him broke free. It made him memorable -- it made him real. Character tags A tag word or action tag can make even a character that has a small part in your story stand out or be recognized when needed. With a main character, it can show a little personality, a hint of tension, or just make them seem more human. No one else in the story says this, so if the reader sees that tag in a sentence, they know who is talking without a doubt. You could also have a character that has a habit of calling everyone honey. Or a character that talks with slang, uses bad English, an accent, or whatever fits that character and seems normal for him or her. Action tags work the same way. I for one, have this habit of playing with my hair, twisting strands of it around my finger. I notice I do this a lot more if I am nervous, or even bored. I could have a character in a story who has a slight limp, or the habit of jiggling loose change in his pocket, sucking on a piece of hard candy, or maybe drumming his fingers on his desk.

Chapter 4 : How Do You Build A Strong Character In Your Writing? - The Write Practice

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Later it came to mean a point by which one thing was told apart from others. Normative ethics involve moral standards that exhibit right and wrong conduct. It is a test of proper behavior and determining what is right and wrong. Applied ethics involve specific and controversial issues along with a moral choice, and tend to involve situations where people are either for or against the issue. Bond proposed the following as major sources in influencing character and moral development: In the military field, character is considered particularly relevant in the leadership development area. Military leaders should not only "know" theoretically the moral values but they must embody these values. Plato believed that the soul is divided into three parts of desire: Rational , Appetitive , or Spirited. Aristotle tells us that there are good people in the world. These are those who exhibit excellences – excellences of thought and excellences of character. When we speak of a moral virtue or an excellence of character, the emphasis is on the combination of qualities that make an individual the sort of ethically admirable person that he is. Based on his view, virtually everyone is capable of becoming better and they are the ones responsible for actions that express or could express their character. The shadow is what we think of it; the tree is the real thing. Subjects from different socio-economic groups were tested on their willingness to press a buzzer that caused a participant – posing as a subject – in another room to express great pain and distress for giving a wrong answer to a test question. When the subjects raised questions about what they are being asked to do, the experimenter applied mild pressure in the form of appealing to the need to complete the experiment. The Milgram experiment caused a huge amount of criticism among individuals. In post-experiment interviews with subjects Milgram noted that many were completely convinced of the wrongness of what they were doing. Although the subjects may have had moral values, many were criticized on whether they were a truly moral character. Doris raises the issue of ecological validity – do experimental findings reflect phenomena found in natural contexts. He recognizes that these results are counterintuitive to the way most of us think about morally relevant behavior. Again and again, people predicted that they would be more generous and kind than others. Yet when put into the moral dilemma, the subjects did not behave as generously or as kindly as they had predicted. In psychological terms , the experimental subjects were successfully anticipating the base rate of moral behavior and accurately predicting how often others, in general, would be self-sacrificing. Due to the importance of moral character to issues in philosophy , it is unlikely that the debates over the nature of moral character will disappear anytime soon. Whatever moral character traits an individual has are situation specific. According to Situationists, the empirical evidence favors their view of moral character over the Traditional View. Hugh Hartshorne and M. A child may be consistently honest with his friends , but not with his parents or teachers. There are number of ways that moral luck can motivate criticisms of moral character. But what situations an agent finds herself in is often beyond her control and thus a matter of situational luck. Whether moral character traits are robust or situation-specific, some have suggested that what character traits one has is itself a matter of luck. If all her character, not just temperamental traits and dispositions but also the reflexive capacities for self-control and self-construction, are matters of luck, then the very ideas of character and agency are in danger of evaporation. A moral character trait is a character trait for which the agent is morally responsible. If moral responsibility is impossible, however, then agents cannot be held responsible for their character traits or for the behaviors that they do as a result of those character traits. A similar argument has also recently been advocated by Bruce Waller. According to Waller, no one is "morally responsible for her character or deliberative powers, or for the results that flow from them. As described in Huitt, Department of the Army. Retrieved 18 December This article incorporates text from this source, which is in the public domain.

