

Chapter 1 : Focus on Playwrights “ HFS Books

Playwrights create scripts which tell stories through the words and actions of the characters. The success of a play depends a lot upon the storyline and characterization. Thus to be a good playwright one needs a vivid imagination to produce stories that would interest the audience and hold their attention.

Ancient Greece was one of the greatest civilizations in history. They put an emphasis on the value of the person and education. It was their people that made them great. Here are 25 of the most famous people from Ancient Greece: He is considered by many to be the founder of Western philosophy. Plato - Student of Socrates. He wrote many dialogues using Socrates as a major character. He also founded the Academy in Athens. Aristotle - Student of Plato. Aristotle was a philosopher and scientist. He was interested in the physical world. He was also teacher to Alexander the Great. Greek Playwrights Aeschylus - A Greek playwright, he is considered the father of the tragedy. Sophocles - Sophocles was probably the most popular playwright during Greek times. He won many writing competitions and is thought to have written over plays. Euripides - The last of the great Greek tragedy writers, Euripides was unique in that he used strong women characters and intelligent slaves. Aristophanes - A Greek playwright who wrote comedies, he is considered the father of the comedy. Hesiod - Hesiod wrote a book that was about Greek rural life called Works and Days. This helped historians to understand what the daily life for the average Greek person was like. He also wrote Theogony, which explained a lot about Greek Mythology. Homer - Homer was the most famous of the Greek epic poets. He wrote the epic poems the Iliad and the Odyssey. Pindar - Pindar is considered the greatest of the nine lyric poets of Ancient Greece. He is most known today for his odes. Sappho - One of the great lyric poets, she wrote romantic poetry that was very popular in her day. Thucydides - A great Greek historian who was known for the exact science of his research, he wrote about the war between Athens and Sparta. Greek Scientists Archimedes - He is considered one of the great mathematicians and scientists in history. He made many discoveries both in math and physics including many inventions. Aristarchus - An astronomer and mathematician, Aristarchus was the first to put the sun at the center of the known universe rather than the Earth. Euclid - The Father of Geometry, Euclid wrote a book called Elements, likely the the most famous mathematical textbook in history. Doctors still take the Hippocratic Oath today. Pythagoras - A scientist and philosopher, he came up with the Pythagorean Theorem still used today in much of geometry. Greek Leaders Alexander the Great - Often called the greatest military commander in history, Alexander expanded the Greek empire to its greatest size, never losing a battle. Cleisthenes - Called the Father of Athenian Democracy, Cleisthenes helped to reform the constitution so the democracy could work for all. Demosthenes - A great statesman, Demosthenes was considered the greatest orator speech giver of Greek times. Draco - Famous for his Draconian law that made many offences punishable by death. Pericles - A leader and statesman during the golden age of Greece. He helped democracy to flourish and led great building projects in Athens that still survive today. Solon - Solon is usually credited with laying the foundations and ideas for democracy. Listen to a recorded reading of this page: Your browser does not support the audio element. For more about Ancient Greece:

Chapter 2 : Playwrights Foundation | Resident Playwrights Initiative

We always hope our playwrights can attend in person and feel the energy and excitement of having their work performed onstage for the first time but we understand that sometimes this is not logistically possible.

