Hello, Grasshopper! Welcome to Lee's 2014 Writing Consolidation. In this document, you'll find all the writing knowledge that Lee has encountered in his life, up to April 2014! In hindsight, I should probably warn you that it doesn't contain exactly *all* knowledge, because then this document would take 100 pages and would be a real pain to create (as if it isn't already), but all *relevant* writing knowledge.

So, where do we start? How do we start?

Let's get right to business.

How should my current post-consolidation writing process go? What should I be thinking about as I write?

Well, first, let me introduce the **sense-think-action model** of the character. Let me explain this model. This model is none other than the fact that in every point of view character -- when you write them -- all their sentences fit into either a sensation category, a thinking category, or an action category, or sometimes all two or all three.

For instance, "Robb saw a gigantic squid" would be a sensory sentence. It shows what image of the world entered Robb's eyes. "Robb felt guilty" would be a thinking sentence. It shows what is happening inside Robb's brain. "Robb shot an arrow" would be an action sentence. It shows what physical action Robb did *on* the world.

Using this model, every sentence you ever write while being inside a POV character will fit into one or all of these three categories. Thus, you can think of the various categorized sentences of this model as the basic building blocks that create an interesting story.

So what are you building up to? What effect are you trying to create?

These are all building blocks to which you create complex **reader-character relationships** AND interesting **character situations** AND interesting worlds/settings. All of these things are very important to creating an interesting story that the reader will flip pages for (to find out more information about the story -- whether it is "what happens" or "the answer to an interesting question").

Let me give you an example.

For instance, in the **sympathy-pain relationship**, you use the basic building blocks of the sense-think-action model to make the reader feel bad about your character. Typically, this is done by letting the character experience a lot of pain or sadness. Once your pov character is shown in this light, the reader hopefully will feel bad about your character and will care about him due to sympathetic feelings.

Once you've accomplished that, you once again use the basic building blocks of the sense-think-action model to create a **dangerous situation** for your POV character. Perhaps, your pov character is now being chased by a wild animal. Now, because you've already established a sympathy-pain relationship, your reader will care much more about your character who is in a dangerous situation. How will your character get out of the danger?

Both the sympathy-pain relationship and the dangerous situation are crucial in order to have this effect on the reader. If the reader doesn't care strongly about your pov character, the fact that he is being chased by a wild animal will not matter… much.

But the sympathy-pain relationship isn't the only reader-character relationship, nor is the dangerous situation the only character situation. I will now list and describe the various general relationships and situations.

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There are four main reader-character relationships:

1. Sympathy-pain relationship

2. Character-awesomeness relationships

3. Character-as-experiencer relationship

4. Character-personality-attraction relationship

In the **character-awesomeness relationship**, the reader cares about your character because of its positive character traits that your character has. Perhaps he's a marine, and it just so happens that the reader thinks marines are cool. Or your character is extra smart, and your reader loves smart people. Or your character is a superhero, and the reader finds his superpowers awesome. In general, your reader will probably like and subsequently care about a character if your reader thinks the character can help the reader in some way. And so a very important dimension is your character's personality. **Niceness** is very important character trait. Note, this is different from a character-personality-attraction relationship, which is something else.

In the **character-as-experiencer relationship**, your reader is attached to your character because he wants *to be* your character. The reason is because your character experiences things that your reader would also like to experience. For instance, Harry Potter books do extremely well because Harry is a wizard and finds out (in other words, goes through experience) that he is a wizard. The readers latch onto his character because they like the experience of becoming a wizard. On another example, millions of female readers out there latch onto romance books because they want to experience the feeling of being in love and so they attach to a central character in these books because they want to be that female character who is falling in love.

In the **character-personality-attraction relationship**, your reader becomes attached to very way your character thinks. A subset of this relationship is where the reader likes to experience the way your character thinks. The best way to have your experience your character's personality is through the very building blocks of the sense-think-action model itself. How does the character sense the world? What details does he observe? What type of concerns does his thoughts evolve around? What does your character do? Note that this relationship is a subset of a much larger general relationship called the **personality relationship**, where the reader observes and is exposed to the character's personality through the building blocks but the reader doesn't have to be attracted to the character. Through the personality relationship, you make your character real and distinct to the reader.

Remember, these are all ways to draw your reader into being emotionally tied with your character. Now, for the situations that must happen in order to keep the reader flipping pages (besides just wanting to know more about the character and his wellbeing). One of these methods' very success is dependent on the emotional tie between reader and character.