Chapter 5 : The Building of Character – Stories From Legal Cases

The word "character" goes back to the word for a stamp which leaves an imprint, like the dies used to make coins. Your character is the very shape of your inner life (your thoughts, motives, values, impulses, responses), which is revealed in the shape of your outer life (your actions, behaviors, speech, relationships).

Return to Content Character development questions: Building character arcs Like real people, memorable characters change and evolve over time. What matters most to your character? Characters, like flesh and blood people, have histories – backstories that drive their actions and choices. These personal, private histories influence our psychology. They influence our views and values, too. For example, a character raised in a big family might react particularly negatively to being silenced in a meeting. Because they have a history of having to fight to be heard. When profiling a character for a story, to understand their motives and desires, ask what they value. Then ask why they hold this value. Do they value freedom; independence? Perhaps they grew up in a small town that became stifling as they grew. Perhaps they had a needy or unstable parent who behaved more like the child. These value-creating historical experiences may be positive, too, of course. For example, your character perhaps values family because their parents and siblings have always been their anchor or compass. It helps, though, to have them in the back of your mind as you write. To develop a character with a motivating, influencing past, first list their values. Then brainstorm possible experience-based reasons for these values. What they value most in other people e. What they dislike most in other people e. Things they like most about themselves Things they like least about themselves The second bullet point will give you ideas for reasons a primary character might clash with an antagonist or ally, too. For example, a character in an adventure novel whose biggest goal is reaching the summit of K9 has a clear arc the literal rising action of ascending a mountain from the start. A tyrant who invades every surrounding territory likely wants more power. For example, a shy character in a high school setting might want popularity. Yet when they get a taste of fawning adoration after winning an inter-school sports event, they realize what they really craved all along was authentic friendship, not just admiration. Especially when there are internal or external conflicts along the way that make the reader wonder whether your character will ever fulfill their desire. To develop characters who have convincing desires that impact their actions, ask: Why does my character want this object or event so badly? What are potential obstacles to fulfilling this desire my character must overcome? Hurdles supply tension and conflict for example, harsh weather stopping a climber character ascending a grueling peak What could the effect of not fulfilling this desire be? Some consequences may be life threatening for example, if a mountain-climbing adventurer gets snowed in near the pinnacle 3. When we acknowledge we want to achieve things, we also face the possibility however small of not achieving them. Fear is a powerful character motivator and agent of change, for better or worse. Pitting your characters against their fears is useful for character development for multiple reasons: A secret crush falling for someone else; a dangerous villain acquiring the magical object they need You show your reader how a character reacts in crisis situations. The reader witnesses what a character gains or loses through a trial by fire, and sees their qualities problem-solving, bravery, anxiety, etc. If their own personal worsts comes to pass, will they turn tail and run, or keep going? Flaws provide internal conflict: No need to even create an antagonist for tension and suspense if your character is their own worst enemy. The drama of whether a character can overcome their self-sabotage can carry an entire novel Character flaws provide explanation for how they interact with others. A character who is a brilliant artist but only functions under pressure, for example, might produce incredible work in a flash of inspiration. Yet they might also leave an important commission too late, endangering relationships with patrons. Flaws that work both for and against characters are common in novels featuring protagonists who have high-pressure tasks. Flawed detectives, for example, may have unconventional methods that enable flashes of brilliance while also drawing ire from rule-bound, by-the-book co-workers. Put your characters in situations that enable you to explore the ways your characters are complex, human, imperfect and interesting. Real people are complex and often may be one thing in one situation and something else entirely in another. Yet archetypes – symbolic images that return throughout literary history – are useful for creating diverse

personalities. Writers from Cervantes to Stephen King have characters who roughly fit well-known archetypes. His actions are often amusing, yet his determination to stick to his values also has noble qualities. The fool is often a character who possesses the double quality of light, jokey entertainer and wise old soul. How would a lover — one who seeks harmony and is kind to others to a fault — interact with a warrior-type who is always spoiling for a fight, for example? Need help creating more believable characters?

