

# DT2402: The 'Idea' of Acting

View Online



---

[1]

Aldrich, R. 1962. Whatever Happened to Baby Jane?

[2]

Archer, W. 1970. Masks and Faces. *Actors on Acting: The Theories, Techniques, and Practices of the World's Great Actors, Told in Their Own Words*. Crown. 340–346.

[3]

Archer, W. 2017. *Masks or Faces: A Study in the Psychology of Acting*. Forgotten Books.

[4]

Are Animals Getting Better at Acting? - The New York Times: 2019.  
<https://www.nytimes.com/2019/01/02/movies/animals-acting-movies-tv.html>.

[5]

Attenborough, R. 1992. *Chaplin*.

[6]

Bancroft, M. 1970. Reality of Emotion. *Actors on Acting: The Theories, Techniques, and Practices of the World's Great Actors, Told in Their Own Words*. Crown. 323–323.

[7]

Barton, J. 2009. *Playing Shakespeare*. Methuen Drama.

[8]

Barton, J. 2009. *Playing Shakespeare*. Methuen Drama.

[9]

Benedetti, J. 1998. *Stanislavski and the Actor*. Methuen Drama.

[10]

Berger, J. 2009. *Why Look at Animals?*. Penguin.

[11]

Booth, M.R. 1965. *English Melodrama*. Jenkins.

[12]

Booth, M.R. 1965. *Melodramatic Acting*. *English Melodrama*. Jenkins. 190–211.

[13]

Cole, T. and Chinoy, H.K. 1970. *Actors on Acting: The Theories, Techniques, and Practices of the World's Great Actors, Told in Their Own Words*. Crown.

[14]

Cole, T. and Chinoy, H.K. 1970. *Actors on Acting: The Theories, Techniques, and Practices of the World's Great Actors, Told in Their Own Words*. Crown.

[15]

Cronenberg, D. 2014. *Maps to the Stars*.

[16]

Diderot, D. et al. 2015. *The Paradox of Acting*. Andesite.

[17]

Diderot, D. et al. 2015. *The Paradox of Acting*. Andesite.

[18]

Douglas, C. and Planer, N. 2001. *I, An Actor*. Methuen.

[19]

During, S. 2002. *Modern Enchantments: The Cultural Power of Secular Magic*. Harvard University Press.

[20]

During, S. 2002. *Modern Enchantments: The Cultural Power of Secular Magic*. Harvard University Press.

[21]

During, S. 2002. *Modern Enchantments: The Cultural Power of Secular Magic*. Harvard University Press.

[22]

During, S. 2002. *Modern Enchantments: The Cultural Power of Secular Magic*. Harvard University Press.

[23]

Garrick, D. 1970. *An Essay on Acting. Actors on Acting: The Theories, Techniques, and Practices of the World's Great Actors, Told in Their Own Words*. Crown. 133–136.

[24]

Goffman, E. 1990. *The Presentation of Self in Everyday Life*. Penguin.

[25]

Goffman, E. 1990. *The Presentation of Self in Everyday Life*. Penguin.

[26]

Hussey, S.S. 1992. *The Literary Language of Shakespeare*. Longman.

[27]

Hussey, S.S. 1992. *The Literary Language of Shakespeare*. Longman.

[28]

Kean, E. 1970. *Feeling Without Rhetoric*. *Actors on Acting: The Theories, Techniques, and Practices of the World's Great Actors, Told in Their Own Words*. Crown. 299–299.

[29]

Kendal, M. 1970. *Should We Shed Real Tears?* *Actors on Acting: The Theories, Techniques, and Practices of the World's Great Actors, Told in Their Own Words*. Crown. 337–337.

[30]

Mitter, S. 1992. *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook*. Routledge.

[31]

Mitter, S. 2012. *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski, and Brook*. Taylor and Francis.

[32]

Mitter, S. 1992. *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook*. Routledge.

[33]

Mitter, S. 1992. *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook*. Routledge.

[34]

Pollack, S. 1982. *Tootsie*.

[35]

Powell, M. and Pressburger, E. 1948. *The Red Shoes*.

[36]

Richardson, T. 1960. *The Entertainer*.

[37]

Ridout, N. 2006. *The Animal on Stage. Stage Fright, Animals, and Other Theatrical Problems*. Cambridge University Press. 96–128.

[38]

Roach, J. 1993. Diderot. *The Player's Passion: Studies in the Science of Acting*. University of Michigan Press. 116–159.

[39]

Roach, J.R. 1993. *The Player's Passion: Studies in the Science of Acting*. University of Michigan Press.

[40]

Roach, J.R. 1993. *The Player's Passion: Studies in the Science of Acting*. University of Michigan Press.

[41]

Siddons, S. 1970. On the Character of Lady Macbeth. *Actors on Acting: The Theories, Techniques, and Practices of the World's Great Actors, Told in Their Own Words*. Crown. 142-142.

[42]

Stanislavsky, K.S. 1980. *An Actor Prepares*. Methuen Drama.

[43]

Stanislavsky, K.S. 2003. *An Actor Prepares*. Routledge.

[44]

Stanislavsky, K.S. 1980. *An Actor Prepares*. Methuen Drama.

[45]

Stanislavsky, K.S. 2003. *An Actor Prepares*. Routledge.

[46]

Weir, P. 2007. *The Truman Show*. Paramount.

[47]

Weir, P. 2015. *The Truman Show*. Kanopy Streaming.

[48]

West, S. 1991. *The Image of the Actor: Verbal and Visual Representation in the Age of Garrick and Kemble*. Pinter.

[49]

West, S. 1991. *The Image of the Actor: Verbal and Visual Representation in the Age of Garrick and Kemble*. Pinter.

[50]

Wilder, B. 1950. *Sunset Boulevard*.

[51]

Yates, P. 1982. *The Dresser*.

[52]

2008. Her Tears were Sincere: Kate McCann and the Paradox of Mourning. *Contemporary Theatre Review*. 18, 2 (2008), 269–286. DOI:<https://doi.org/10.1080/10486800802067228>.

[53]

2008. Her Tears were Sincere: Kate McCann and the Paradox of Mourning. *Contemporary Theatre Review*. 18, 2 (2008), 269–286. DOI:<https://doi.org/10.1080/10486800802067228>.