There are three main character-situations:

1. General mystery situation

2. Danger/ambition situation

3. Want-to-experience situation

In the **general mystery situation**, the reader flips pages because he wants the answer to a question. One of the powers of dialogue is that it is very conducive to creating general mystery situations (which is among the subsets of what dialogue can do). For instance, one character can ask, "Where were you last Thursday night when bob was killed?". This will force the reader to read the answer to this question from the other character.

A subset of the general mystery situation is the **danger/ambition situation**, in which the reader reads to find out a specific character's-wellbeing-based answer, which is entrenched upon the fate of a character who either in trouble or is about to attain something important. In other words, the reader reads to find out what happens to a character. In this method, the reader-character relationship is very important and is tested. Intuitively, you can see why. If the reader doesn't care about the character much, no amount of danger will keep the reader turning pages to see how the character gets out of danger.

In the **viewpoint-want-to-be experiencer situation**, the reader reads in order to continue experiencing a feeling that the reader likes to experience. For example, in ender's game, the reader flips the page because he wants to continue experiencing the glorious feeling of winning that Ender is able to achieve. This method is strongly tied to the character-as-experiencer relationship. Usually, when one happens, the other is happening.

How is this viewpoint want to be experiencer desire cultivated? because the character is in a position to reach an evolutionary cultivated goal that the reader also likes (because the reader is an evolutionary person with a strategy) ie: some men want to a battle strategist, some women want to be a princess and loved by many men, some men want to have sex (touchy, male readers might be jealous of this man), some men want to be well respected for his inputs and efforts

In summary, a good way to summarize/think of it is the help method. In the help method, you are trying to think, who is helping who? In the 3 characterization methods -- pain: you're helping the character. awesome character traits: capable of helping you. experience characterization : helping you feel the experience. In the 3 plot methods -- mystery: helping you know the answer. danger/ambition: helping you see how the character helps himself. experiencer: helping you feel it

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Several things to note when you go all out with your building blocks.

**Description** -- that is, the stuff that is entering the senses -- is best done using three rules by three different authors. Stephen king says that you should have description be as **simple and terse** as possible. He says that your job is to describe the world as easy for the reader to read as possible, and then get on with the story. Brandon Sanderson says you should make it as **concrete** as possible, meaning that reader can visualize the physicality of the description (usually an object) within his head easily. This is because entrenching the reader into your physical reality will absorb him into your story. And Matt Hughes says that whatever description that can lead to and use **confabulation** is best. By Matt Hughes's definition of confabulation, he means you should use the reader's own ability to take in whatever small bits of description you give him and imagine the rest of the setting through his contextual imagination. For instance, if you can get the reader to imagine a golden chair, the reader will naturally fill in the rest of the surrounding -- perhaps with a golden table and a well-furnished living room. This makes it easy to describe a larger setting without having to describe every detail in it.

When you do the thinking portion of the sensory-thinking-action model, there are several things to remember. It must be realistic and personality excreting. How your character thinks depends on the personality of the character. I have a model of the thinking brain that I think will be of special interest to you. I call it the **possible decisions-analyze and calculate end results - emotional evaluation-decision model**. How personalities differ will be highly dependent on variables within this model that I have yet to introduce.

Here's an example of the model. Jessie is given a problem. She needs to get to destination A. She has roads A, B, and C. So she analyzes what happens if she takes road A, B, and C. The end result of each destination is then analyzed according to her emotional brain to see which destination is most preferred. She then acts by taking Road B, which will lead her closest to her destination.

Here's another example. Matt knows about the world he lives in and all the relevant objects and how they work. He knows three possible decisions and he calculates each decision and how it'll impact the world and him. Once he knows the end-results of all three decisions, he emotionally evaluates each end-result. Once he finds the one he's most comfortable with, he chooses that end-result and thus the decision that created it. He acts using that decision.

Note that in this model, several things become very important, which will occupy most of your character's thoughts as he tries to find the best decision to act on:

a) analysis of the objects involved

b) character history -- analysis of self (awesome! interesting because of substories "then what happened?")

c) history of objects involved -- remembering history of past concrete objects that are emotionally relevant

d) analysis of their interaction

e) proper procedure (after choosing a decision)

f) emotional framework of your character's mind that will do the emotional evaluations and lead the thought process

Thus, you can see this is a natural ascendance to sensory-thinking-action model in that it is an elaboration of the thinking aspect of many typical sentient beings (such as robots and humans). It is a baseline thinking method (a very primitive and core thinking method; nevermind the components of ego).