These playwrights are among the most prominent in their field, and information about each well-known playwright from Germany is included when available. This historic playwrights from Germany list can help answer the questions "Who are some German playwrights of note? A theatre practitioner of the 20th century, Brecht made contributions to dramaturgy and theatrical production, the latter One of the major exponents of German Expressionism, he especially satirized the moral sensibilities of the emerging German middle He wrote many historical plays conceiving a disillusioned and pessimistic world view, with some shrill scenes. He emerged at the end of World War I as one of the leading agitators for a federated Bavarian Soviet Hardt was born in Graudenz, West Prussia. He is the author of *Priester des Todes*, *Bunt ist A* a communist, he fled Nazi Germany in and went into exile in the Soviet Union, where he fell victim to He served in for six days as President of the short-lived Bavarian Soviet Republic, and was His work, which often criticizes bourgeois attitudes, is considered to anticipate expressionism, and he was His plays have been translated and performed internationally. He also used the pseudonyms Fritz von der Kyrburg and Fritz Wernthal. He is counted among the most important promoters of literary naturalism, though he integrated other styles into his work as well. As a playwright, he wrote: The Kleist Prize, a prestigious prize for German literature, is named after him. During the last seventeen years of his life, Schiller struck up a productive, if complicated, His body of work includes epic and lyric poetry written in a variety of metres and styles; prose and verse dramas; memoirs; an He was born in Berlin, Germany and has lived there his entire life. He is best known for his film Celebrated as a "great German poet" his reputation is criticized for the militarism displayed in his work and his allegiance to He is most famous for two works, the screenplay for the celebrated German film *Der Blaue* As a playwright in Europe he gained his biggest popularity in " A prominent figure in the literary world of Weimar Germany, he influenced contemporaries including playwright Bertolt Brecht. Her best-known works are two plays, *Purgatory in Ingolstadt* and *Pioneers in Ingolstadt*. Bertolt Brecht persuaded the director Moriz He was born in Steinberg near Marklkofen and died in Landshut. Devrient was the son of Philipp Eduard Devrient. He first went on stage in , training in Stuttgart, Berlin and Leipzig. In , he entered He is a novelist, playwright, translator and illustrator. Devrient came from a theatrical family. His uncle was Ludwig Devrient

Chapter 3 : R. Eric Thomas â€“ writer. person on the internet.

Welcome to our Playwrights-in-Person for Summer Theatre Intensive Marie Beath Badian will join us in Week One on Monday, August 6th at 7pm.

I call these play personalities. If games and keeping score are your thing, this may be your primary play personality. The games can be solitary or socialâ€”either a solitary video game or a team game like baseballâ€”and they may be actively participated in or observed as a fan. They are born organizers. At their best, they are the party givers, the instigators of great excursions to the beach, the dynamic center of the social world. At worst, they are manipulators. Coins, toy trains, antiques, plastic purses, wine, shoes, ties, video clips of race-car crashes, or pieces of the crashed cars themselves, anything and everything is fair game for the collector. Performers of all sorts are storytellersâ€”through dance, acting, magic tricks, or lecturesâ€”the realm of the storyteller is in the imagination, they can bring play to almost any activity. He believes that identifying your own types can be useful for self-awareness and finding greater satisfaction in your play. The Kinesthete part is quite a surprise to recognize as growing up I was never a sporty type, nor much of a dancer. Much later in life I took up tennis and loved it, and nowadays I do a lot of walking. Walking, I love to explore new places, or discover unnoticed nooks and crannies of familiar places. In tennis, I get a kick out of developing my skills, discovering the range of things I can do with my body and the racket, etc. The Explorer side of me is much more evident in my not-so-physical activities. I enjoy learning about almost anything, have traveled widely all over the world, like to meet and learn about new people etc. One of my main hobbies is chess, and one my main satisfactions in it is gradually developing a deeper understanding of it, and exploring different types of position and different ways of playing. Interestingly, among my chess friends, despite us all having the same hobby, I can see quite a range of play personality types. There are the Directors, and thanks goodness for them. The chess scene would not exist without people who get satisfaction out of running clubs, organizing events etc. There are clearly Competitors, who care about results and winning most of all. There are people who collect stuff, such as chess books. Of course I do have elements of many of the other personality types as well. Yet I do engage in banter and humorous remarks, and people generally find me fun to hang out with. Competitor â€” I definitely have a competitive side, so I care about my tennis and chess results etc. Creator â€” Well, I get a kick out of things like writing blog posts, or coding small bits of software. Storyteller â€” I do have a little bit of this in me. I enjoy a bit of light RP, or making up tales to amuse kids. Maybe you noticed that I left out Collector! I struggle to think of any aspect of collecting that really appeals. I might love an author, and seek out many books by them. But it would not occur to me to try to read all their books, just for the sake of completeness. Nor to collect different editions of their books, or collect other items associated with them or their work. If you had to pick just one, which personality do you most strongly identify with? What types of play attract you? I assume most people like several different types of play. Tick anything that is a good fit for you.

