Writing with Shakespeare Study

## While reading: Dialectical journal

**Summarize** each act briefly, with key actions

**Assign titles**, chosen from the words in the text, to acts or scenes

**Collect pieces of “thick text”**—hard parts, great parts, pattern parts

**Respond** to those quotations in your journal with

**Questions** on words or actions

**Ideas for staging**

**Connections** to anything you find relevant

## Before casting: Application paragraphs

**Name three roles** you would like to play: one major, one “character part,” one minor.

**Identify a key line or pattern of words** in each role, and write a paragraph for each role, explaining how you see yourself delivering those lines.

## During rehearsal: Helpful questions for actors in your company

**Write out thoughtful questions to help other actors** clarify certain lines for you. You are their first audience. Help them connect. Deliver the questions on paper or electronically and then work on those you receive about your role. Write back, but also enact the answer on stage.

## After casting: Character development

**Identify the lines that create complexity, tension, or contradiction** in your character. Or is your character “all one way”? not many characters in Shakespeare are.

**List important single words or phrases** that you particularly want to shape, pop, spring, thrust, squeeze, wring, bubble up, spit, holler, or toot for your audience.

**Research option**: look up these words in the Oxford English Dictionary and the Harvard Concordance to Shakespeare. Record in your journals what alternate meanings were used around Shakespeare’s time (*OED*) and other uses of these words in this and other plays. What can these rich possibilities do for your role?

**Write a creative response to your character**: a “biography” or sequel, a poem or missing scene, an interior monologue, or any other literary writing that will help you make this character your own. The only limits are Shakespeare’s own words; you must resonate with them.

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