

CHARACTER DEVELOPMENT STRATEGIES FOR FICTION

MASTERING CHARACTER DEVELOPMENT: STRATEGIES FOR COMPELLING FICTION

CHARACTER DEVELOPMENT STRATEGIES FOR FICTION ARE THE BEDROCK UPON WHICH MEMORABLE AND RESONANT STORIES ARE BUILT. WITHOUT WELL-CRAFTED CHARACTERS, EVEN THE MOST INTRICATE PLOTS CAN FALL FLAT, LEAVING READERS DISENGAGED. THIS COMPREHENSIVE GUIDE DELVES INTO THE ESSENTIAL TECHNIQUES AND NUANCED APPROACHES THAT ELEVATE CHARACTERS FROM MERE PLOT DEVICES TO LIVING, BREATHING INDIVIDUALS WHO CAPTIVATE AUDIENCES. WE WILL EXPLORE HOW TO IMBUE CHARACTERS WITH DEPTH, MOTIVATION, AND AUTHENTIC GROWTH, ENSURING THEY EVOLVE BELIEVABLY THROUGHOUT THE NARRATIVE. UNDERSTANDING THESE STRATEGIES IS CRUCIAL FOR ANY AUTHOR AIMING TO CREATE FICTION THAT LINGERS IN THE READER'S MIND LONG AFTER THE FINAL PAGE IS TURNED, IMPACTING ENGAGEMENT, IMMERSION, AND OVERALL STORY IMPACT.

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UNDERSTANDING CHARACTER ARCS IN FICTION

A CHARACTER ARC IS THE TRANSFORMATIVE JOURNEY A CHARACTER UNDERTAKES THROUGHOUT A STORY. IT'S NOT JUST ABOUT EVENTS HAPPENING TO THEM; IT'S ABOUT HOW THOSE EVENTS CHANGE THEM INTERNALLY, INFLUENCING THEIR BELIEFS, ATTITUDES, AND ACTIONS. A WELL-DEFINED CHARACTER ARC IS WHAT MAKES A CHARACTER FEEL DYNAMIC AND RELATABLE. WITHOUT THIS EVOLUTION, CHARACTERS CAN APPEAR STATIC AND PREDICTABLE, DIMINISHING THE READER'S EMOTIONAL INVESTMENT.

TYPES OF CHARACTER ARCS

THERE ARE SEVERAL COMMON TYPES OF CHARACTER ARCS, EACH OFFERING A DISTINCT PATH FOR TRANSFORMATION. UNDERSTANDING THESE ARCHETYPES CAN HELP WRITERS CRAFT MORE NUANCED AND COMPELLING CHARACTER JOURNEYS. THE MOST PREVALENT INCLUDE THE POSITIVE ARC, THE NEGATIVE ARC, AND THE FLAT ARC. EACH TYPE PROVIDES A DIFFERENT LENS THROUGH WHICH TO VIEW CHARACTER CHANGE AND ITS IMPACT ON THE NARRATIVE. THE POSITIVE ARC SEES A CHARACTER GROW AND IMPROVE, WHILE A NEGATIVE ARC DEPICTS A CHARACTER'S DESCENT OR CORRUPTION. A FLAT ARC, CONVERSELY, FEATURES A CHARACTER WHO REMAINS LARGELY UNCHANGED BUT INFLUENCES THE WORLD AROUND THEM TO CHANGE.

- **POSITIVE ARC:** THE CHARACTER OVERCOMES FLAWS, LEARNS IMPORTANT LESSONS, AND EMERGES A BETTER PERSON.
- **NEGATIVE ARC:** THE CHARACTER SUCCUMBS TO THEIR FLAWS, MAKES POOR CHOICES, AND OFTEN ENDS UP WORSE OFF.
- **FLAT ARC:** THE CHARACTER'S CORE BELIEFS ARE TESTED BUT REMAIN STEADFAST, SERVING AS A CATALYST FOR CHANGE IN OTHERS.

MAPPING THE CHARACTER'S TRANSFORMATION

EFFECTIVELY MAPPING A CHARACTER'S TRANSFORMATION REQUIRES A CLEAR UNDERSTANDING OF THEIR STARTING POINT AND THEIR INTENDED DESTINATION. THIS INVOLVES IDENTIFYING THE CORE FLAW OR BELIEF THAT WILL BE CHALLENGED AND THE EVENTUAL RESOLUTION OF THAT CHALLENGE. PLOTTING KEY MOMENTS WHERE THE CHARACTER IS FORCED TO CONFRONT THEIR ISSUES IS ESSENTIAL. THIS ALLOWS FOR ORGANIC GROWTH RATHER THAN ABRUPT, UNEARNED CHANGES.

