

1: Posttraumatic stress disorder and the nature of trauma

Biography. Faguet was born at La Roche-sur-Yon, Vendée, and educated at the École normale supérieure in Paris. After teaching for some time in La Rochelle and Bordeaux, he returned to Paris to act as assistant professor of poetry in the university.

Verbal aggression tantrums, verbal arguments or fights or physical aggression that occurs twice in a week-long period for at least three months and does not lead to destruction of property or physical injury

Criterion A1 Three outbursts that involve injury or destruction within a year-long period

Criterion A2 Aggressive behavior is grossly disproportionate to the magnitude of the psychosocial stressors

Criterion B The outbursts are not premeditated and serve no premeditated purpose

Criterion C The outbursts cause distress or impairment of functioning, or lead to financial or legal consequences

Criterion D The individual must be at least six years old

Criterion E The recurrent outbursts cannot be explained by another mental disorder and are not the result of another medical disorder or substance use

Criterion F It is important to note that DSM-5 now includes two separate criteria for types of aggressive outbursts A1 and A2 which have empirical support: These could be destroying an object without regard to value, assaulting an animal or individual. The DSM-IV diagnosis was characterized by the occurrence of discrete episodes of failure to resist aggressive impulses that result in violent assault or destruction of property. Additionally, the degree of aggressiveness expressed during an episode should be grossly disproportionate to provocation or precipitating psychosocial stressor, and, as previously stated, diagnosis is made when certain other mental disorders have been ruled out, e. Differential diagnosis[edit] Many psychiatric disorders and some substance use disorders are associated with increased aggression and are frequently comorbid with IED, often making differential diagnosis difficult. Individuals with IED are, on average, four times more likely to develop depressive or anxiety disorders, and three times more likely to develop substance use disorders. Patients report manic-like symptoms occurring just before outbursts and continuing throughout. According to a study, the average onset age of IED was around five years earlier than the onset age of bipolar disorder, indicating a possible correlation between the two. For chronic disorders, such as PTSD , it is important to assess whether the level of aggression met IED criteria prior to the development of another disorder. In antisocial personality disorder , interpersonal aggression is usually instrumental in nature i. Multiple drug regimens are frequently indicated for IED patients. The final sessions focus on resisting aggressive impulses and other preventative measures. This substrate appears to act on the suprachiasmatic nucleus in the hypothalamus , which is the target for serotonergic output from the dorsal and median raphe nuclei playing a role in maintaining the circadian rhythm and regulation of blood sugar. A tendency towards low 5-HIAA may be hereditary. Other traits that correlate with IED are low vagal tone and increased insulin secretion. A suggested explanation for IED is a polymorphism of the gene for tryptophan hydroxylase , which produces a serotonin precursor ; this genotype is found more commonly in individuals with impulsive behavior. Lesions in these areas are also associated with improper blood sugar control, leading to decreased brain function in these areas, which are associated with planning and decision making. Extrapolating to the national level, Among a clinical population, a study found the lifetime prevalence of IED to be 6. Subjects reported engaging in This construct was characterized by a "persistent reaction to frustration are "generally excitable, aggressive, and over-responsive to environmental pressures" with "gross outbursts of rage or of verbal or physical aggressiveness different from their usual behavior". In the third edition DSM-III , this was for the first time codified as intermittent explosive disorder and assigned clinical disorder status under Axis I. However, some researchers saw the criteria as poorly operationalized. In the DSM-IV, the criteria were improved but still lacked objective criteria for the intensity, frequency, and nature of aggressive acts to meet criteria for IED. The severity and frequency of aggressive behavior required for the diagnosis was clearly operationalized, the aggressive acts were required to be impulsive in nature, subjective distress was required to precede the explosive outbursts, and the criteria allowed for comorbid diagnoses with borderline personality disorder and antisocial personality disorder. The listing was also updated to specify frequency criteria. Further, aggressive outbursts are now required to be impulsive in nature,

and must cause marked distress, impairment, or negative consequences for the individual. Individuals must be at least six years old to receive the diagnosis.

2: Characteristics Of Romanticism

Auguste Émile Faguet (French pronunciation: [emil faÉjÉ]; 17 December - 7 June) was a French author and literary critic. Faguet was born at La Roche-sur-Yon, Vendée, and educated at the École normale supérieure in Paris.

One thing that makes a great photo is its ability to convey emotion. Emotion in a photograph, or any work of art, is what helps a viewer connect with a piece if that emotion is prevalent in the viewer. Happiness and joy, sorrow and despair, these are some of the easier emotions as they are universally felt, at one time or another, by all on this planet. Emotion, or a feeling, is what can bring a snapshot out of obscurity and make it shine. Think of a normal sunset picture from the shores of Hawaii with just the horizon and a bright orange sun dipping low. Now pull the zoom back to a wider angle and show a couple in silhouette, sitting on lounge chairs facing the waves and reaching to each other to hold hands. Different people will connect with each photo in different ways, or maybe not at all. Those in a romantic mood will enjoy the photo of the couple and those looking for calm without distraction may enjoy the singular sunset. Which is actually a good thing, because the photo should be your expression of what you see and feel through the viewfinder unless you are attempting a neutrally biased photojournalistic stance. Here then are some tips to help convey emotion and feeling in photographs to help make a stronger connection with viewers. When I look back through travel photos I will often notice a dip here and there in the number of photos taken on a particular day. The quality is also off and I can remember just what I was feeling that day. And it shows in my work. Ok snapshots of mountains, but nothing to write home about. Give yourself a break on the down days and be sure to pick up your camera on the upswings. Just remember that neither lasts forever. Tighten The Shot Often a singular emotion gets lost in a busy scene. This goes for photos as well. Simplify the main subject of the image before hitting the shutter release. A wide angle view of a festival in the streets might show the size, which can be impressive in its own right, but the feel of that party is best conveyed on the faces of those dancing or performing in the crowd. Zero in on the action. It may tell the difference between a large crowd who is standing around, bored or a large crowd having the time of their lives. Focus On Faces This is a fairly straight forward bit of advice that may seem obvious, but many of us avoid people photographs when in a new situation with strangers. When possible, always ask permission before taking a picture of a stranger, especially head on. Again, remember your mood will possibly influence theirs and if you are trying to capture them as naturally as can be without being a sniper hiding in the shadows, keep your demeanor as neutral as can be. Chances are they will convey what they wish. If they are joyous, or just young, you may get a beaming smile. And with any good portrait, remember to get sharp focus on the eyes. And share the results with your subject if you can. Forget about shooting and just sit and observe. Your mood has a big part in what and how you shoot, but also realize that being a shooter in a situation often means you travel in a bubble. To break out of that bubble and absorb more from the world in which you are immersed, sit. And observe for 15 minutes. The mood of those around you will often become more apparent with this relaxed stance. Return If You Can If you are shooting a subject which you can return to, do it. The same street or beach or room will have a different feel on different days, especially if the weather changes often. And your mood can shift as well from day to day. Return to a location with an open mind for a second look and you may be surprised to find not only are the characters involved different, the feel of the place is different too. Conveying emotion in photography is a surefire way to help your work connect with those viewing it. It will help lift the quality of your work and give it more punch.