Chapter 4 : Ancient Greece for Kids: 25 Famous People of Ancient Greece

Famous American Playwrights Modern day movies and tele-shows may be interesting and entertaining, but the feel of sitting in a theatre and watching live characters is absolutely incredible! That is the magic that playwrights put into plays.

Are you sure you want to delete this answer? Yes Sorry, something has gone wrong. Ok, this is a difficult question because you first have to examine what makes someone mythical. Someone whose actions are spoken of or stories are written of. Also, someone whom songs are written about. Aristotle describes a tragic hero as: The tragic hero is a character of noble stature and has greatness. This should be readily evident in the play. Otherwise, the rest of us--mere mortals--would be unable to identify with the tragic hero. We should see in him or her someone who is essentially like us, although perhaps elevated to a higher position in society. This error of judgment or character flaw is known as hamartia and is usually translated as "tragic flaw" although some scholars argue that this is a mistranslation. The punishment exceeds the crime. The fall is not pure loss. There is some increase in awareness, some gain in self-knowledge, some discovery on the part of the tragic hero.. Though it arouses solemn emotion, tragedy does not leave its audience in a state of depression. It might be worth noting here that Greek drama was not considered "entertainment," pure and simple; it had a communal function--to contribute to the good health of the community. This is why dramatic performances were a part of religious festivals and community celebrations. The one person that comes to mind in my lifetime that fits these qualities in Princess Diana. She is of noble birth and was disliked by Queen Elizabeth. She also held little real power. She was well known for her good deeds around the world. Her death was tragic and at a young age. It revealed a flaw in good judgment, but the punishment far outweighed her sin. When she died people across the world mourned. These are some pretty damn good reasons to consider princess Di a mythical figure. Hope this answered your question.

Chapter 5 : Playwright - Wikipedia

An O'Neill National Playwrights Conference finalist, "The Surrogate" is an "All in the Family" for the 21st century - a smart, funny play about what we can ask of our friends, our parents and spouses, and whether we'll get any of our important life decisions right! When Billy and Sara ask their best friends Margaret and Jen to be.

