



# LABAN mouvement

# BEFORE WE GET STARTED

**Register your  
attendance.**

Session numbers are in  
the program.



SCAN HERE FOR  
AUSTIN ROSTERS

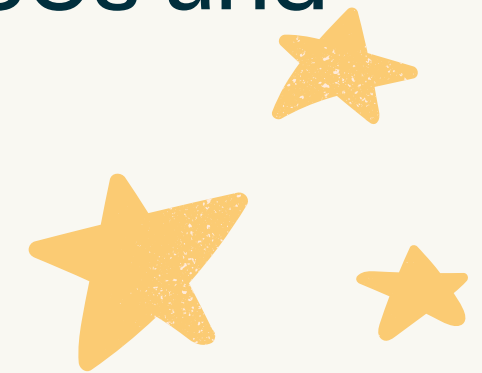


UNIVERSITY OF TEXAS AT AUSTIN

# Who, What, Huh?!

–Rudolf Laban was modern dance choreographer, movement theorist, and dancer

- He developed a movement system in the 1920s to analyze human movement through his own experiences.
- The system originally focused on dance; however it ended up impacting dance AND theatre.
- It was especially implemented in actor training during the 80s and 90s.



# Who, What, Huh?!

- Laban movement training allows actors to tap into their creative impulses, enhancing their ability to portray diverse characters.
- Laban movement can help illustrate how human emotion affects the body and is conveyed through the body.





# Today's Goals!!!!

- We will learn how actors can use movement onstage to create more effective and compelling performances!
- We will understand how to use movement to communicate to an audience!
- We will be able to incorporate laban movement even if do not consider yourself to be a “natural” mover or dancer!
- We will be able to break down and analyze movement and use it to create and express a character!



# Four Components:

## Weight:

- Weight in movement indicates whether the action feels heavy or light
- Heavy movements convey strength and stability, while light movements suggest agility and quickness, impacting the emotional tone of the performance.



# Four Components:

## Space/Direction:

- Direction in movement can be categorized as either direct or indirect.
- Direct movements are straightforward and purposeful, while indirect movements are more exploratory and fluid, allowing for creative expression.



# Four Components:

## Time/Speed:

- Speed captures the tempo of movements, characterized as either quick or slow/sustained.
- Quick movements suggest urgency and excitement, while sustained movements exude calmness and control.



# Four Components:

## Energy/Flow:

- Flow refers to the continuity of movement, categorized as bound or free.
- Bound movements are restrained and controlled, often evoking tension, while free movements are spontaneous and natural, allowing for emotional expression.



# Let's Get On Our Feet!!!

- start at your five, your normal walking speed (5)
- accelerate (7)
- now walk as fast as you can without hitting anyone (10)
- come back to your neutral (5)
- now slow down (3)
  - how about the slowest you can go (1)?



# Let's Get On Our Feet!!!

- now let's be light, we are connected to the sky
- now let's walk with heaviness and be grounded to the Earth
- come back to a neutral walk
- now let's be direct, walk as if you're on a mission and have to get to various points in the room as directly as you can, focus is laser sharp.
- now let's do the opposite. You're being indirect, you have no focus, you're walking aimlessly, wherever your body takes you

# Let's Get On Our Feet!!!

- come back to a normal walking speed
- imagine you are bound to the ground how do you move
- imagine you are bound to the wall but want to get to the center of the room
- now imagine you are free from anything in the room, almost like the room is suddenly devoid of gravity.

# Demonstrate how you'd move if....

- What if you just ate a massive Thanksgiving dinner?
- How about the room has filled with molasses and you have to wade through it?
- What if your bones are made of metal and your joints are rusty?

# The Eight Efforts

Laban Movement categorizes physical expression into eight distinct efforts: punch, press, slash, wring, dab, glide, flick, and float.



## Laban Efforts

	Weight	Space	Time	Energy/Flow
<b>punch</b>	<b>HEAVY</b>	Direct	<i>Quick</i>	<b>Bound</b>
press	<b>HEAVY</b>	Direct	<i>SLOW</i>	<b>Bound</b>
<i>SLASH</i>	<b>HEAVY</b>	Indirect	<i>Quick</i>	<b>Bound</b>
wring	<b>HEAVY</b>	Indirect	<i>SLOW</i>	<b>Bound</b>
dab	<i>Light</i>	Direct	<i>Quick</i>	<i>Free</i>
<i>glide</i>	<i>Light</i>	Direct	<i>SLOW</i>	<i>Free</i>
Flick	<i>Light</i>	Indirect	<i>Quick</i>	<i>Free</i>
float	<i>Light</i>	Indirect	<i>SLOW</i>	<i>Free</i>

# Punch

Punch can convey aggression or sudden force. This effort is vital for characters exhibiting strong emotions like anger or urgency, emphasizing sharp physical expressions in performance.