3: Dramatic | Definition of Dramatic by Merriam-Webster

S.E.L.F. represents the four nonlinear, key areas of recovery that provide an organizing framework for the complex problems presented by trauma survivors, by families with problems, and by chronically stressed organizations.

Charles Baudelaire quoted that "Romanticism is precisely situated neither in choice of subject nor exact truth, but in a way of feeling. Among the aspects of the romantic movement in England may be listed: Among the specific characteristics embraced by these general attitudes are: Typical literary forms include the lyric, especially the love lyric, the reflective lyric, the nature lyric, and the lyric of morbid melancholy. An interesting schematic explanation calls romanticism the predominance of imagination over reason and formal rules classicism and over the sense of fact or the actual realism, ggibson01 Student. The chief characteristics of Romanticism include a reverence for and celebration of nature; a focus on the inner-self and the expression of emotions; an emphasis on individuality and personal freedom; interests in the supernatural, Gothic, and bizarre; a celebration of the goodness of humanity, which is most evident in youth; the idea that progress and civilization is bad; and a reasonably optimistic overall view of the world. This comprises of or similar to a romance and the traits of romanticism. Imagery plays a vital role of having no basis in fact. Then there is visionary, the state of impractical inconception of plan or romantic ideas. Moreover, emphasis is on the imaginative or emotional appeal of what is heroic, adventurous, remote, mysterious or idealized. Also, characterized mainly on subjective emotional qualities and freedom of form connecting to feelings of the writer of this music, lyrics, book or article. Hence, having an inclination for romance: Sometimes, the expression of love or affection comes in the form of poetry, quote from bible scriptures, conducive to or fit for love making. Most of all, often linking to or constituting the part of the hero specifically in a good humor. Some sources say there are ten; others report five or seven. For a more thorough list, see the enotes. Continuous as the stars that shine And twinkle on the milky way, They stretched in never-ending line Along the margin of a bay: Ten thousand saw I at a glance, Tossing their heads in sprightly dance. The waves beside them danced; but they Out-did the sparkling waves in glee: A poet could not but be gay, In such a jocund company: I gazed--and gazed--but little thought What wealth the show to me had brought: For oft, when on my couch I lie In vacant or in pensive mood, They flash upon that inward eye Which is the bliss of solitude; And then my heart with pleasure fills, And dances with the daffodils. In this poem, nature is the central theme. First, Wordsworth is writing about flowers; secondly, references to nature abound. See the first stanza. I have bolded references to nature. Another characteristic of Romantic writing is seen with the personification of daffodils in the last line of that first stanza, as he describes them: The personification continues on through the poem. His tone is especially lighthearted. Wordsworth writes of the bird that flies from the sky back to the ground. He finds that the nightingale, so praised by writers and poets for its song, cannot compare to the skylark. Wordsworth admires the bird for flying out in the light to share his song with those below. Type of the wise who soar, but never roam; True to the kindred points of Heaven and Home! A link for this poem is provided. Some characteristics of Romanticism are the following: New emphasis placed upon horror, terror, and, especially awe. The dream or inner experience of the individual as the articulation of self is emphasized. Nature is a concept of divinity. Suspicion of established religion. God is perceived as part of the universe rather than separate from it. Romanticism provides an escape from modern realities. Poetry is the highest form of literature. Little we see in Nature that is ours; We have given our hearts away, a sordid boon! This sea that bares her bosom to the moon, The winds that will be howling at all hours, And are up-gathered now like sleeping flowers; For this, for everything, we are out of tune And I can listen to thee yet; Can lie upon the plain And listen, till I do begot That golden time again. Clearly, in both poems Wordsworth finds solace in nature that the industrial and materialistic world does not provide. His personal experience with nature refreshes his soul and even delights him. Student Love of the Common Man Neo-Classicism.

4: e-soundtrax|Royalty Free Music Library -

Nature Poems - Poets have long been inspired to tune their lyrics to the variations in landscape, the changes in season, and the natural phenomena around them. Read a selection of poems about nature.

Introduction The relationship between language and emotions can be viewed from two angles. First, language, in a broad sense, can be viewed as being done [performed] "emotive". Taking this angle, it is commonly assumed that people, at least on occasions, "have" emotions, and that "being emotional" gains its own agency, impacting in a variety of ways on the communicative situation. Although research along this line of reasoning focuses primarily on the "expression" of emotions, i. In this view, language and emotion are two concurrent, parallel systems in use, and their relationship exists in that one system emotions impacts on the performance of the other language. Both of them share their functionality in the communicative process between people. The other tack on the relationship between language and emotion inverts the directionality of the view just discussed. It starts from the assumption that language in a way refers to, and therefore "reflects" objects in the world, among them the emotions: Languages have emotion terms, and people across the world engage in talk about the emotions - though not necessarily to the same degree and with the same obsession and reflexivity as in the so-called Western world. This view then takes a different tack to the language-emotion relationship. Language is a means of making sense of emotions, and as such can be used as a starting point to explore the world of emotions in different languages as well as in different "language games". However, taking this orientation as the starting point, one is immediately challenged to consider the role of language in much more detail. Language, in this view, is "transparent". If language, however, is conceived of in one or another way as contributing to how emotions are understood, or even, to what emotions "are", the relationship is not direct, but mediated. It is this second orientation that I will take as a starting point for this paper. First, I will, in an admittedly rather eclectic fashion, discuss three approaches that revolve around language issues as a starting point to explore emotions section 1. I selected these three different approaches for two reasons: First, they start from quite different assumptions of what language is, how it functions, and in addition, with regard to its transparency. Examining the assumptions that lie behind the individual approaches will help reveal some of the background that led to my own "linguistic-constructionist" approach 3. Second, although I am somewhat critical of all three theoretical frameworks discussed, they have been and still are the most appealing to me, in as far as they were most influential in my own thinking after my interest in the relationship between emotions and language had been spurred by two of my mentors, George Lakoff and Dick Lazarus, during my graduate training in Berkeley. After having taken critical account of the three approaches, particularly with their underlying assumptions regarding the role of language and the approach to development invoked, I will turn in section 2 to a summary of some of my own findings. These originated from a project that was funded by The Spencer Foundation, having led me to see the need to continue this line of research with a stronger emphasis on cross-cultural comparisons. In the last section of this paper section 3 I will turn to some more methodological and theoretical considerations with regard to the relationship of language and emotions, opening up the central issue of the role of language in the appropriation of the emotions and in their development. Language as a tool to explore emotions 1. Emotions to her are a semantic domain a: These universals are of a conceptual nature and comprise elements such as feel, want, say, think, know, good, bad, and so on In her comparative study of language-dependent conceptualizations, Wierzbicka is able to document that "every language imposes its own classification upon human emotional experiences, and English words such as anger or sadness are cultural artifacts of the English language, not culture-free analytical tools" While the suggested set of semantic primitives that is assumed to exist in every human language started out with only fourteen, it is currently estimated Wierzbicka b, Goddard in press to have increased to about elements. I did something because of this, something bad happened because of this, this person feels something bad X felt like this it is above everything it is above all places While the above explications resemble previous explications of situated and culturally shared meanings developed by Geertz , Labov and Fanshel , Much or Shweder , it needs to be stressed that the explications within the NSM-framework are