Etymology[edit] The term is not a variant spelling of the common misspelling "playwrite": Hence the prefix and the suffix combine to indicate someone who has "wrought" words, themes, and other elements into a dramatic form - someone who crafts plays. The homophone with "write" is entirely coincidental. The first written record of the term "playwright" is from , [1] 73 years before the first written record of the term "dramatist". Jonson described himself as a poet, not a playwright, since plays during that time were written in meter and so were regarded as the province of poets. This view was held as late as the early 19th century. The term "playwright" later again lost this negative connotation. Early playwrights[edit] The earliest playwright in Western literature with surviving works are the Ancient Greeks. These early plays were for annual Athenian competitions among play writers [4] held around the 5th century BC. Such notables as Aeschylus , Sophocles , Euripides , and Aristophanes established forms still relied on by their modern counterparts. This is the source of the English word poet. In this famous text, Aristotle established the principle of action or praxis as the basis for all drama. The ends of drama were plot, character, and thought, the means of drama were language and music, and the manner of presentation a spectacle. Since the myths , upon which Greek tragedy were based, were widely known, plot had to do with the arrangement and selection of existing material. Character was equated with choice rather than psychology, so that character was determined by action. In tragedy , the notion of ethical choice determined the character of the individual. Thought had more to do and "the imitation of an action that is serious", and so forth, brought with it the concept of mimesis from real life. Thus, he developed his notion of hamartia , or tragic flaw, an error in judgment by the main character or protagonist. It provides the basis for the "conflict-driven" play, a term still held as the sine qua non of dramaturgy. The Poetics , while very brief and highly condensed, is still studied today. Perhaps the most Aristotelian of contemporary playwrights is David Mamet , who embraces the idea of character as "agent of the action", and emphasizes causality in the structure of his plays. William Shakespeare The Italian Renaissance brought about a stricter interpretation of Aristotle, as this long-lost work came to light in the late 15th century. The neoclassical ideal, which was to reach its apogee in France during the 17th century, dwelled upon the unities , of action, place, and time. This meant that the playwright had to construct the play so that its "virtual" time would not exceed 24 hours, that it would be restricted to a single setting, and that there would be no subplots. Other terms, such as verisimilitude and decorum, circumscribed the subject matter significantly. For example, verisimilitude limits of the unities. Decorum fitted proper protocols for behavior and language on stage. In France, contained too many events and actions, thus, violating the hour restriction of the unity of time. In England, after the Interregnum , and restoration of the monarchy in , there was a move toward neoclassical dramaturgy. One structural unit that is still useful to playwrights today, is the " French scene " , which is a scene in a play where the beginning and end are marked by a change in the makeup of the group of characters onstage, rather than by the lights going up or down or the set being changed. This plot driven format is often reliant on a prop device, such as a glass of water, [6] or letter that reveals some secret information. In most cases, the character receiving the secret information misinterprets its contents, thus setting off a chain of events. Well-made plays are thus motivated by various plot devices which lead to "discoveries" and "reversals of action," rather than being character motivated. The well-made play infiltrated other forms of writing and is still seen in popular formats such as the mystery, or "whodunit. Generally, two or three acts with an act break intermission or interval that marks some kind of scene change or time shift. Usually these acts are divided into scenes, which are also defined by shifts in time and place. This type of structure is called episodic. A more popular format recently, the short play does not have an intermission and generally runs over an hour, but less than an hour-and-a-half. A useful form for experimental work the absurdists made the form popular with less reliance on character development and arc. Generally, these remain under an hour in length. In the US the minute play

has been popularized over the past 20 years, and with beginning playwrights since the format requires rigor. Such a format can be processed or produced without onerous technical requirements. Contemporary playwrights in America[edit] Contemporary playwrights in the United States often do not reach the same level of fame or cultural importance as others did in the past. No longer the only outlet for serious drama or entertaining comedies, theatrical productions must use ticket sales as a source of income, has caused many of them to reduce the number of new works being produced. For example, Playwrights Horizons produced only six plays in the seasons, compared with thirty-one in New play development in America[edit] In an effort to develop new American voices in playwriting, a phenomenon known as new play development began to emerge in the early-to-mids, and continues through today. Many regional theatres have hired dramaturges and literary managers in an effort to showcase various festivals for new work, or bring in playwrights for residencies. Funding through national organizations, such as the National Endowment for the Arts and the Theatre Communications Group , encouraged the partnerships of professional theatre companies and emerging playwrights. New Dramatists and The Lark in New York, for example, will often have a "cold" reading of a script in an informal sitdown setting. There has been a backlash over the past ten years with the formation of Playwriting Collectives like 13P and Clubbed Thumb who have gathered members together to produce, rather than develop, new works.

Chapter 6 : List of Famous Playwrights - Biographies, Timelines, Trivia & Life History

Although people will argue that Indian theatre still has a long way to go, our rich history and achievements so far aren't ones to be ignored either.

