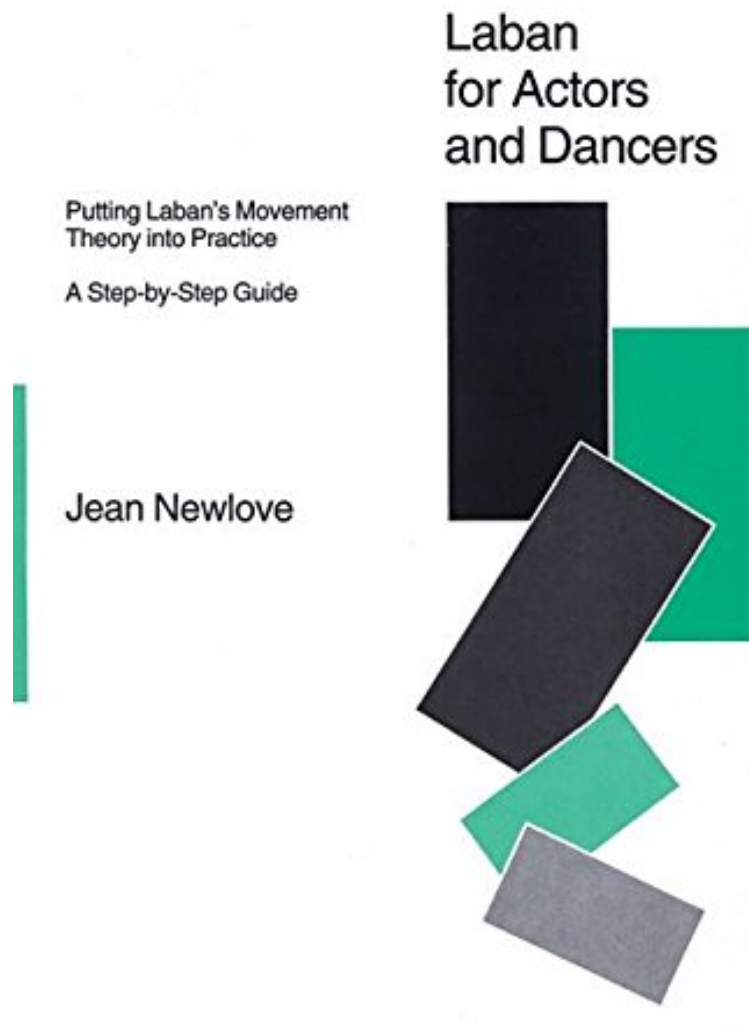


(Online library) Laban for Actors and Dancers

Laban for Actors and Dancers

Jean Newlove

*ePub | *DOC | audiobook | ebooks | Download PDF*



#794865 in Books Nick Hern Books 2007-09-01 Original language: English PDF # 1 7.80 x .50 x 5.10l, .39
#File Name: 1854591606160 pages | File size: 76.Mb

Jean Newlove : Laban for Actors and Dancers before purchasing it in order to gauge whether or not it would be worth my time, and all praised Laban for Actors and Dancers:

1 of 1 people found the following review helpful. A Little Too Dry By K. H. Milder 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's 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.

15 of 15 people found the following review helpful. Excellent LMA text
By Sharon Unrau Meade, C.M.A., Ph.D.
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).

2 of 4 people found the following review helpful. Not Your Father's Laban
By dynography@aol.com
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.

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.