argued to operate from a non-contextual, culture free starting point. The linguistic ideology evoked not only is that this objective starting point exists [in the form of the NSM], but also that the human mind is innately equipped with it. In contrast to the universal orientation of Wierzbicka, an emotionology is a very local theory and taxonomy, which is said to consist of four general features. These features need close attention if an emotion is to be identified and labeled correctly: Thus, emotion words do the job of orienting toward a particular "positioning" usually of those who are characterized by these terms within social encounters. If references to emotions - in the realm of texts - position people with regard to one another morally, aesthetically, and prudentially, they function as indexes to how emotions in discourse situations are displayed, that is, what emotions mean as discursive acts. Thus, employing emotionologies for the study of emotions as discursive acts orients us toward the study of language use in discourse situations. Rather, culture means "gaining a comparative sense - how the emotion in question is different from one case to the next - even if the end result is primarily to understand one particular cultural expression. In an apparent parallel with Wierzbicka, Lutz claims that "emotion can be viewed as a cultural and interpersonal process of naming, justifying, and persuading by people in relationship to each other" Lutz. However, in contrast to the former, the anthropology of emotions does not seem to claim psychological reality for the kind of conceptual analysis that is employed in the process of explicating the experiential, expressive, and regulative aspects of emotion displays. Making use of a particular narrative interview technique, labelled the "on-line interview", individuals are continually monitored in their reporting of an emotional experience with regard to the status of their goals and valued preferences. The questions asked to gain these insights into the components of appraisal processes are: Emotions are schematically organized, i. However, they first of all are cognitions, constituting the motivational force for individuals to react in a certain manner. It should be noted that the "goal-action-outcome" theory claims to be able to account for cultural and individual variations by decomposing the general intentional states into distinct components which can be filled in and arranged in culturally variable ways. Language, culture and cognition: How are emotions learned? According to Stein and her associates, these two knowledge types are acquired relatively early, at around three years of age. At this point, children can successfully differentiate the components that lead to English anger, sadness, fear, and happiness cf. Using narratives of real life emotional situations and subjecting them to on-line questions for on-line reasoning, Stein and her colleagues rely on language in its ideational, representational function, as a relatively transparent window to what the narrator means when talking about emotions. The content of the topic is taken as what is of basic concern, and whether the narrator wants to be understood as blaming another person or saving face, i. Accordingly, we bring the set of culture-independent universals to the process of cognitive development, and out of these, the child has to narrow down the options that are chosen by the specific culture and "encoded" by the specific language in specific linguistic lexical forms. Option number two would argue the other way around: Although I would be leaning toward this version, Wierzbicka seems to strongly favor the assumption that the universals are innate Wierzbicka b, particularly, since version two would downgrade her set of universals to linguistic constructs which are borne out of their own set of cultural practices and linguistic ideologies. Thus, I am not advocating in general to dismiss investigations of the lexicon of a language as unimportant, as Wierzbicka wants to understand my position Wierzbicka in press. Rather, I consider lexical items in use for discursive purposes, as will be shown further below, as quite relevant for a discursive analysis. This opens up space for investigations of the processes through which cultural knowledge obtains motivational force for individuals. However, the knowledge of scripts is not viewed to be organized in terms of taxonomic structures, as in the early days of cognitive anthropology, and neither is culture a monolithic unit. A "linguistic-constructionist" approach to "emotions" 2. References to emotions as indexes Before presenting some of my own research on emotion talk, let me reiterate the constraining assumptions for my own approach: My original interest was and is emotion talk, or more precisely, talk about emotions - or better: Traditionally, we do not employ talk about topics such as rock formations or thunderstorms to investigate or explore such natural phenomena in themselves. Only if we try to explore what experiences with natural objects mean to common though at times also: Thus, one of my guiding assumptions for my own investigations is that references to emotions are indexes not necessarily leading