Koodiyattam Sanskrit theatre emerged in the 2nd century BCE and flourished between the 1st century CE and the 10th, which was a period of relative peace in the history of India during which hundreds of plays were written. Other Indic languages collectively called as Prakrit were also used in addition to Sanskrit. The Pali suttas ranging in date from the 5th to 3rd centuries BCE refer to the existence of troupes of actors led by a chief actor, who performed dramas on a stage. It is indicated that these dramas incorporated dance, but were listed as a distinct form of performance, alongside dancing, singing, and story recitations. The Treatise is the most complete work of dramaturgy in the ancient world. It addresses acting, dance, music, dramatic construction, architecture, costuming, make-up, props, the organisation of companies, the audience, competitions, and offers a mythological account of the origin of theatre. Sanskrit theatre was performed on sacred ground by priests who had been trained in the necessary skills dance, music, and recitation in a [hereditary process]. Its aim was both to educate and to entertain. Performer playing Sugriva in the Koodiyattam form of Sanskrit theatre. An appreciation for the stagecraft and classic Sanskrit drama was seen as an essential part of a sophisticated world view, by the end of the seventh century. Certain sentiments were considered inappropriate for men to enact, however, and were thought better suited to women. Some performers played characters their own age, while others played ages different from their own whether younger or older. Of all the elements of theatre, the Treatise gives most attention to acting abhinaya, which consists of two styles: Actors may have specialised in a particular type. The last was inspired by a story in the Mahabharata and is the most famous. It was the first to be translated into English and German. He is said to have written the following three plays: Malati-Madhava, Mahaviracharita and Uttar Ramacharita. Among these three, the last two cover between them the entire epic of Ramayana. The powerful Indian emperor Harsha is credited with having written three plays: For this reason it is essential to understand Indian cultural practices as they relate directly to performers and performances of this time. Northern India managed to retain their cultural traditions in spite of the new Turko-Persian influences. The early thirteenth century marked this change for the Indian culture, where Sanskrit dramas and stage craft had been previously revered by the elites, it was now no longer relevant. This was due to the invading cultures that began to dominate and did not appreciate or understand, and since they did not understand the Sanskrit language it could no longer be held in such a high regard, and as a consequence many theatre artist suffered from neglect. Large temples were home to musical and theatrical shows. It also lists plots that were weighed unsuitable and it also the most completed document. Most of Indian theatre had no scenery. There was usually a few props like a brass lamp. Bhakti poetry became popular. During medieval India Bhavabhuti was a famous dramatist, he had three portent plays Malati-Madhava, Magviracharita and the Uttar Ramacharita. Theatre in India under British [edit] Under British colonial rule, modern Indian theatre began when a theatre was started in Belgachia. Around the same time, Nil Darpan €"59, first commercial production in, by Girish Chandra Ghosh at the national theatre in Calcutta a Bengali play by Dinabandhu Mitra garnered both accolades and controversy for depicting the horror and tragedy of indigo cultivation in rural Bengal, and played a major role in the indigo revolt. Rabindranath Tagore was a pioneering modern playwright who wrote plays noted for their exploration and questioning of nationalism, identity, spiritualism and material greed. He performed those roles for about 60 years. He indulged in elaborate raga alapana, based on different ragas while rendering padyams. He has acted in various dramas and gave more than 20, stage performances. They believed they brought them luck and prosperity. The emergent modern Indian theater, which is also referred to as Native theater, features a theatrical approach that has been viewed as an intersection of Indian social space with Western theater formats and conventions. In order to resist its use by Indians as an instrument of protest against colonial rule, the British Government imposed the Dramatic Performances Act in Indian theatre after Independence [edit] Contemporary post Indian theatre [edit] Mrityunjay Prabhakar is one of the major young Hindi theatre director and playwright

