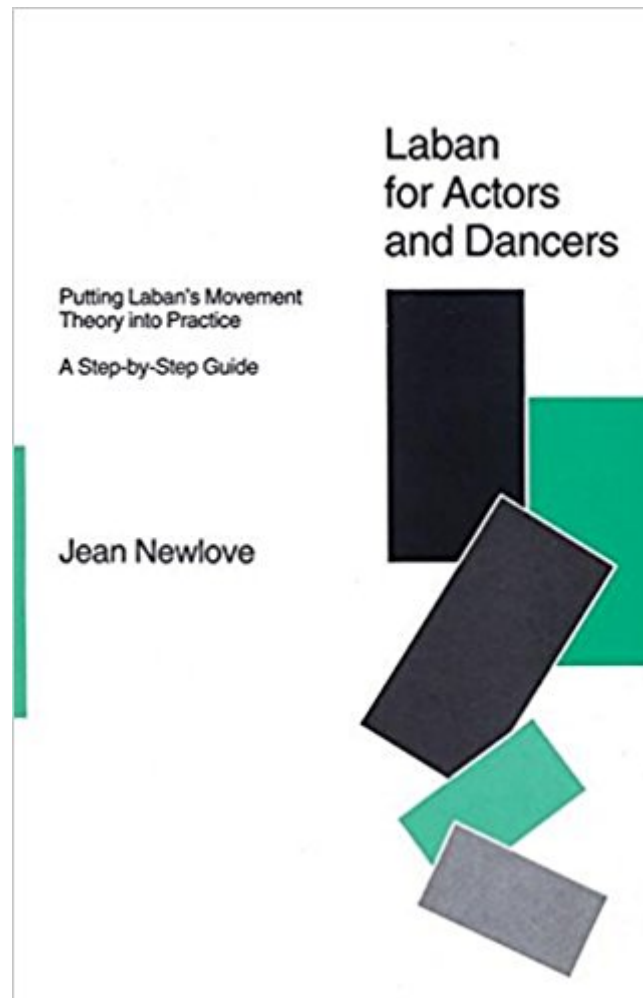




The book was found

# Laban For Actors And Dancers



## Synopsis

A handbook complete with graded exercises for teachers and students wanting a practical introduction to Laban's famous system of movement. Rudolf Laban is to movement what Stanislavski is to acting. He devised the first wholly successful system for recording human movement, a system which is increasingly influential in the training of actors and dancers.

## Book Information

Paperback: 160 pages

Publisher: Nick Hern Books (September 1, 2007)

Language: English

ISBN-10: 1854591606

ISBN-13: 978-1854591609

Product Dimensions: 5.1 x 0.5 x 7.8 inches

Shipping Weight: 6.4 ounces (View shipping rates and policies)

Average Customer Review: 3.2 out of 5 stars 4 customer reviews

Best Sellers Rank: #607,456 in Books (See Top 100 in Books) #138 in [Books > Textbooks > Humanities > Performing Arts > Dance](#) #417 in [Books > Education & Teaching > Schools & Teaching > Education Theory > Experimental Methods](#) #520 in [Books > Arts & Photography > Performing Arts > Dance](#)

## Customer Reviews

I have three invaluable reference books covering Rudolf Laban's theories and techniques, *Laban for All* (Newlove & Dalby), *Actor Training the Laban Way* (Adrian), and *Laban for Actors and Dancers* (Newlove). Over time I have found that I tend to use them in that order. Unless you're a lover of books, as is I, I suggest only purchasing the first two books. I believe that adding John Dalby as co-author of *Laban for All* takes Newlove's earlier work, *Laban for Actors and Dancers*, to a higher level of readability and usefulness. It describes Laban's work in more understandable but equally detailed language. While *Laban for All* teaches us about Laban theories and techniques, *Actor Training the Laban Way* puts those theories and techniques into practice. What it adds to this triad of books are exercises for the application of Laban. When working with actors, I've found that I first go to *Laban for All* to explain particular concepts. I then go to *Actor Training the Laban Way* for exercises that apply those concepts. One might argue that the two books should be combined into one but I feel that would only cause clutter. For me, having one book to describe Laban and a

second for its application is much more useful. I feel that dancers must be able to act, go beyond mere perfection of body movement to the emotional expressiveness of the character they are portraying. Likewise, an actor must be able to "dance." That is, go beyond mere vocalization of lines and movement through space and time. Actors, as with dancers, must be able to use their body to express the essence of the character they portray. Laban for All and Actor Training the Laban Way offer ways to enhance those abilities. They would be worthwhile additions to your reference collection whether you are an actor or a dancer.

I use this book as one of the cornerstones of my Space and Effort units at school. The chapters are concise and well organized. The Laban material is presented clearly and with visual diagrams. I did find some of the language challenging (UK English) as opposed to American English... for the students...i.e. thrust as opposed to punch in the Effort chapters...an excellent text for all levels beginner (excellent introduction to Laban's theory and work) through advanced movement analyst (good reference and teaching text).

This is a poor rehash of the more valuable original works by Rudolf Laban. The impression given is that Newlove's father's work seemed to stand stagnant, but there is nothing new here. There are even forays into areas that Laban would never have agreed with. For example, the instruction concerning the use of illusionary weight by the stage artist is highly flawed and mistaken. Laban's work never advocated such a technique. The crafted performer will learn more useful information from the master's original writings.

This book is very practical and offers plenty of ideas for anybody working with actors or preparing an acting part themselves. I have used the exercises with a variety of ages and it has worked well with all. They have enjoyed trying the suggested techniques to explore and develop their characters for performance purposes.

[Download to continue reading...](#)

Laban for Actors and Dancers The Ultimate Audition Book For Middle School Actors Volume IV: 111 One-Minute Monologues - The Rich, The Famous, The Historical (The Ultimate ... Middle School Actors: Young Actors Series) Games for Actors and Non-Actors, 2nd Edition The Moving Researcher: Laban/Bartenieff Movement Analysis in Performing Arts Education and Creative Arts Therapies The Sword of Laban and The Tree of Life (The Golden Plates, Volume One) The Conductor's Gesture: A Practical Application of Rudolf Von Laban's Movement Language/G8096

Laban for All Beyond Dance: Laban's Legacy of Movement Analysis Rudolf Laban: An  
Extraordinary Life Dance Bullet Grid Journal: A Perfect Gift for Dancers and Teachers, 150 Dot Grid  
and Inspiration Pages, 8x10, Professionally Designed (Journals, Notebooks and Diaries) Draw 50  
Horses: The Step-by-Step Way to Draw Broncos, Arabians, Thoroughbreds, Dancers, Prancers,  
and Many More... Entertaining Women: Actresses, Dancers, and Singers in the Old West Stripped:  
More Stories from Exotic Dancers, Completely Revised and Updated Edition The ULTIMATE Guide  
To Ballroom Dancing for Colleges and Universities: A Ballroom Dancers SECRET FORMULA  
Dancers in Motion: The Art and Technique of Dance Photography The Belly Dance Book of Practice  
Prompts: Inspiration for Tribal, Cabaret, and Fusion Dancers Diet for Dancers: A Complete Guide to  
Nutrition and Weight Control "A Trade like Any Other": Female Singers and Dancers in Egypt  
Kachinas and Ceremonial Dancers in Zuni Jewelry The Sorrow of the Lonely and the Burning of the  
Dancers

[Contact Us](#)

[DMCA](#)

[Privacy](#)

[FAQ & Help](#)