directly to the phenomenon. Rather, what is indexed is how a person wants to be understood. Consequently, exploring the range of possible meanings of emotion terms - in the sense of what they are used for in emotion talk - is at the core of the following investigations. Rather, the examples and illustrations from some of my ongoing investigations into emotion talk in adults and children and across different languages and cultures are supposed to stand in for, and as such exemplify the orientation toward a more coherent approach to this very relationship, one that is meant to productively connect with the three approaches reviewed in the first section of this paper. One of the first insights regarding the use of references to emotions that came out of this project reported in Bamberg, and was that such references did not necessarily "originate" from the pictures: Narrators of the picture story - often - chose to override a pictorially presented facial expression of one of the characters with a reference to the "opposite" emotion. For instance, a boy, whose face was obviously expressing anger, and who was linguistically referred to as angry when the picture was presented as a single, isolated picture, was referred to as happy by the same subject three minutes later when referring to this picture in the narrating activity of establishing the Frog, Where Are You? First, in the sense that they seemed to refer to "internal states", they momentarily brought the flow of events to a halt. Second, these references typically occurred at episode boundaries, i. In this way references to emotions served the function to "transfix" two conjoined episodes, thereby contributing to the episodic flow of the narrative whole. From these observations I concluded that references to emotions in this kind of narrative activity are not referential in the same sense as establishing a character or temporal and spatial reference points in narrative discourse. Rather, they frame narrative units episodes, and in this function "they are pervasive qualifications of the events they span and inform" Young. They signal to the listener how the different narrative units are connected, and in doing so, they reveal an "overarching perspective" from which the narrative whole is being constructed. Thus, what at first sight looked to be a description of an internal state of the protagonist turned out on closer scrutiny to be the expression of a particular perspective for the discursive purpose of narrating. Characterizing actions or events as occurring suddenly is an instruction to view these actions or events from the point of the character to whom they come "suddenly" or "unexpectedly", and thus can result in a "surprise", or a "scare". Instructing the listener to take this particular point of view reveals the overarching narrative perspective from which the narrator has delineated single events and orchestrates them into a narrative whole. More specifically, at around the age of 4 years, children use emotion references to locally connect a single precipitating story event to an "internal" outcome "in" one of the story characters. At around 8 years, children begin to tie together emotions, motivations and story events from a more global perspective, orienting their listeners more clearly to the narrative whole. At all times, however, references to emotions here as ascriptions to others function to construct a particular perspective that links or transfixes actions that would otherwise be seen as unmotivated and therefore as unconnected. At this point, the critique could be launched that this function is typical but specific to discourse about third- persons, of which the picture book narration is yet another specific case. Thus, in order to decide more conclusively whether the established audience function of emotion terms is unique for accounts from a third-person vantage point, we turned to emotion talk that was conducted from a first- person point of view. References to emotions in first-person accounts In the following I will draw on an investigation in which we asked American-English-speaking children to tell emotion experiences from two different perspectives. Thus, with both elicitation questions children were required to "report" concrete, personally experienced incidents of so-called "emotion experiences". In response to the first question, they were supposed to present the experience from the perspective of the "I" as undergoer where "the other" is to be constructed as the causal agent, while the second question asked them to place the "I" in the role of the causal agent who instigated the emotion experience leaving "the other" to be constructed as the undergoer. The first finding of this investigation reported in detail in Bamberg in press a, in press b consisted of two quite different profiles in the responses to the two different elicitation questions: Presentations of I as causal agent [and other as undergoer] for anger-scenarios were typically done by construing the I as inagentive, and the other as vague and de-individualized e. Further, the whole incident was presented in terms of a probable appearance by use of modality markers such as could, might, probably, or maybe or as a plain accident. Examples 1 through 3 illustrate such construals: The other was kept in subject position, while the I occupied the direct object slot

"me". Often implicit, though not plainly expressed in these constructions were implications that the act was not justified, such as in line 2 of example 5. In general, children seemed to organize the latter type of accounts in sharp contradistinction to the first type of accounts: While the other as undergoer was constructed as inagentive, the I as undergoer was highly agentive; and while the other as causal agent was constructed as highly agentive, the I as causal agent was highly inagentive. In spite of the fact that the scenario was kept the same "someone does something that causes someone else to become angry" , it seems to make a real difference for American children as to who is doing what to whom. Of course, it should be clear that the issue in these two different construction types is the difference in discourse purpose: Construing the other as highly agentive when the I is the undergoer serves the purpose of attributing blame. The discursive force of this construction type is to align the audience with the person who gives the account, and potentially assist in a possible revenge scheme. In contrast, construing the I as inagentive when the other is the undergoer serves the purpose of saving face: Having been caught in the narrative act of inflicting physical harm on someone else is viewed as less aggravating when it was not fully intended, or at least, when the reasons for "who is to blame" cannot be clearly located.

5: Adding Emotion and Feeling To Photographs

Initiation into Literature by Emile Faguet nature and invocations to nature. The Indian dramatic poet did not if he possessed poetic emotion.

The Talmud, Book of Ordinances. It embodied in poems the legends which had circulated among the people since the most remote epoch of their existence. It was those poems, gathered later into one collection, which formed what, since approximately the year , we call the Bible--that is, the Book of books. That is what makes, almost in a continuous way, the astonishing beauty of the Bible, and which explains how whole nations, of other origin, have made down to our own day, and still continue to make, the Bible their uninterrupted study, and draw from it courage, serenity, exaltation of soul, and a singular ferment of their poetic and literary genius. As has been the case with many other literary monuments, it is possible, without owning that it is desirable, that the Bible may even survive the numerous and important religions which have been born from it. Elegiac and Lyric Poets. Since the seventeenth century it has even been asked if he ever existed and if his poems are not collections of epic songs which had circulated in ancient Greece and which at a very recent epoch, that of Pisistratus, had been gathered into two grand consecutive poems, thanks to some rearrangement and editing. At the commencement of the nineteenth century the erudite were generally agreed that Homer had never existed. It is the poem of patriotism. It is filled with the spirit that when a people is divided against itself, all misfortunes fall on and overwhelm it. Achilles, unjustly offended, deprived his fellow-countrymen of his support; they are all on the point of perishing; he returns to them in order to avenge the death of his dearest friend and they are saved. Some episodes, such as the farewell of Hector to his wife Andromache when he quits her for the fight, or King Priam coming, in tears, to ask Achilles for the corpse of his son Hector that he may piously inter it, are among the most beautiful passages that ever came from a human inspiration. It is the story of Ulysses, after the siege of Troy, reconquering Ithaca, the small island of which he is king, and taking ten years to acquire it. What makes the unity of the poem, what forms the backbone of the poem, is the smoke which rises above the house of Ulysses, which he always perceives in the dream of his hopes and desires, which invincibly attracts him, which he desires to see again before he dies, and the thought of which sustains him in his trials and causes him to scorn all joys on his road thither. The thousand adventures of Ulysses, his sojourn with the nymph Calypso, his terrible perils in the cave of the giant Polyphemus and near the isle of the Sirens, the tempests which he survives, the hospitality he receives from King Alcinoüs, the visit he pays to the dead--among whom is Achilles regretting the earth and preferring to be a ploughman among the living rather than king among the dead; these are vigorous, curious, interesting, touching, picturesque scenes from which all subsequent literatures have drawn inspiration and which still delight all races. Then there were the poets who made verses to be set to music: Alcaeus, Sappho, Anacreon, Alcman. Alcaeus appears to have been the greatest lyrical Greek poet judging by the fragments we possess by him and by the lyrical poems of Horace, which there are reasons for believing were imitated from Alcaeus. Of the poetess Sappho we have too little to enable us to judge her very exactly; but throughout antiquity she enjoyed a glory equal to that of the greatest. She specially sang of love and in such a manner as to lead to the belief that she herself had not escaped the passion. Anacreon sang after the same fashion and with a charm, a grace, a witty ingenuity which are fascinating. He was the epicurean of poetry before the birth of Epicurus and from him was born a type of literature known as anacreontic, which extended right through ancient times and has been prolonged to modern times. His style is at once limpid and warm, he possesses a pleasing power of distinction, the taste for and curiosity about the manners of foreign peoples, a laughing and easy imagination without any pretence at the philosophy of history or of moralising through history. He was, above all, a delightful writer. The collection that we possess under his name is one of these imitations, perpetrated long after his death, but as to which it is impossible to assign a date. Under him it preserved its power, its high spirits, its verse and, so to say, its fine fury; but he introduced into the epic the narration of ancient legends, the acts and gestures of the ancient heroes, and effected this so admirably that the most lyrical of Grecian lyricists is an historian. Capable of sustained elevation, of sublime thoughts and expressions, of a fine disorder which has been overpraised, and