who emerged on Indian Theatre Scene in the last decade of the 20th century and established himself as a significant theatre activist in first decade of the 21st century. He started his theatre career from Patna during his graduation days. Later, he co-founded the group Abhiyan along with his friends. Here he worked with famous groups like Rang Saptak, Bahroop and Dastak. He has got trained under leading figures of Indian Drama and Theatre world through different workshops he attended like Habib Tanvir , B. Karanth , Prasanna, Ratan Thiyam , D. Ankur and many more. He has worked with directors like D. Ankur, Lokendra Arambam, H. He has worked as an actor, director, set designer, light designer and organiser in theatre. His plays has been performed in different cities and theatre centres of the country apart from Delhi. His plays were part of some of the important theatre festivals of the country. He has adopted H. Saurabh Srivastava is another versatile theatre worker who has been active in different parts of country since , acting and directing in plays in Allahabad, Varanasi, Lucknow, Kanpur, Delhi, Vadodara, Hyderabad, Jodhpur and Jaipur. He is currently active in Jaipur. Improvisation[edit] Improvisational also known as improv or impro is a form of theatre in which the actors use improvisational acting techniques to perform spontaneously. Improvisers typically use audience suggestions to guide the performance as they create dialogue, setting, and plot extemporaneously. Many improvisational actors also work as scripted actors and "improv" techniques are often taught in standard acting classes. The basic skills of listening, clarity, confidence, and performing instinctively and spontaneously are considered important skills for actors to develop. Improvisational Theatre in India is largely used for educational, interventional and entertainment purposes. The traces of Improvisational theatre in India dates back to the s with the advent of Forum theatre with Janasanskriti under the leadership of Sanjoy Ganguly. Thus Playback theatre and Forum theatre began to take its shape in the remotest parts of India, such as Karur, Chennai, West Bengal, as well as Bangalore too. Yours Truly Theatre , a Bangalore-based group, developed "complete the story", an indigenous format of improvisational theatre developed under the leadership of Ranji David and Nandini Rao in In , they also developed another form of improvisational theatre called "mushyara theatre". In the late s Badal Sircar introduced a new form of political theatre called the Third Theatre. He formed his first Third Theatre Group satabdi, in the year They used to perform Drama written by Badal Sircar in Anganmancha theatre in the courtyard in the Third Theatre form that break away from the tradition of One point view of the Proscenium and urged on the taking theatre to the people. Improvisational Theatre groups in India:

Chapter 7 : Emily Wiest – MFA Playwrights at Columbia University

There is one word that jumps out in describing the personality of this year's program, and that word is "comfortable." The idea of a comfortable process may hardly seem unique within the scope of an organization dedicated to supporting playwrights.

Writing, podcasting, and building better brands. Conversational interfaces have reduced user experience down to a few lines of text. Every bot has a voice – which means every bot needs a personality. If conversational computing means personality is the new user experience, how do we approach the design of these nuanced digital entities? Why does your bot need a personality? Chatbots and voice assistants are for humans. Conversational interfaces exist for better interactions between humans and computers. So then, how can we personalise these conversations to be more life-like, intimate, and representative of human interaction? Building a rich and detailed personality makes your chatbot more relatable, believable, and relevant to your users. Investing in personality informs every touch point of a chatbot. Seeing a bot as a lifeless piece of technology is a mistake. People project human traits onto everything – but now these objects talk back. In order for brands to engage through bots and ultimately see conversions – they need quality conversations. Engagement and retention on conversational interfaces requires users to have an emotional connection to the experience. Brand stories can now be distilled into a digital experience, delivered in a conversation with an artificial personality designed to engage a specific target audience. Chris Messina said would be the year of conversational commerce. I hope that and beyond will see the rise of personalized, conversational commerce from brands who value more meaningful, personal engagement through the experiences they devise. Distilling a brand voice into a bot persona creates a myriad of personalized opportunities for commerce, gaming, and brands who seek to engage through personalization at scale. This means a better user experience. When done well, of course. Aiden Livingston, founder of Casting. He points to how teen clothing store employees tend to be clones of the people from their ads. Because their customers relate more to their peers and thus are more likely to buy from them. Sure, after 86 years, Walter knows a thing or two about what makes for a fine pair of slacks. Design a character that is a true representation of the ideal customer to mimic human interactions. How will customers talk to our brand? And, who are they talking to? If it represents a brand, how does the bot personality align with the values and tone of the brand? The people who will drive the creation of these artificial personalities and subsequent copy creation need to understand the importance of personas. Additionally, this includes writers who see the value in microcopy and personas. Small pieces of text used to direct and inform users may seem meaningless – but when it comes to conversational interfaces – microcopy is all you have. Skills to build a personality come from writers, designers, actors, comedians, playwrights, psychologists and novelists. The integration of these skills into tech roles have sprung terms such as conversation designer, persona developer, and AI interaction designer. Having these specific skill sets helps exponentially. Conversation designers are a hybrid of all three. Diversity of perspectives, backgrounds, and skills is key in personality building – but you also need someone who embodies the target user to consult during the process. The feedback cycle is crucial to building personalities, and the nuances of language and culture are often missed by those on the outside. Regardless of talent and input, the final say should come after testing with the target audience. Is your bot going to be a generalist or a specialist? Siri and Alexa are generalists – ready to answer a wide range of questions on just about anything. An all knowing black cylinder assistant, and a slightly dull voice from Apple whose full potential no one really understands. Specialists are knowledgeable about one topic or industry – and go deep in that area. Would you ask your yoga instructor to help with your math homework? Bots work effectively as specialists in one area, to help improve the lives and productivity of their users. Or is the whole bot experience crafted to engage long term as part of a larger creative campaign? Are they going to be a general assistant or a expert specialist? Just acknowledging and validating an emotion is often enough to make customers feel understood and release negativity, whereas being defensive or argumentative only exacerbates the problem. His Bot Persona Toolkit identifies how a user goal translates into a bot experience, and how the bot thinks, feels, and does as a result of