Streamlined, all the thinking will evolve around:

a) understanding the world and how all its objects interact

a2) understanding of how self actions could impact the world

b) using this understanding to figure out how the objects will interact together to impact the future end-result for specific objects the organism is most concerned about

Using this type of thinking, one can clearly realize that there's two major components of a living organism. One, a logic aspect of the brain that is able to deduce what will happen to concerned objects. Two, an emotional evaluation aspect of that will evaluate the emotional importance of the findings of these end-results.

With these two factors, it can be easily seen how personalities of characters can differ. They can differ logically or emotionally. For instance, if a typical person takes in all the objects he sees and realizes that 1000 people will die. That typical person may emotionally respond with being horrified. But an evil person could take in all that and logically deduce the same thing yet feel nothing (or worse, chooses not to feel anything. or blocks those emotions)... or worse, might feel pleasure at seeing 1000 people die. Then, there's the logical deviant. The dangerously stupid person who cannot logically deduce that 1000 people will die. Is this person evil? No, he's just mentally incapable.

Using these two mental mechanisms, logical circuitry and emotional circuitry, one can write different characters. For instance, a character whose emotional circuitry only concerns with himself or herself or the well being of her own genes would only take in information that would be used to logically deduce the well being of herself, and would only calculate (using her knowledge of other objects and her own possible actions) to determine the future wellbeing of herself.

For instance, the teenage princess who only cares about romance, and whose emotional concern doesn't include the welfare of the state. The male stock trader who only cares about the wellbeing of his stock company, and will only act like a nice guy if it impacts how other people perceive his company

Many of these types of filtered care- people only do so because they are preoccupied with their own concerns. Do not fault them. Then there are people who when they aren't preoccupied, they still would not care.

David weber's method of characterization and mines are one and the same. When he says "taking on responsibility", I say "caring about others" and being in the mindset to care about the wellbeing of others. A good responsible character in david weber's view is someone who is the position to care about others and uses this position to help other. The opposite of that is someone who doesn't take on responsibility and only cares about himself , or limits his "concerns" to a smaller group of people (either because he has no feeling when something bad happens to others, or blocks the feeling, or never considers it). HINT: HINT: concerns, logic, and emotional evaluations of my personality model.

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So, what we have are building blocks. By using sense-think-action sentences, we impact the reader by characterization and creating situations and world building. As it turns out, there are already well-established methods done by well-known authors, who by using the building blocks, have accomplished characterization and situationing.

I will now list their methods as examples of how it is done.

**Brandon Sanderson's Concrete Sensory Method**: in this method, brandon sanderson wants you to concentrate on sensory stimulus. By concentrating on sensory stimuli, he characterizes and situationalizes. He characterizes by the fact that the character selects what types of sensory stimuli it looks at it, and the very way the character thinks characterizes the character. He situationalizes because the very act of exposing the reader to sensory stimuli is an experience. Concentrating on sensory stimuli forces the reader to have a **want-to-experience situation**. And lastly, he worldbuilds by concentrating on the physical details of the world.

**Christopher Nuttal's Thinking Tells Method**: in this method, Christopher Nuttal constantly stops the sensory input and action of the character to concentrate on the thinking aspect of the sense-think-action model. He does a particular type of thinking, where he stops and tells the reader something specific that can range from topics such as objects within the world, elaborations of the situation that the character is in, how the character feels about other characters and himself. In this way, the very way the character thinks characterizes the character. The very way in which the character tells the reader stuff also creates a **teaching character-reader relationship**.

**Jack M Bickham's Stimuli-response method**: in this method, the sensations of the character is always being bombarded by stimuli, to which he has to respond. It characterizes by how the character responds and what he senses, and his thinking in between his sense and action. It is a situation, because the character is forced into a situation that he must respond to.

Your own method should and ought to use all three of the above methods. Consider your own method to be as wide ranging as consolidating all three of the above and more.

Several things you need to consider while doing your own method: it is important to show your characterization by the very way the character acts. For situations, too, it is important to see the situation occurring rather than be told that it is happening.

The best type of character is one that employs many modes of reader-character relationship. Daenarys for example: sensory experiencer, power experiencer, evolutionary attractor, character in pain, character who accrues social acceptance -- thus, social pleasure experiencer, originally mysterious character.

If you can do all this in your characters, then booyah, you win.