which on close expression is found to be very careful, he has been regarded as the very type of dignified and poetic style, and more or less to be imitated by all ambitious poets commencing with Ronsard. The wise, like Horace, have contented themselves with praising him. From fragments left to us he is infinitely impassioned to read. It was born of the dithyramb. The dithyramb is a chant in chorus in honour of a god or a hero. From this chorus emerged a single actor who sang the praises of the god, and to which the choir replied. When, instead of one actor, there were two who addressed one another in dialogue and were answered by the choir, the dramatic poem was founded. When there were three--and there were hardly ever any more--tragedy, as the Greeks understood it, existed. Then came Aeschylus, whose tragedy, already rigid and hieratical, was very powerful, imbued with terrible majesty; then came Sophocles, a religious philosopher, having a feeling for the old religion and the art of giving it a moral character, great lyrical poet, master of dialogue, eloquent, moving, knowing how to construct and carry on a dramatic poem with infinite skill, to whom, in fact, can be denied no quality of dramatic poetry and who attains a conception of perfection. After Euripides tragedy was exhausted and only produced very second-rate works. Very obscure in origin, no doubt proceeding from the opprobrious jests exchanged by the lower classes in mirthful hours, it was at first freely fantastical, composed in dialogue, oratorical, lyrical, satirical, even epical at times. Like tragedy, it possessed a chorus for which the lyrical part was specially reserved. It was personal--that is, it directly attacked known contemporaries, often by name and often by bringing them on the stage. The celebrated authors of this "ancient comedy" were Eupolis, Cratinos, of whom we have only fragments, and Aristophanes, whose work has come down to us. Here was one of the grandest poetic minds that the world has produced. Later, in the fourth century before Christ, with the refined, witty, and discreet Menander, the "new comedy" was analogous to that of Plautus, of Terence, and that of our own of the seventeenth century. Thucydides founded true history, scientific, drawn from the sources, supported and strengthened by all the information and corroboration that the skilled historian can gather, examine, and control. As a writer, Thucydides was terse, bare, limpid, and possessed an agreeable sober elegance. He introduced into his history imaginary discourses between great historical personages which allowed him to show the general state of Greece or of particular portions of Greece at certain important times. It is not known why these discourses were written in a style differing from that of the rest of the work, wise, even beautiful, but so extremely concise and elliptic as, in consequence, to be extremely difficult to understand. There are seventy-two works called "Hippocratical," which belong to his school; some may be by himself. A new type of literature was created: Antiphon was the earliest in date alike of the Athenian orators and of the professors of eloquence. In a crowd after him came Isocrates, Andocides, Lysias, Aeschines, Hyperides, and the master of them all, that astonishing logician, that impassioned and terrible orator, Demosthenes. Imbued with the spirit of Socrates, even when more or less unfaithful to him, Plato, psychologist, moralist, metaphysician, sociologist, marvellous poet in prose, seductive and fascinating mythologist, really created philosophy in such fashion that even the most modern systems, if not judged by how much they agree or differ from him, at least invariably recall him, whether they seem a distant echo of him or whether they challenge and combat him. The chief representatives of the Stoics were Zeno and Cleanthes. Chrysippus taught an austere morality which may be summed up in these words: Although these are schools of philosophy, yet they must be taken into account here because each of them has exercised much influence over writers, the first on Seneca and much later on Corneille; the second on Lucretius and Horace; both sometimes on the same man, one example being Montaigne. After Alexander, intellectual Greece extended and enlarged itself so that instead of having one centre, Athens, it possessed five or six: Athens, Alexandria, Antioch, Pergamos, Syracuse. This was an admirable literary efflorescence; the geniuses were less stupendous but the talents were innumerable. In the cities named, and in others, history, rhetoric, geography, philosophy, history of philosophy, philology, were taught with ardour and learnt with enthusiasm; the literary soil was rich and it was assiduously cultivated. The historical romance began with Hecataeus of Abdera, the philosophical romance with Evemerus of Messenia, who pretended to have found an ancient inscription proving that the gods of ancient Greece were old-time kings of the land deified after death, an ingenious invention from which was to come a whole school of criticism of ancient mythology. One was Philetas of Cos, founder of the Grecian elegy, celebrated and affectionately saluted centuries later by Andre Chenier. Of his

