

There have been many books published on acting, actor training, and practical theories for preparing for a role, but none of these books have ever looked philosophically at the language and the concepts that we use when we talk about acting. The Philosophical Actor is the first attempt to grapple with the fundamental questions of truth, art, and human nature unexamined in past treatments, from the first great essay by Diderot to the exhaustive system described by Stanislavski. With wide appeal to actors, directors, acting students, acting teachers and trainers, Donna Soto-Morettini draws from twenty-five years of experience as an acting teacher and director to introduce innovative ways of thinking about acting.

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