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Now I want to tell you that everything you've just learned is but a subset of a larger framework. That is, your world. All this character pov sense-think-action stuff is within a larger world filled with millions of other objects that are interacting. Your pov show is but a small but very crucial element of the greater world.

And so, how do we form a good world? By being realistic. Honest realism, the type taught by Stephen king, will make your world and the pov tale of your character much better.

How this world system impacts the reader depends on how real various aspects of the world is. The various aspects are: dialogue, character actions, thought runtime, sex.

First, let's talk about **sex**. Grrm: *Life is very full of sex, or should be. As much as I admire Tolkien — and I do, he was a giant of fantasy and a giant of literature, and I think he wrote a great book that will be read for many years — you do have to wonder where all those Hobbits came from, since you can't imagine Hobbits having sex, can you? Well, sex is an important part of who we are. It drives us, it motivates us, it makes us do sometimes very noble things and it makes us do sometimes incredibly stupid things. Leave it out, and you've got an incomplete world.*

Adding a sexual layer to your story (providing your characters aren't full of robots and so far into the future that sex isn’t important to them) will add a realistic layer to the story. Besides that, there are some benefits to characterization and situationing that can only be done by adding a sexual layer.

Sex can be a fantastic worldbuilder. inserting sex makes for accurate and interesting world building. it can help with problem making (a person's sexual desire unfulfilled). it can characterize certain people as sexy. it can create interesting situations because of it's innate ability to create reader curiosity. it can create an interesting experience when a pov wants sex from a sexy nonpov character. it can make the pov sexy. it can make the non pov sexy. so basically both plot methods (experiencer and problem), characterization, and world build

everyone (all reader's)'s sexual strategy (it's part of our understanding of the world) can play a heavy part if you employ sexual relations in your writing. And why not? Sex is a big thing in most people, and it should be a big thing that you should employ in your writing, which will pay off big time in your impact on your reader

desire for love (love), desire for wellbeing of offspring (nurture), loyalty to a greater power and friendship, desire to be respected (for protection and wellbeing), desire to be of use and efficacy (work)

the power of a reader's desire to experience certain things like love,nurture,work efficacy can be implemented in your to-experience situations

In **dialogue**, it's important to remember Stephen King's comments. Realism and honesty at work, again. *My job (and yours, if you decide this is a viable approach to storytelling) is to make sure these fictional folks behave in ways that will both help the story (situation, good characterization) and seem reasonable to us, given what we know about them (and what we know about real life, of course).*

*every character is the big cheese: It’s also important to remember that no one is “the bad guy” or “the best friend” or “the whore with a heart of gold” in real life; in real life we each of us regard ourselves as the main character, the protagonist, the big cheese; the camera is on us, baby. If you can bring this attitude into your fiction, you may not find it easier to create brilliant characters, but it will be harder for you to create the sort of one-dimensional dopes that populate so much pop fiction.*

*which return to the same core ideas: that practice is invaluable (and should feel good, really not like practice at all) and that honesty is indispensable. Skills in* description, dialogue, and character development all boil down to seeing or hearing clearly and then transcribing what you see or hear with equal clarity

The same thing, honesty and realism, applies to **character actions** and **character's thought runtime** (both pov and non-pov). David weber says this best when he talks honestly about characters: *explain the reader what characters can do, and realize that smart characters will find new tactics and technology to defeat the status quo*. When you do a character's thought runtime, consider using your model of the thinking brain.

Ok. So the idea is that when you make this world run by itself, you can only know how the world runs (which is important to how your pov character tells the tale) by knowing how the world and all its objects intimately. This means that if you are to do write this way, you have to know all the relevant characters intimately, especially your pov. Everything has to be prebuilt, so we know how a character will run. That means, you have to create character before the story.

I have a way to get yourself to know your character. It is the **interview method**. How would a certain character answer such questions?

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**Appendix**

Here is an older consolidation I did earlier this year that talks about the characterization methods and situationing in detail:

Writing Consolidation 2/11/2014

In order to get better at writing, I learned that the most effective methods requires doing and teaching. The keywords to this post is Writing Exercises and Segmentation.

By Writing Exercises, I just mean: the best way to learn a new technique is through trying doing it. After watching someone's video about learning poker, I realized that "doing" is an especially effective technique to learning that specific thing. With this knowledge, I've decided that I will do a lot of writing exercises whenever I want to learn something new, and I'll post the output of that exercise on wattpad and fictionpress (to satisfy my short fiction cravings -- where I just want to write something new and can't find a good reason to do it).