works only a few terse fragments remain. Yet another was the sad and charming Leonidas of Tarentum. The two leaders of this choir were Theocritus and Callimachus. Theocritus, a Sicilian, passes as the founder of the idyll which he did not invent, but to which he gave the importance of a type by marking it with his imprint. An astonishing sense of reality united to a personal poetic gift and a highly alert sensitiveness made his little poems alike beautiful for their truth and also for a certain ideal of ardent and profound passion. It is curious without being astonishing that the idyll of Theocritus often suggests the poetry of the Bible. Therefore he wrote tragedies, comedies, "satiric dramas" a kind of farce in which secondary deities were characterised, lyric and elegiac poems after the manner of Alcaeus or Sappho, a familiar epopee, a romance in verse, which was perhaps a novel type, but more probably imitated from certain poems of ancient Greece which we no longer possess. To us his poetry seems cold and calculated, although clever and dexterous. It was held in high esteem not only in his own day but to the close of antiquity. It was a fine epic poem and especially an astonishing psychological poem. The study of passion and of the progress and catastrophe of the infatuation of Medea form a masterpiece. He is the head and ancestor of that great school of inaccessible or impenetrable poets who are most ardently admired. Maurice Sceve in the sixteenth century is the illustrious example. They were almost innumerable. The most illustrious was Meleager, in whom we can yet appreciate delicate genius and exquisite sensibility. As early as the Punic wars, the Greek Polybius revealed he was an excellent historian, military, political, and philosophical, inquisitive about facts, inquisitive, too, about probable causes, constitutions, and social institutions, the morals, character, and the underlying temperament of races. He was an intellectual master; unfortunately he wrote very badly. But dating from the Emperor Nerva--that is, from the commencement of the second century--there was a remarkable Hellenic revival. Primarily, it was the most brilliant moment since Plato in Grecian philosophy. Less severe, even playful and smiling, Dion Chrysostom that is, mouth of gold, nickname given to him because of his eloquence is penetrated with the same spirit a little mingled with Platonism, which makes him, therefore, perhaps, penetrate more easily than the over-austere pure Stoics. Emphatically a man who observed the golden mean, he opposed the Stoics for being too severe on human nature and the Epicureans for being too easy or for too lightly risking the future. He was an elegant writer--gracious, self-restraining; nearer, all said and done, to eclecticism than to simplicity, and he must not be judged by the geniality which was virtually imparted to him by Amyot in translating him. Throughout Europe, since the Renaissance, of all the Grecian authors he has perhaps been the most read, the most quoted, the best loved, and the most carefully edited. To mention only the most notable: Arrian, philosopher, disciple of Epictetus, and historian of the expedition of Alexander; Appian, who wrote the history of the Roman people from their origin until the time of Trajan; Dion Cassius, who also compiled Roman history in a sustained manner full of elegance and nobility; Herodian, historian of the successors of Marcus Aurelius, who would only narrate what he had himself witnessed, a showy writer who seems over-polished and a little artificial. He was primarily a lecturer, wandering like a sophist from town to town, in order to talk in vivacious, animated, nimble, and paradoxical fashion. Then he was a polygraphic writer, producing treatises, satires, and pamphlets on the most diverse subjects. He wrote against the Christians, the pagans, the philosophers, the prejudiced, sometimes against common sense. He certainly possessed little depth, but his talent was incredible: Rabelais has been called the Homeric buffoon, Lucian is certainly the Socratic. Hardly is it permissible to cite the didactic Oppian, with his poem on sin, and the fabulist Babrius, imitator of Aesop in his fables. In reparation, the romance was born and the scientific literature was important. In the fourth century, the sophist--that is, the professor of philosophy and of rhetoric--Libanius left a vast number of official or academic discourses and letters which were dissertations. Like his friend the Emperor Julian, he was a convinced pagan, and with kindly but firm spirit combated the Christian bishops, priests, and particularly the monks, who were objects of veritable repulsion to him. He possessed talent of a secondary but honourable rank. He possessed satiric force and wit, even a measure of eloquence. He died quite young; he would, in all probability, have become a very great man. As might be expected these were almost all controversial orators. Saint Basil, termed by his admirers "the Great," without there being much hyperbole in the qualification, was an incomparable orator.

6: Emotion | Definition of Emotion by Merriam-Webster

For more beautiful music mixes: www.enganchecubano.com Enjoy 1-hour beautiful emotional music, from sad piano to heartbreaking orchestral music! Subscribe for.

This article has been cited by other articles in PMC. Initially described as resulting from a onetime severe traumatic incident, PTSD has now been shown to be triggered by chronic multiple traumas as well. The human response to psychological trauma is one of the most important public health problems in the world. Traumatic events such as family and social violence, rapes and assaults, disasters, wars, accidents and predatory violence confront people with such horror and threat that it may temporarily or permanently alter their capacity to cope, their biological threat perception, and their concepts of themselves. Prevalence Traumatic events are very common in most societies, though prevalence has been best studied in industrialized societies, particularly in the USA. Men are physically assaulted more often than women Men sustain twice as many severe injuries than women do. For women and children, but not for men, trauma that results from violence within intimate relationships is a much more serious problem than traumatic events inflicted by strangers or accidents: Four out of five assaults on children are at the hands of their own parents. Over a third of the victims of domestic assault experienced serious injury, compared with a quarter of victims of stranger assault. Domestic abuse and child abuse are closely related: Many people experience horrendous events without seeming to develop lasting effects of their traumatization. The most common effects of traumatization are included in the symptom picture described in the diagnosis of PTSD. However, depression, increased aggression against self and others, depersonalization, dissociation, compulsive behavioral repetition of traumatic scenarios, as well as a decline in family and occupational functioning, may occur without victims meeting fullblown criteria for PTSD. Women have twice the risk of developing PTSD following a trauma than men do. The symptomatology of the trauma response When people are faced with life-threatening or other traumatic experiences, they primarily focus on survival and self -protection. They experience a mixture of numbness, withdrawal, confusion, shock, and speechless terror. Some victims try to cope by taking action, while others dissociate. Neither response absolutely prevents the subsequent development of PTSD, though problem-focused coping reduces the chance of developing PTSD, while dissociation during a traumatic event is an important predictor for the development of subsequent PTSD. When the traumatic event is the result of an attack by a family member on whom victims also depend for economic and other forms of security, as occurs in victims of intrafamilial abuse, victims are prone to respond to assaults with increased dependence and with a paralysis in their decisionmaking processes. Thus, some aspects of how people respond to trauma are quite predictable, but individual, situational, and social factors play a major role in the shaping the symptomatology. Rape victims, as well as children and women abused by male partners, often develop long-term reactions that include fear, anxiety, fatigue, sleep and eating disturbances, intense startle reactions, and physical complaints. They often continue to dissociate in the face of threat, suffer from profound feelings of helplessness and have difficulty planning effective action. This emotion-focused coping accounts for the fact that people who develop PTSD are vulnerable to engage in alcohol and substance abuse. Between a quarter and half of all patients who seek substance abuse treatment suffer from a comorbid PTSD diagnosis. The relationship between substance abuse and PTSD is reciprocal: Over the years, numerous studies have demonstrated that the diagnostic construct of PTSD is clinically relevant to individuals who have suffered single incident traumas such as rape, physical assaults, torture, and motor vehicle accidents. However, it has also become clear that in clinical settings most treatment-seeking patients have been exposed to a range of different traumatic events over their life span, and suffer from a variety of psychological problems, only some of which are covered in the definition of PTSD. These include affect dysregulation, aggression against self and others, amnesia and dissociation, somatization, depression, distrust, shame, and self-hatred. These other problems can either be conceptualized as comorbid conditions, or as part of a spectrum of trauma-related problems, that occur depending on the age at which the trauma occurred, the relationship to the agent responsible for the trauma, social support received, and the duration of the traumatic experience s. The