DEVELOPING DEEP BACKSTORY AND MOTIVATION

A CHARACTER'S PAST SIGNIFICANTLY SHAPES THEIR PRESENT ACTIONS AND FUTURE POTENTIAL. A ROBUST BACKSTORY PROVIDES THE FOUNDATION FOR UNDERSTANDING WHY A CHARACTER BEHAVES THE WAY THEY DO. THIS INCLUDES FORMATIVE EXPERIENCES, RELATIONSHIPS, AND SIGNIFICANT LIFE EVENTS THAT HAVE LEFT AN INDELIBLE MARK. BACKSTORY ISN'T JUST ABOUT FILLING IN HISTORICAL DETAILS; IT'S ABOUT REVEALING THE EMOTIONAL AND PSYCHOLOGICAL UNDERPINNINGS THAT DRIVE A CHARACTER'S CHOICES.

UNCOVERING CORE MOTIVATIONS

MOTIVATION IS THE ENGINE OF CHARACTER ACTION. WHAT DOES YOUR CHARACTER WANT, AND WHY DO THEY WANT IT? THESE DESIRES CAN BE CONSCIOUS OR SUBCONSCIOUS, NOBLE OR SELFISH. EXPLORING THESE DRIVING FORCES IS PARAMOUNT TO CREATING CHARACTERS THAT FEEL AUTHENTIC AND PURPOSEFUL. INTERNAL MOTIVATIONS OFTEN STEM FROM DEEPLY HELD BELIEFS OR UNMET NEEDS, WHILE EXTERNAL MOTIVATIONS ARE OFTEN TIED TO TANGIBLE GOALS OR CIRCUMSTANCES.

THE IMPACT OF PAST TRAUMA AND SUCCESS

PAST TRAUMA CAN CREATE DEEP-SEATED FEARS AND VULNERABILITIES THAT INFLUENCE A CHARACTER'S DECISION-MAKING, OFTEN LEADING TO AVOIDANCE OR DESTRUCTIVE BEHAVIORS. CONVERSELY, PAST SUCCESSES CAN BREED CONFIDENCE AND AMBITION, BUT ALSO ARROGANCE OR A FEAR OF FAILURE. UNDERSTANDING HOW THESE PAST EVENTS SHAPE THEIR PSYCHE IS KEY TO DEVELOPING A COMPLEX AND BELIEVABLE CHARACTER. FOR EXAMPLE, A CHARACTER WHO EXPERIENCED ABANDONMENT MIGHT STRUGGLE WITH TRUST, WHILE A CHARACTER WHO ACHIEVED EARLY SUCCESS MIGHT BE OVERLY DRIVEN TO PROVE THEMSELVES.

SHOW, DON'T TELL CHARACTER TRAITS

ONE OF THE MOST FUNDAMENTAL PRINCIPLES OF EFFECTIVE WRITING IS "SHOW, DON'T TELL." THIS APPLIES CRITICALLY TO CHARACTER DEVELOPMENT. INSTEAD OF STATING THAT A CHARACTER IS BRAVE, DEMONSTRATE THEIR BRAVERY THROUGH THEIR ACTIONS IN A PERILOUS SITUATION. REVEALING PERSONALITY TRAITS THROUGH ACTIONS, REACTIONS, AND INTERNAL THOUGHTS IS FAR MORE ENGAGING AND CONVINCING THAN SIMPLY DESCRIBING THEM.

ACTIONS SPEAK LOUDER THAN WORDS

A CHARACTER'S DECISIONS, HOW THEY REACT UNDER PRESSURE, AND THE CHOICES THEY MAKE WHEN FACED WITH DILEMMAS ARE POWERFUL INDICATORS OF THEIR PERSONALITY. A SEEMINGLY MINOR ACT, LIKE HELPING A STRANGER OR IGNORING A PLEA FOR HELP, CAN REVEAL MORE ABOUT A CHARACTER'S TRUE NATURE THAN PAGES OF EXPOSITION. THESE ACTIONS SHOULD ALIGN WITH THEIR ESTABLISHED MOTIVATIONS AND BACKSTORY, REINFORCING THEIR AUTHENTICITY.