By Segmentation, all I mean is that each line of the novel has to do something, whether it is characterization, developing setting, or developing plot/situations. Often times, a good segmentation means that it accomplishes all three. Indeed, I have witnessed that the best writers are those who can accomplish all three in one paragraph or line.

CHARACTERIZATION

So first, how to characterize? Well, so far as I know, there are seven character-reader relationships. Everything else about characterization are methods to help establish one of these character-reader relationships.

Here I will list the character-reader relationships:

1. Character is in pain and has character flaws. The reader feels bad for the character and thus begins to like him

2. Character has certain positive likeable qualities and the reader likes him either because reader wants to be like him, or character satisfies some of reader's want-fulfillment cravings, or character can evolutionarily help the reader

3. Character accrues social pleasure from social acceptance, and so reader wants to ally with the character to viscerally feel this pleasure

4. The character is a teacher to the reader, and so the reader develops a favorable view of the character

5. Character experiences certain things that the reader also would like to experience, and so reader falls into the viewpoint of the character in order to experience said things. (Very much like 3)

6. Character is similar to reader in various areas (thoughts, activities, background, etc), thus reader feels he's like the character and cares about him

7. character is mysterious to the reader and cultivates the reader's curiosity to know more about the character

Here are some methods to help establish the 7 character-reader relationships:

1. opinions - having a character have an opinion on something establishes more mental framework for that character. This mental framework (besides the knowledge exposed to the reader from the opinion) can make the character more real and help establish the 7.

2. depth - the end effect that opinions create. More depth (such as revealing character's hidden thoughts, desires, wants and needs) exposes a more detailed deeper character.

3. others - how other people view the character can impact how the character is viewed by the reader

Basic reader opinions. All readers have opinions on two of life's most power things. Wealth and death. Most people are fearful of death, and most people want to attain wealth (almost the opposite of death). People are so wanting of wealth that they feel jealous of other people who have it.

SETTING

1. the actual physical setting

2. People, in depth of them, exposed through opinions or other methods

3. social systems

PLOTTING/SITUATIONING

There's generally two classes of situationing. By situationing, I mean the reader is in a position where he wants to continue turning the page. In general, there's two methods of getting the reader to want to continue turning the page.

1. to experience something

2. to want to know something

In experience situationizing, the reader wants to experience something, wehther it's the thirll, sex, to feel a certain emotion like flattery, pleasure, or hate.

In want-to-know situationizing, there's two general routes. A pure mystery. Or a character based mystery.

By character based mystery, i don't mean "reader wants to know more about a character or an aspect of him". I mean: "reader cares so much about a character that he wants to know what will happen to him". This is the main method of turning the page used widely in fiction.

In a pure mystery, it's very simple. There is a question, either innately created, or intuitively created, and or explicitely asked, and the reader wants to know the answer to his curiosities.

Both situationizings can be minor or a major. As a minor, it can occur within one or two sentences, and thus the reads to experience or find out the answer in one or two sentences. If it's major, the reader is reading whole chapters to experience or to know something

Character based mystery explained even more:

In general, there's two ways to get the reader to care about the character. One, by caring about the character without seeing through the character's viewpiont. Two, being synchronized with the character's viewpoint so much that the character is the reader. Oftentimes, having one thing happen means that the other happens as well. Caring more about a character, the reader might become more liable to sync with the character's viewpoint.

Character problems explained:

When a character that the readers cares about, in order to get the reader to flip the page to want to know what will happen to such a character, the character needs to be in a problem. It does not matter if the character doesn't even think he's in a problem, as long as the reader thinks the character is in a problem. Problems are defined by readers, but in general, there's yardstick that can be used to measure whether a specific problem is really a problem. This yardstick is called the evolutionary yardstick.

The evolutionary yardstick explained:

Several questions: does the problem prevents an evolutionary path from being followed? Does the problem obstruct a normal evolutionary desire?