Chapter 6 : 21 Life Changing Quotes on Building Your Character

The two verbs dare and need have characteristics of both modal verbs and main verbs. Because of this, they are called semi-modals. They sometimes behave like modal verbs and do not add -s to the form.

Faris, is a merry little mill stream which drains on James Russell Miller March 20, 1817 July 2, 1887 was a popular Christian author, Editorial Superintendent of the Presbyterian Board of Publication, and pastor of several churches in Pennsylvania and Illinois. Faris, is a merry little mill stream which drains one of the most beautiful valleys in the southern part of Beaver County. James Russell Miller was the second child of ten, but his older sister died before he was born. James and his sisters attended the district school in Hanover Township, Beaver County, Pennsylvania until, when James was about fourteen, his father moved to a farm near Calcutta, Ohio. The children then went to the district school during the short winters and worked on the farm during summer. In 1831, James entered Beaver Academy and in he progressed to Westminster College, Pennsylvania, which he graduated in June, 1834. Then in the autumn of that year he entered the theological seminary of the United Presbyterian Church at Allegheny, Pennsylvania. Miller resumed his interrupted studies at the Allegheny Theological Seminary in the fall of 1835 and completed them in the spring of 1836. He was ordained and installed on September 11, 1836. Miller held firmly to the great body of truth professed by the United Presbyterian Church, in which he had been reared, but he did not like the rule requiring the exclusive singing of the Psalms, and he felt that it was not honest for him to profess this as one of the articles of his Christian belief. In his two years as pastor, nearly two hundred names were added to the church roll. Miller became pastor of the Bethany Presbyterian Church of Philadelphia just nine days later. When he became pastor at Bethany the membership was seventy five and when he resigned in Bethany was the largest Presbyterian church in Philadelphia, having about twelve hundred members. In Westminster College, his alma mater conferred on him the degree of Doctor of Divinity and later in the same year came the invitation to undertake editorial work for the Presbyterian Board of Publication in Philadelphia. Miller had to resign the Rock Island, Illinois pastorate. During the sixteen months of the pastorate the church membership grew from 1, to 1, and Sunday School membership climbed from 1, to 1, On October 29, 1887, St. Paul Church in West Philadelphia was organized with sixty-six members. Miller was chosen temporary supply and became pastor in 1887. Miller remained pastor until the year of his death, The church at that time had 1, members.

Chapter 7 : Building Character | THE BROOK NETWORK

The 8 Keys of Excellence character education program guides young people toward a positive future full of confidence, motivation, creativity, team work, leadership and valuable life principles.

Law is said to be the ultimate science. Law keeps societies functioning and in order. It is one of the most basic social institutions of society and without it society would destroy itself. Laws tell the individuals and governors of society about the way in which they should act. These guidelines are authorized by police powers. Laws can be changed by mainstream request or by the administration. The law is separated into two primary branches. These are "Public Law and Private Law. These two branches can be separated further yet the qualification between the branches of private and open law is little. The branches regularly cover and it is just by tradition that the branches exist. The branches of open law are as per the following: These violations can go from robbery to kill. The laws under this area characterize the offenses, expresses the guidelines of capture, and the conceivable disciplines. In many nations laws are characterized by the constitution and the focal or central government. However in a few nations such as the United States, states have their own particular laws too. It likewise expresses the most fundamental privileges of the general population. These rights, for example, the right to speak freely and flexibility of religion are ensured to all natives of that nation. These rights are maintained by the courts all through the nation. These are the organizations that control different parts of our lives like managing an account, interchanges and exchange. It additionally incorporates social welfare programs, government managed savings and protection. This law is intended to make dealings among countries less demanding. This law is more like convention and is difficult to uphold. The branches of private law are as per the following: Contract and Commercial Law: These laws bargain exclusively with matters that include contracts among individuals. By definition an agreement is a lawful understanding among persons or individuals. Contracts are required keeping in mind the end goal to complete day by day business. Question emerging from contracts are managed under this segment of the law. These laws manage wounds brought on to a man by different people or organizations. As the heading recommends this segment manages the possession and utilization of property. This property could anything from a working to an auto. Legacy or Succession Law: These arrangement with the privileges of legacy of property. These laws are distinctive in all nations. These oversee the lawful part of the family, for example, the guidelines of appropriation, marriage, separation and tyke support. This branch is frequently classed together with contract and business law as business law.