BEHAVIORAL NUANCES AND HABITS

SMALL DETAILS MATTER. A CHARACTER'S FIDGETING, THEIR PREFERRED WAY OF SPEAKING, THEIR POSTURE, OR RECURRING HABITS CAN SUBTLY CONVEY THEIR PERSONALITY, ANXIETIES, OR CONFIDENCE. FOR INSTANCE, A CHARACTER WHO CONSTANTLY CHECKS THEIR WATCH MIGHT BE IMPATIENT OR INSECURE, WHILE SOMEONE WHO ALWAYS OFFERS A FIRM HANDSHAKE MIGHT BE DIRECT AND CONFIDENT. THESE MICRO-EXPRESSIONS OF PERSONALITY ADD LAYERS OF REALISM.

UTILIZING DIALOGUE FOR CHARACTER REVELATION

DIALOGUE IS A POTENT TOOL FOR REVEALING CHARACTER. THE WAY A CHARACTER SPEAKS—THEIR VOCABULARY, CADENCE, TONE, AND WHAT THEY CHOOSE TO SAY OR LEAVE UNSAID—OFFERS PROFOUND INSIGHTS INTO THEIR BACKGROUND, EDUCATION, EMOTIONAL STATE, AND PERSONALITY. WELL-WRITTEN DIALOGUE SHOULD NOT ONLY ADVANCE THE PLOT BUT ALSO ILLUMINATE WHO THE CHARACTERS ARE.

VOICE AND DICTION

EACH CHARACTER SHOULD POSSESS A DISTINCT VOICE. THIS INCLUDES THEIR WORD CHOICES (DICTION), SENTENCE STRUCTURE, AND THE RHYTHM OF THEIR SPEECH. A HIGHLY EDUCATED CHARACTER MIGHT USE COMPLEX VOCABULARY, WHILE SOMEONE FROM A DIFFERENT SOCIO-ECONOMIC BACKGROUND MIGHT USE SLANG OR SIMPLER LANGUAGE. CONSIDER THE REGIONAL ACCENTS OR SPECIFIC SPEECH PATTERNS THAT MIGHT FURTHER DEFINE A CHARACTER.

SUBTEXT AND IMPLICATION

WHAT A CHARACTER DOESN'T SAY CAN BE AS REVEALING AS WHAT THEY DO SAY. SUBTEXT, THE UNDERLYING MEANING OR INTENTION NOT EXPLICITLY STATED, ADDS DEPTH AND COMPLEXITY TO DIALOGUE. THIS ALLOWS CHARACTERS TO COMMUNICATE COMPLEX EMOTIONS OR HIDDEN AGENDAS INDIRECTLY, FORCING THE READER TO INTERPRET AND ENGAGE MORE DEEPLY WITH THE CONVERSATION. FOR EXAMPLE, A CHARACTER MIGHT RESPOND TO A PROBING QUESTION WITH A DEFLECTION OR A NON-COMMITTAL ANSWER, SIGNALING DISCOMFORT OR EVASION.

CREATING BELIEVABLE FLAWS AND STRENGTHS

NO CHARACTER IS PERFECT, AND THEIR IMPERFECTIONS ARE OFTEN WHAT MAKE THEM HUMAN AND RELATABLE. LIKEWISE, THEIR STRENGTHS SHOULD BE BALANCED BY WEAKNESSES TO AVOID CREATING AN INVINCIBLE OR UNRELATABLE PROTAGONIST. THE INTERPLAY BETWEEN FLAWS AND STRENGTHS CREATES A DYNAMIC AND BELIEVABLE INDIVIDUAL.

THE DOUBLE-EDGED SWORD OF TRAITS

MANY TRAITS CAN BE BOTH A STRENGTH AND A WEAKNESS DEPENDING ON THE CONTEXT. STUBBORNNESS, FOR INSTANCE, CAN BE A SIGN OF DETERMINATION AND RESILIENCE IN ONE SITUATION, BUT A HINDRANCE TO COMPROMISE AND GROWTH IN ANOTHER. SIMILARLY, CAUTION CAN BE A VIRTUE PROTECTING A CHARACTER FROM HARM, OR IT CAN BE A MANIFESTATION OF FEAR PREVENTING THEM FROM TAKING NECESSARY RISKS.