By evolutionary desires, I mean: Mating, survival, raising children (if that is relevant to the character), societal wellbeing, relatives and close friends wellbeing, livelihood, economic/job wellbeing, ability to live in a clean shelter, food

METHODS OF CHARACTERIZING/SETTING/PLOTTING OR DOING ALL THREE

1. torture method -- by torturing a character, you are innately created a pain/sympathy relationship with the reader. Additionally, you are creating a situation of pain where the reader wants to see how the character gets out of the torture. So torturing naturally characterizes and plots/situations

2. Describing - a very crude way of characterizing, showing a setting, or exposing a situation. Very crude. Sometimes, it's the only way

3. Chris Nuttal's tells -- Chris nuttal has a very powerful and mastered method of characterizing, elaborating a setting, and situationing all in one. And this is done by having a character suddenly stop and tell the reader. If done well, the characterization is done because the character becomes a teacher to the reader. If done well... as in the reader actually is put into a mode of wanting to know what the character is going to say (using well-performed curiosity create cycles). If done well, the reader is curious to know what the character tells the reader, and thus is in a curious want-to-know situation. Additionally, what the character actually says can be expose a setting or can even characterize, or even show more plots/situations.

4. Brandon Sanderson's concrete sensory method -- by constantly bombarding the reader with sensory details, it characterizes/situationizes/and settingnizes (especially this). It settingnizes because the character is describing the physical details of his setting. Additionally, it characterizes because depending on how the character sees the world, the reader will know how this character sees the world. It situationalizes because the experience of seeing the world is by itself a situation.

5. The experience method - very much like 4, character experiences things that readers would like to experience, thus readers want to flip pages and at the same time it characterizes the character as something the reader wants to be in order to experience the things. (viewpoint synchronicity) . the reader additionally likes the character because other people end up liking him in addition to wanting to become him (siding with him)

In next post, I will combine this information with all previous notes I've made in previous blogs, as sidenotes in novels, or in last year's writing knowledge consolidation piece.

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using these two tools, segmentation and exercises, you will endeavor to please yourself. It's especially problematic because Lee the reader is very biased towards Lee the writer's work, especially when it shows how smart lee the writer is (constructivism). but generally, the best audience is yourself, and you have to use Lee the reader.

This makes writing fun. Not necessarily the writing part, but at least the reading part.

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**More on characters Appendix**. This old list highlights all the subsets of the three main character relationship methods.

So here is the big final list of "Character Values/traits + other things":  
  
":" denotes subset  
"=" denotes an elaboration  
"()" denotes abbreviation  
  
Total value (want to get closer to value):  
  
EvolutionaryValue (EV) = all values including personality, genes, abilities, gender, powers, physical characteristics that would be an aid according to the reader's emotional/evolutionary circuitry: PowersV, AbilitiesV, GenesV, intelligenceV, ExtraordinarinessV = something the reader doesn't see every day, beautyV, wish-fulfillmentV = something the reader wishes he had, proactivityV = willingness to attack his goals, willingnessV = how likely would the character help the reader if the reader met him/her?  
  
PersonalityV (PV) =  intelligenceV, MemoryV, EmotionalCircuitryV = what types of emotions impact him? how much? : (regretV, happinessV, sadnessV, jealousyV), BigFiveV: (dominanceV=how does his emotions impact his desire to be the best?, conscientiousnessV = how consistent is his actions and the level of attention?, emotional stability, aggreablenessV, OpennessV = new ideas?), HonestyV: (betrayalV, SchemerV),  MoralityV= (NiceV = to people in general, AltruismV = willing to help his family and friends? willingness to help people not related?, sacrificeV = is willing to sacrifice his emotions for other's emotions?), HumorV, quirkV, NarcissiticV, FearV = cowardess or brave?,  
  
SituationalV (SitV): Sympathy value: (FlawsV = comes from EV,PV; painV; regretV); inProblemV = being in a problem is characterization itself because of a bit of sympathy and a bit of viewpointsimilarity; viewpointasTeacherIntroducertoWorldV = this method relies heavily on the world and other characters being a mystery and the viewpoint is like a teacher introducing th reader to them, think of chris nuttal's tells ; ViewpontCorrelationValue (ViewpointSimilarityV) = how much does the character and the reader share the same thoughts? usually from shared desire to learn a mystery, or shared responses to stimuli, or shared ambitions; ExperiencerV  
  
RealityV (RV): depthV = desires, hates, CongruenceV = acts in a way that the reader expects someone like him to act  
  
OtherViewV = how do others see him? it will impact how readers see him through thought transference  
  
SimilarlityV = Besides from EV and Pv and SV; attitudes, social and cultural background, interests and activities, social skills  
ComplementaryV = complements reader on the dominant scale? male/female?   
Reciprical likingV = is the character likely to like the reader if the reader likes him?  
ReinforcementV  
  
viewpoint Experience Value = the viewpoint/voice is sympathetic enough that the reader just wants to see more of it  
MysteryV = helps curiosity about character  
SurpriseV = created by EV,PV,SV