diagnosis of PTSD is characterized by three major elements: The repeated reliving of memories of the traumatic experience. These tend to involve intense sensory and visual memories of the event, which are often accompanied by extreme physiological and psychological distress, and sometimes by a feeling of emotional numbing, during which there usually is no physiological arousal. These intrusive memories may occur spontaneously or can be triggered by a range of real and symbolic stimuli. Avoidance of reminders of the trauma, as well as of emotional numbing, detachment, and emotional blunting, often coexist with intrusive recollections. This is associated with an inability to experience joy and pleasure, and with a general withdrawal from engagement with life. Over time, these features may become the dominant symptoms of PTSD. A pattern of increased arousal is the third element of PTSD. This is expressed by hypervigilance, irritability, memory and concentration problems, sleep disturbances, and an exaggerated startle response. In the more chronic forms of the disorder, this pattern of hyperarousal and the avoidance may be the dominant clinical features. Hyperarousal causes traumatized people to become easily distressed by unexpected stimuli. Their tendency to be triggered into reliving traumatic memories illustrates how their perceptions become excessively focused on the involuntary seeking out of the similarities between the present and their traumatic past. As a consequence, many neutral experiences become reinterpreted as being associated with the traumatic past. Secondary effects of developing PTSD Once people develop PTSD, the recurrent unbidden reliving of the trauma in visual images, emotional states, or nightmares produces a constant reexposure to the terror of the trauma. In contrast to the actual trauma, which had a beginning, middle, and end, the symptoms of PTSD take on a timeless character. The traumatic intrusions themselves are horrifying: This unpredictable exposure to unbidden memories of the trauma usually leads to a variety of usually maladaptive avoidance maneuvers, ranging from avoidance of people or actions that remind them of the trauma, to drug and alcohol abuse, to emotional withdrawal from friends or activities that used to be potential sources of solace. Problems with attention and concentration keep them from being engaged with their surroundings with zest and energy. Uncomplicated activities like reading, conversing, and watching television require extra effort. The majority of people who seek treatment for traumarelated problems have histories of multiple traumas. One recent treatment-seeking sample of 9 suffered from a variety of other psychological problems, which in most cases were the chief presenting complaints, in addition to their PTSD symptoms: These problems contribute significantly to impairment and disability above and beyond the PTSD symptoms. As part of the DSM. However, patients with a PTSD diagnosis spent 10 times as much time in the hospital than patients with the diagnosis of depression only. It is inconceivable that the 22 Medicaid recipients in Massachusetts who were admitted to psychiatric hospitals and diagnosed as suffering from PTSD were admitted following a onetime traumatic incident, such as a rape or motor vehicle accident. Most likely, they suffered from a complex constellation of symptoms. However, since the long-term psychiatric impact of chronic, multiple traumas receives the same diagnosis PTSD as would the effects of a onetime incident, this diagnosis fails to capture how convoluted the psychiatric problems of these patients are, and how complex their treatment is. Historical background Awareness of the role of psychological trauma as a contributory factor in psychiatric disturbances has waxed and waned throughout the past century. The study of the traumatic origins of emotional distress started during the last decades of the 19th century. Instead, the traumatic memories and the actions related to them are split off dissociated from everyday consciousness and from voluntary control: Janet first observed that traumatized patients seemed to react to reminders of the trauma with responses that had been relevant to the original threat, but that currently had no adaptive value. Upon exposure to reminders, the trauma was reactivated in the form of images, feelings, and physical sensations related to the trauma. This, in turn, interfered with the capacity to engage in focused action and to learn from experience. Unless the dissociated elements of the trauma were integrated into personal consciousness, the patient was likely to experience a slow decline in personal and occupational functioning. They summarized their first set of findings in a paper entitled *On the Physical Mechanisms of Hysterical Phenomena*. At first sight it seems extraordinary that events experienced so long ago should continue to operate so intensely - that their recollection should not be liable to the wearing away process to which, after all, we see all our memories succumb. The following considerations may perhaps make this a little more intelligible. The fading of a memory or the losing of its affect depends on various factors. The

most important of these is whether there, has been an energetic reaction to the event that provokes an affect. If this reaction takes place to a sufficient amount a large part of the affect disappears as a result. If a reaction is suppressed [the affect] stays attached to the memory. Abreaction, however, is not the only method of dealing with the situation that is open to a normal person who has experienced a psychical trauma. But language serves as a substitute for action: If there is no such reaction, in either deeds or words, any recollection of the event retains its affective tone. A memory of such a trauma, even if it has not been abreacted, enters the great complex of associations, it comes alongside other experiences, which may contradict it, and is subjected to rectification by other ideas. In this way a normal person is able to bring about the disappearance of the accompanying affect through the process of association It may therefore be said that the. We have become convinced that the splitting of consciousness In his Autobiographical Study , 27 he wrote: I believed these stories and consequently supposed that I had discovered the roots of the subsequent neurosis If the reader feels inclined to shake his head at my credulity, I cannot altogether blame him. I was at last obliged to recognize that these scenes of seduction had never taken place, and that they were only fantasies which my patients had made up p Freud proposed that the compulsion to repeat was a function of repression: He did so by focusing on his patients intrapsychic reality: This is present on the battlefield and during the entire process of organization; it outlives every intermediary accommodative device, and persists in the chronic forms. The traumatic syndrome is ever present and unchanged. These patients cannot stand being slapped on the back abruptly; they cannot tolerate a misstep or a stumble. From a physiologic point of view, there exists a lowering of the threshold of stimulation; and, from a psychological point of view a state of readiness for fright reactions p The subject acts as if the original traumatic situation were still in existence and engages in protective devices which failed on the original occasion. Though not true in psychiatry generally, it is a deplorable fact that each investigator who undertakes to study [traumatic neuroses] considers it his sacred obligation to start from scratch and work at the problem as if no one has ever done anything with it before. When the importance of trauma was rediscovered, starting around , many of the early formulations that had long since been forgotten proved to be remarkably accurate. However, progress in understanding the function of attachment in shaping the individual and rapid developments in the neurosciences gave a new shape to these old insights. The psychobiology of trauma During the past two decades, important advances have been made in the understanding of the nature and treatment of PTSD. Probably the most important progress has been in the areas of the neurobiological underpinnings and treatment. In order to understand how trauma affects psychobiological activity it is useful to briefly revisit some basic tenets of neurobiology. Paul McLean 31 defined the brain as a detecting, amplifying, and analyzing device for maintaining us in our internal and external environment. These functions range from the visceral regulation of oxygen intake and temperature balance to the categorization of incoming information necessary for making complex, long-term decisions affecting both individual and social systems. It is generally thought that the circuitry of the brainstem and hypothalamus is mostly innate and stable, that the limbic system contains both innate circuitry and circuitry modifiable by experience, and that the structure of the neocortex is most affected by environmental input. However, while this may be true of the ordinary stress response, trauma, stress that overwhelms the organism, seems to affect people over a wide range of biological functioning, involving a large variety of brain structures and neurotransmitter systems. The interrelation between regulatory functions The brainstem, hypothalamus, limbic system, and neocortex in concert monitor relations with the outside world and assess what is new, dangerous, or gratifying. To accomplish this assessment, the brain needs to take in new sensory information, categorize its importance, and integrate it with previously stored knowledge.