RELATABILITY THROUGH IMPERFECTION

READERS CONNECT WITH CHARACTERS WHO STRUGGLE, WHO MAKE MISTAKES, AND WHO AREN'T ALWAYS RIGHT. FLAWS MAKE CHARACTERS VULNERABLE AND AUTHENTIC, MIRRORING THE IMPERFECTIONS OF REAL PEOPLE. THIS VULNERABILITY ALLOWS READERS TO EMPATHIZE WITH THE CHARACTER'S JOURNEY AND ROOT FOR THEIR SUCCESS, EVEN AS THEY WITNESS THEIR STUMBLING. IT'S THE STRUGGLE WITH FLAWS THAT OFTEN DRIVES THE MOST COMPELLING CHARACTER DEVELOPMENT.

THE ROLE OF CONFLICT IN CHARACTER DEVELOPMENT

CONFLICT IS THE CRUCIBLE IN WHICH CHARACTERS ARE FORGED. WHETHER INTERNAL OR EXTERNAL, CONFLICT FORCES CHARACTERS TO ACT, REACT, AND ULTIMATELY, TO CHANGE. IT TESTS THEIR RESOLVE, REVEALS THEIR TRUE NATURE, AND PROVIDES THE OPPORTUNITIES FOR GROWTH OR DECLINE.

INTERNAL CONFLICT AND SELF-DISCOVERY

INTERNAL CONFLICT ARISES FROM A CHARACTER'S INNER STRUGGLES, SUCH AS CONFLICTING DESIRES, MORAL DILEMMAS, OR BATTLES WITH THEIR OWN FEARS AND INSECURITIES. THESE BATTLES ARE CRUCIAL FOR CHARACTER DEVELOPMENT AS THEY OFTEN LEAD TO PROFOUND SELF-DISCOVERY AND A DEEPER UNDERSTANDING OF THEIR OWN VALUES AND LIMITATIONS. WRESTLING WITH GUILT, DOUBT, OR A CRISIS OF FAITH CAN SHAPE A CHARACTER'S MORAL COMPASS.

EXTERNAL CONFLICT AND EXTERNALIZATION OF ISSUES

EXTERNAL CONFLICT, SUCH AS FACING AN ANTAGONIST, OVERCOMING ENVIRONMENTAL CHALLENGES, OR NAVIGATING SOCIETAL PRESSURES, DIRECTLY TESTS A CHARACTER'S ABILITIES AND BELIEFS. THE WAY A CHARACTER CONFRONTS THESE EXTERNAL FORCES OFTEN REVEALS THEIR UNDERLYING STRENGTHS, WEAKNESSES, AND COPING MECHANISMS. THESE STRUGGLES CAN ALSO FORCE A CHARACTER TO CONFRONT AND RESOLVE INTERNAL CONFLICTS, AS EXTERNAL PRESSURES CAN BRING INNER TURMOIL TO THE SURFACE.

INTERNAL VS. EXTERNAL CHARACTER JOURNEYS

CHARACTER DEVELOPMENT OFTEN INVOLVES A DUAL JOURNEY: THE INTERNAL TRANSFORMATION OF THE CHARACTER'S PSYCHE AND THE EXTERNAL JOURNEY OF THEIR ACTIONS AND EXPERIENCES WITHIN THE STORY'S PLOT. THESE TWO ASPECTS ARE INTRINSICALLY LINKED, WITH EACH INFLUENCING THE OTHER.

THE INTERNAL TRANSFORMATION

THE INTERNAL JOURNEY FOCUSES ON A CHARACTER'S EVOLVING BELIEFS, PERSPECTIVES, AND EMOTIONAL MATURITY. THIS IS WHERE THE TRUE GROWTH OR DECLINE OF A CHARACTER IS OFTEN MEASURED. IT INVOLVES GRAPPLING WITH THEIR WORLDVIEW, UNDERSTANDING THEIR PLACE IN THE WORLD, AND COMING TO TERMS WITH THEIR OWN IDENTITY. THIS INTERNAL SHIFT DICTATES HOW THEY INTERPRET AND REACT TO EXTERNAL EVENTS.