the job at hand. Austin describes that too often, people fixate on specific elements of a personality: However, in reality, our personalities are incredibly multifaceted. Moreover, we also need to help entire teams to agree and understand what is being made. An effective method for conversation designers is to assign bot personas a Myers-Briggs personality type. This works well as a basis to determining strengths, weaknesses, likely interests, dislikes, and their natural born abilities. These traits help define how a personality will react in certain situations, their tone of voice and body language, and whether someone displays introverted or extroverted behaviours. Translating this to bots it allows conversation designers guidance on what phrases they would use, whether they need emojis, or how to deal with harassment from users. Amongst the wealth of material on Myers-Briggs, you will also find assignments to suitable careers and jobs per personality type. This model is called the Five Factor Model, and defines personality as a combination of openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism. Ultimately, we as humans have many methods of understanding ourselves, and as personality designers, there are myriad models we can use to express or define a personality. I typically have about 6-8 of these spectrums. I then create a list of about ten people - actors, friends, politicians, characters - and try to sort them across these spectrums. This process allows for a more relatable example to refer to when designing dialogue. When it comes to voice assistants, considerations around accents and male or female tone becomes part of a bot identity. In voice, tone is largely a preset feature, which means dialog design revolves around using this tone in the most effective way. But do we even need gender? Siri then prompts you to choose a different voice under settings. Moreover, designing personality traits based on gender is more problematic than useful. An author has the privilege of knowing the intimate details of their characters, however, these details are not explicitly written into the text. The summary of a character is not simply what shows up on a page. Having a backstory to a character allows for personality development, and subsequently better dialog choices. Dialog informed by personality, compels your user towards the goal you ultimately want to achieve. Without any effort placed on monitoring the development of a tone of voice, the copy gets messy. Is the bot delivering a professional service or a light hearted game? Tone of voice is directly influenced by personality development. Since the entire digital interaction is reduced down to a few lines of text - a friendly or not so friendly nudge in the right direction is the difference between conversion or frustration. Tone of voice can easily be patronising. There is an art to delivering instructions. Whilst adhering to the required fallbacks and user prompts, think how these can be designed through the style of language and word choice. Be meaningful and deliberate with each word. Testing bot conversation through real conversations. Computer conversations are hard to predict - and your bot is likely accessible to a range of users despite your best efforts to push towards your target audience. Testing your conversations with a person yes, a real life human completely separate to your project will quickly point out any shortcomings. Remember, bots are for humans. Simulate the bot personality and language choices in a conversation, notice how natural it feels, and how the other person is reacting to your word choice. Building personalities requires iteration and testing to find the most natural fit for your bot use case.

Chapter 8 : Programming with Personality : Blog | The Lark

The quality of a play that describes the way the playwright creates a world in which every detail fortifies our insight into the play is called richness. true A play that relates in some fashion to the current personal concerns of the audience is said to possess gravity.

Chapter 9 : Famous American Playwrights

According to Stuart Brown, a psychologist who specializes in studying play and its importance in our lives and well-being, all adults have "play personalities" .