

Graduated from the Shakespeare Institute in Stratford-Upon-Avon, with a distinction, and now hold a Master of Arts in Shakespeare and Creativity. During my M.A. I trained under Abigail Rokison-Woodall for Shakespeare and Theatre Practice. The Shakespeare and Creativity program is partnered with the Royal Shakespeare Company. This partnership offers guidance from RSC practitioners in research, acting techniques, language, script analysis, and on how Shakespeare functions in society. Their collaboration is, “rooted in a vision of theatre as an engine room for creative thinking and research”, seeking to fuel connections between art and society. My M.A. dissertation explored the use of asides in Shakespeare, analyzing how their various functions and deliveries affect performance choices, and was completed under the supervision of Tiffany Stern.

Elissa’s Method for Approaching Shakespearean Text

Uses a blend of techniques from the likes of Cicely Berry, John Barton, Peter Hall, etc.

Textual analysis of the Dialogue

- Work on vowels and consonants
 - Cicely Berry method: Emotion is contained in the vowels and the energy in the consonants.
- Dissecting the rhetoric used in the text.
 - Identifying tropes and their meaning
 - Playing with puns
 - The emotions and intention behind semantic inversions
- How irregularities in iambic pentameter and the stresses can provide emotional context.
- Phrasing according to punctuation
- How the use of You and Thou can indicate the relationships between other characters.
- Comparison between printed folio text and modern editions, and what it means for character choices.