THE EXTERNAL MANIFESTATION OF CHANGE

THE EXTERNAL JOURNEY IS WHAT THE READER WITNESSES DIRECTLY—THE CHARACTER’S ACTIONS, THEIR INTERACTIONS WITH OTHERS, AND THEIR PROGRESSION THROUGH THE PLOT. FOR INTERNAL CHANGE TO BE CONVINCING, IT MUST BE REFLECTED IN THE CHARACTER’S EXTERNAL BEHAVIOR. A CHARACTER WHO CLAIMS TO HAVE OVERCOME THEIR FEAR OF PUBLIC SPEAKING MUST THEN BE SEEN ACTIVELY ENGAGING IN IT. THE EXTERNAL JOURNEY PROVIDES THE EVIDENCE OF INTERNAL DEVELOPMENT.

EVOLVING CHARACTER GOALS AND MOTIVATIONS

A CHARACTER’S GOALS AND MOTIVATIONS ARE NOT STATIC; THEY CAN SHIFT AND EVOLVE AS THE STORY PROGRESSES AND AS THE CHARACTER UNDERGOES DEVELOPMENT. THESE CHANGES REFLECT THEIR GROWING UNDERSTANDING OF THEMSELVES AND THE WORLD AROUND THEM.

SHIFTING PRIORITIES AND VALUES

AS CHARACTERS FACE NEW CHALLENGES AND GAIN NEW EXPERIENCES, THEIR PRIORITIES AND VALUES MAY CHANGE. WHAT WAS ONCE PARAMOUNT MIGHT BECOME LESS IMPORTANT, REPLACED BY A NEW UNDERSTANDING OR A MORE PRESSING NEED. THIS EVOLUTION DEMONSTRATES A CHARACTER’S CAPACITY FOR GROWTH AND THEIR ADAPTABILITY TO CHANGING CIRCUMSTANCES. FOR EXAMPLE, A CHARACTER INITIALLY DRIVEN BY WEALTH MIGHT COME TO VALUE RELATIONSHIPS MORE DEEPLY AFTER A SIGNIFICANT LOSS.

THE IMPACT OF NEW INFORMATION

THE INTRODUCTION OF NEW INFORMATION OR REVELATIONS CAN FUNDAMENTALLY ALTER A CHARACTER’S PERSPECTIVE AND, CONSEQUENTLY, THEIR GOALS. DISCOVERING A BETRAYAL, LEARNING A HIDDEN TRUTH, OR GAINING A NEW INSIGHT CAN FORCE A CHARACTER TO RE-EVALUATE THEIR ENTIRE PATH AND REDEFINE WHAT THEY ARE STRIVING FOR. THIS DYNAMIC ELEMENT KEEPS CHARACTERS FRESH AND THEIR JOURNEYS COMPELLING.

Q: WHAT IS THE MOST EFFECTIVE WAY TO REVEAL A CHARACTER’S PERSONALITY?

A: THE MOST EFFECTIVE WAY TO REVEAL A CHARACTER’S PERSONALITY IS THROUGH “SHOWING, NOT TELLING.” THIS MEANS DEMONSTRATING THEIR TRAITS THROUGH THEIR ACTIONS, DIALOGUE, REACTIONS TO EVENTS, AND INTERNAL THOUGHTS RATHER THAN SIMPLY STATING THOSE TRAITS. FOR EXAMPLE, INSTEAD OF SAYING A CHARACTER IS GENEROUS, SHOW THEM GIVING AWAY THEIR LAST PIECE OF FOOD TO SOMEONE IN NEED.

Q: HOW CAN I MAKE MY CHARACTERS FEEL MORE HUMAN AND RELATABLE?

A: TO MAKE CHARACTERS FEEL MORE HUMAN AND RELATABLE, GIVE THEM BELIEVABLE FLAWS, INSECURITIES, AND MAKE THEM CAPABLE OF MAKING MISTAKES. READERS CONNECT WITH CHARACTERS WHO AREN’T PERFECT, WHO STRUGGLE, AND WHO EXHIBIT VULNERABILITY. SHOWING THEIR INTERNAL CONFLICTS AND THEIR EMOTIONAL RESPONSES TO EVENTS ALSO ENHANCES RELATABILITY.

Q: WHAT IS A CHARACTER ARC, AND WHY IS IT IMPORTANT IN FICTION?