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All human behaviour can be broken down into four basic emotions, according to research by Glasgow University. The study has challenged a commonly-held belief that there are six basic emotions of.

The term Expressionism was coined at the beginning of the 20th century to describe a style of painting that reacted violently against late 19th-century naturalism and Impressionism. Applied to the theatre, it represented a protest against the existing social order. Initially it evolved a highly personal painting style. These artists used the expressive possibilities of colour and line to explore dramatic and emotion-laden themes, to convey the qualities of fear, horror, and the grotesque, or simply to celebrate nature with hallucinatory intensity. They broke away from the literal representation of nature in order to express more subjective outlooks or states of mind. These painters were in revolt against what they saw as the superficial naturalism of academic Impressionism. They wanted to reinfuse German art with a spiritual vigour they felt it lacked, and they sought to do this through an elemental, primitive, highly personal and spontaneous expression. They were also aware of Neo-Impressionism, Fauvism, and other recent movements. Courtesy of the Nolde-Foundation; photograph, Bayerische Staatsgemaldegammlungen, Munich The German Expressionists soon developed a style notable for its harshness, boldness, and visual intensity. They used jagged, distorted lines; crude, rapid brushwork; and jarring colours to depict urban street scenes and other contemporary subjects in crowded, agitated compositions notable for their instability and their emotionally charged atmosphere. Many of their works express frustration, anxiety, disgust, discontent, violence, and generally a sort of frenetic intensity of feeling in response to the ugliness, the crude banality, and the possibilities and contradictions that they discerned in modern life. Woodcuts, with their thick jagged lined and harsh tonal contrasts, were one of the favourite media of the German Expressionists. Oskar Kokoschka and Egon Schiele of Austria adopted their tortured brushwork and angular lines, and Georges Rouault and Chaim Soutine in France each developed painting styles marked by intense emotional expression and the violent distortion of figural subject matter. In a private collection Expressionism was a dominant style in Germany in the years immediately following World War I, where it suited the postwar atmosphere of cynicism, alienation, and disillusionment. As can be seen from such labels as Abstract Expressionism and Neo-Expressionism, the spontaneous, instinctive, and highly emotional qualities of Expressionism have been shared by several subsequent art movements in the 20th century. Side of Beef, oil on canvas by Chaim Soutine, c. Expressionism in literature Expressionism in literature arose as a reaction against materialism, complacent bourgeois prosperity, rapid mechanization and urbanization, and the domination of the family within pre- World War I European society. It was the dominant literary movement in Germany during and immediately after World War I. In forging a drama of social protest, Expressionist writers aimed to convey their ideas through a new style. Their concern was with general truths rather than with particular situations; hence, they explored in their plays the predicaments of representative symbolic types rather than of fully developed individualized characters. Expressionist poetry, which arose at the same time as its dramatic counterpart, was similarly nonreferential and sought an ecstatic, hymnlike lyricism that would have considerable associative power. This condensed, stripped-down poetry, utilizing strings of nouns and a few adjectives and infinitive verbs, eliminated narrative and description to get at the essence of feeling. The dominant theme of Expressionist verse was horror over urban life and apocalyptic visions of the collapse of civilization. Some poets were pessimistic and contented themselves with satirizing bourgeois values, while others were more concerned with political and social reform and expressed the hope for a coming revolution. Expressionism in other arts Strongly influenced by Expressionist stagecraft, the earliest Expressionist films set out to convey through decor the subjective mental state of the protagonist. Caligari, in which a madman relates his understanding of how he came to be in the asylum. The misshapen streets and buildings of the set are projections of his own crazy universe, and the other characters have been abstracted through makeup and dress into visual symbols. From a private collection While some classify the composer Arnold Schoenberg as

an Expressionist because of his contribution to the Blaue Reiter almanac, musical Expressionism seems to have found its most natural outlet in opera. Most outstanding of the Expressionist operas, however, are two by Alban Berg: *Wozzeck*, performed in 1925, and *Lulu*, which was not performed in its entirety until 1951. The decline of Expressionism was hastened by the vagueness of its longing for a better world, by its use of highly poetic language, and in general the intensely personal and inaccessible nature of its mode of presentation. Expressionism was definitively killed by the advent of the Nazis to power in 1933. They branded the work of almost all Expressionists as degenerate and forbade them to exhibit or publish and eventually even to work. Many Expressionists went into exile in the United States and other countries. Learn More in these related Britannica articles:

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Scientifically, emotion is defined as the mental state that rises spontaneously rather than through conscious effort, and is often accompanied by physiological changes. Emotions like pain, sorrow, happiness, love, jealousy, etc., are all representatives of the synthesis of subjective experiences.

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These artists used the expressive possibilities of colour and line to explore dramatic and emotion-laden themes, to convey the qualities of fear, horror, and the grotesque, or simply to celebrate nature with hallucinatory intensity.

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