Chapter 8 : The Character of Old Buildings

Building character in our children requires building character in our home and families. The life blood would be the building of Integrity through this process and much more. The life blood would be the building of Integrity through this process and much more.

Is it the plot, the characters, descriptions, dialogue, or the style? A powerful work succeeds in combining all of them in a unique mix producing a master creation. Building characters, though, is crucial and can be fatal to your writing. Undeveloped characters, however, are not to be hidden or overlooked by anything else. So, how do you build a strong character? **Make Them Real** This is probably one of the most common pieces of writing advice: What does it really mean? It means that your character needs to be there for a reason, not just for pushing the story forward. Get behind the obvious. Be in the backstage with them. Sit them in a chair and let them talk away. If you truly listen, you will learn. **Be Your Character** When you immerse yourself in your writing, you get lost in that alternative world and you start living it. This is when the magic happens and you become your character. The more it feels real to you, the bigger the chance that the reader will feel at least some of it too. When writing a play a few months ago, I experienced what building characters really means. The characters need to be developed before you even start writing. They existed before you wrote your story. You just need to show who they are and what they are about. Fiction can be just as real as non-fiction. How do you build your characters? Build a character profile by answering questions like: Sophie Novak Sophie Novak is an ultimate daydreamer and curious soul, who can be found either translating or reading at any time of day. She originally comes from the sunny heart of the Balkans, Macedonia, and currently lives in the UK. You can follow her blog and connect with her on Twitter and Facebook.

Chapter 9 : Building character

Moral character or character is an evaluation of an individual's stable moral qualities. The concept of character can imply a variety of attributes including the existence or lack of virtues such as empathy, courage, fortitude, honesty, and loyalty, or of good behaviors or habits.

Comments I got an e-mail yesterday by a 63 year old-man who asked me why I have never posted anything about building character. No quotes, no articles, no videos. He said that our character is who we are in the dark. I totally agreed with him. Our true character is revealed when we are alone and when no one is watching. Watch your thoughts; they become words. Watch your words; they become actions. Watch your actions; they become habits. Watch your habits; they become character. Watch your character; it becomes your destiny. People do not seem to realize that their opinion of the world is also a confession of character. You can easily judge the character of a man by how he treats those who can do nothing for him. Everyone tries to define this thing called Character. Character is the result of two things: Mental attitude and the way we spend our time. Character is what you know you are, not what others think you have "Unknown The function of education is to teach one to think intensively and to think critically. Intelligence plus character " that is the goal of true education. Our character is basically a composite of our habits. Because they are consistent, often unconscious patterns, they constantly, daily, express our character. I care not what others think of what I do, but I care very much about what I think of what I do! Be more concerned with your character than your reputation, because your character is what you really are, while your reputation is merely what others think you are. Knowledge will give you power, but character respect. Men show their character in nothing more clearly than what they think laughable. Another flaw in the human character is that everybody wants to build and nobody wants to do maintenance. The man who cannot believe in himself cannot believe in anything else. The basis of all integrity and character is whatever faith we have in our own integrity. Our true character is that person we become when no one is watching. Hey guys, I am the founder of MotivationGrid. My goal is to inspire people and help them become better. You can support me by subscribing to my YouTube channel - more than half a million people have already done it!