A: A CHARACTER ARC REFERS TO THE INTERNAL TRANSFORMATION OR JOURNEY A CHARACTER UNDERGOES THROUGHOUT A STORY. IT'S IMPORTANT BECAUSE IT MAKES CHARACTERS FEEL DYNAMIC AND BELIEVABLE, DEMONSTRATING HOW THEY LEARN, GROW, OR DECLINE IN RESPONSE TO THE EVENTS OF THE NARRATIVE. A STRONG CHARACTER ARC SIGNIFICANTLY ENHANCES READER ENGAGEMENT AND EMOTIONAL INVESTMENT.

Q: HOW DO I DEVELOP A COMPELLING BACKSTORY FOR MY CHARACTER?

A: TO DEVELOP A COMPELLING BACKSTORY, CONSIDER WHAT FORMATIVE EXPERIENCES, SIGNIFICANT RELATIONSHIPS, TRAUMAS, OR TRIUMPHS HAVE SHAPED YOUR CHARACTER'S CORE BELIEFS AND MOTIVATIONS. FOCUS ON THE ASPECTS OF THEIR PAST THAT DIRECTLY INFLUENCE THEIR PRESENT ACTIONS AND DECISIONS IN THE STORY, ENSURING THE BACKSTORY SERVES A PURPOSE RATHER THAN JUST BEING EXPOSITION.

Q: CAN A CHARACTER'S GOALS CHANGE THROUGHOUT A STORY?

A: ABSOLUTELY. CHARACTER GOALS CAN AND OFTEN SHOULD EVOLVE THROUGHOUT A STORY. THIS EVOLUTION REFLECTS THE CHARACTER'S DEVELOPMENT, THEIR CHANGING UNDERSTANDING OF THEMSELVES AND THE WORLD, AND THEIR RESPONSE TO NEW INFORMATION OR CHALLENGES. SHIFTING GOALS MAKE A CHARACTER FEEL DYNAMIC AND THEIR JOURNEY MORE UNPREDICTABLE AND ENGAGING.

Q: WHAT IS THE DIFFERENCE BETWEEN INTERNAL AND EXTERNAL CONFLICT, AND HOW DO THEY CONTRIBUTE TO CHARACTER DEVELOPMENT?

A: INTERNAL CONFLICT INVOLVES A CHARACTER'S INNER STRUGGLES, SUCH AS MORAL DILEMMAS OR CONFLICTING DESIRES, WHILE EXTERNAL CONFLICT INVOLVES STRUGGLES WITH OUTSIDE FORCES LIKE OTHER CHARACTERS OR THE ENVIRONMENT. BOTH ARE CRUCIAL: INTERNAL CONFLICT REVEALS A CHARACTER'S CORE VALUES AND CAN LEAD TO SELF-DISCOVERY, WHILE EXTERNAL CONFLICT TESTS THEIR RESOLVE AND FORCES THEM TO ACT, OFTEN BRINGING INTERNAL ISSUES TO THE FOREFRONT.

Q: HOW CAN DIALOGUE BE USED TO DEVELOP CHARACTERS?

A: DIALOGUE IS A POWERFUL TOOL FOR CHARACTER DEVELOPMENT. A CHARACTER'S VOICE, DICTION, SPEECH PATTERNS, AND THE SUBTEXT OF THEIR CONVERSATIONS CAN REVEAL THEIR BACKGROUND, EDUCATION, PERSONALITY, EMOTIONAL STATE, AND UNDERLYING INTENTIONS. WHAT A CHARACTER SAYS, AND HOW THEY SAY IT, OFFERS DEEP INSIGHTS INTO WHO THEY ARE.

Q: WHAT ARE SOME COMMON PITFALLS TO AVOID WHEN DEVELOPING CHARACTERS?

A: COMMON PITFALLS INCLUDE CREATING CHARACTERS WHO ARE TOO PERFECT OR TOO FLAWED WITHOUT BALANCE, MAKING THEM STATIC RATHER THAN DYNAMIC, RELYING ON CLICHÉ S, HAVING MOTIVATIONS THAT ARE UNCLEAR OR INCONSISTENT, AND RELYING TOO HEAVILY ON TELLING RATHER THAN SHOWING PERSONALITY TRAITS. ENSURING CHARACTERS HAVE AGENCY AND REACT BELIEVABLY TO PLOT EVENTS IS ALSO VITAL.

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