



### Casting Exercise: REVERBERATIONS

Based upon your main character's central action, identify an *antonymic* action for the antagonist/love interest. Then place juicy oppositional actions (*reflection/rejection*) for the rest of supporting cast opposing the two leads. Amplify friction and dramatic potential!

PROTAGONIST: \_\_\_\_\_

ANTAGONIST: \_\_\_\_\_

ACTION	
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SUPPORTING CAST  
action & character name



	ACTION
(ANTONYM!)	

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secondary character
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	T
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S		≠		≠	
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secondary character
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	S
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I		≠		≠	
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secondary character
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	I
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T		≠		≠	
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secondary character
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	T
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A		≠		≠	
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secondary character
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	A
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C		≠		≠	
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secondary character
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	C
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# EXAMPLE: *Pride & Prejudice*

LIZZIE (Provoke)	(supporting cast)	DARCY (Preserve)
charm	≠ tease (Mr. Bennet)	≠ dismiss
judge	≠ pester (Mrs. Bennet)	≠ thwart
encourage	≠ believe (Jane Bennet)	≠ offend
criticize	≠ fancy (Lydia Bennet)	≠ disdain
outshine	≠ exhibit (Mary Bennet)	≠ admonish
baffle	≠ scorn (Caroline Bingley)	≠ endure
challenge	≠ please (Charles Bingley)	≠ protect
defy	≠ demand (Catherine de Bourgh)	≠ withstand
mock	≠ flatter (Mr. Collins)	≠ overlook
dare	≠ respect (Georgianna Darcy)	≠ defend
goad	≠ check (Mrs. Gardiner)	≠ host
doubt	≠ settle (Charlotte Lucas)	≠ support
bait	≠ include (Sir William Lucas)	≠ intimidate
invite	≠ squander (George Wickham)	≠ banish

Austen's stylistic coherence offers a perfect ecosystem to examine verbalization in the wild.

Just looking at that list of actions and tactics, you can discern the dim outline of the narrative, the juicy conflicts, the promised scenes. They suggest relations and relationships, cliques and clashes, pairs and parties as the synonyms slide together and the antonyms hint at sparks. You can feel the story wanting to be told, all the energy crackling in the verbs waiting for you to plug in.

What remains timeless and compelling is the character actions. They appear right on the page, often articulated in Austen's own words. She provides all the character actions (and tactics) with sharp clarity, and I took many of these verbs directly from her prose.