## Laban Efforts

	Weight	Space	Time	Energy/Flow
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<i>glide</i>	<i>Light</i>	Direct	<i>SLOW</i>	<i>Free</i>
Flick	<i>Light</i>	Indirect	<i>Quick</i>	<i>Free</i>
float	<i>Light</i>	Indirect	<i>SLOW</i>	<i>Free</i>



# Press

Press can suggest forcefulness or determination. It often illustrates the act of pushing against an obstacle or exerting influence, effectively communicating assertiveness in performance.



## Laban Efforts

	Weight	Space	Time	Energy/Flow
<b>punch</b>	<b>HEAVY</b>	Direct	<i>Quick</i>	<b>Bound</b>
<b>press</b>	<b>HEAVY</b>	Direct	<i>SLOW</i>	<b>Bound</b>
<i>SLASH</i>	<b>HEAVY</b>	Indirect	<i>Quick</i>	<b>Bound</b>
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dab	<i>light</i>	Direct	<i>Quick</i>	<i>Free</i>
<i>glide</i>	<i>light</i>	Direct	<i>SLOW</i>	<i>Free</i>
Flick	<i>light</i>	Indirect	<i>Quick</i>	<i>Free</i>
float	<i>light</i>	Indirect	<i>SLOW</i>	<i>Free</i>



# SLASH

Slash can indicate a swift, cutting motion. This effort aligns with themes of violence or confrontation, serving as an impactful movement choice for dramatic characters.



## Laban Efforts

	Weight	Space	Time	Energy/Flow
<b>punch</b>	<b>HEAVY</b>	Direct	<i>Quick</i>	<b>Bound</b>
press	<b>HEAVY</b>	Direct	<i>SLOW</i>	<b>Bound</b>
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Flick	<i>light</i>	Indirect	<i>Quick</i>	<i>Free</i>
float	<i>light</i>	Indirect	<i>SLOW</i>	<i>Free</i>

# Wring

Wring can convey tension and struggle, often associated with the tightness of the body, simulating actions like wringing out a wet cloth or expressing inner turmoil.



## Laban Efforts

	Weight	Space	Time	Energy/Flow
<b>punch</b>	<b>HEAVY</b>	Direct	<i>Quick</i>	<b>Bound</b>
press	<b>HEAVY</b>	Direct	<i>SLOW</i>	<b>Bound</b>
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Flick	<i>light</i>	Indirect	<i>Quick</i>	<i>Free</i>
float	<i>light</i>	Indirect	<i>SLOW</i>	<i>Free</i>

# Dab

Dab can symbolize a gentle touch or delicate action, often characterized by transient moments, helping actors convey subtlety and elegance in their movements.



	Weight	Space	Time	Energy/Flow
<b>punch</b>	<b>HEAVY</b>	Direct	<i>Quick</i>	<b>Bound</b>
press	<b>HEAVY</b>	Direct	<i>SLOW</i>	<b>Bound</b>
<i>SLASH</i>	<b>HEAVY</b>	Indirect	<i>Quick</i>	<b>Bound</b>
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Flick	<i>Light</i>	Indirect	<i>Quick</i>	<i>Free</i>
float	<i>Light</i>	Indirect	<i>SLOW</i>	<i>Free</i>



# Glide

Glide can convey gracefulness and ease, often depicted in smooth transitions or fluid movements, helping actors exhibit a sense of calm or assurance in their characters.



## Laban Efforts

	Weight	Space	Time	Energy/Flow
<b>punch</b>	<b>HEAVY</b>	Direct	<i>Quick</i>	<b>Bound</b>
press	<b>HEAVY</b>	Direct	<i>SLOW</i>	<b>Bound</b>
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Flick	<i>Light</i>	Indirect	<i>Quick</i>	<i>Free</i>
float	<i>Light</i>	Indirect	<i>SLOW</i>	<i>Free</i>

# Flick

Flick can represent spontaneity and liveliness, suitable for gestures like quick hand movements or playful interactions, assisting actors in portraying whimsy or excitement.



## Laban Efforts

	Weight	Space	Time	Energy/Flow
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press	<b>HEAVY</b>	Direct	<i>SLOW</i>	<b>Bound</b>
<i>SLASH</i>	<b>HEAVY</b>	Indirect	<i>Quick</i>	<b>Bound</b>
wring	<b>HEAVY</b>	Indirect	<i>SLOW</i>	<b>Bound</b>
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float	<i>Light</i>	Indirect	<i>SLOW</i>	<i>Free</i>

# Float

Float creates a sense of weightlessness and freedom. This effort evokes serenity and ethereal qualities, allowing actors to embody characters that are dreamy or transcendent.



## Laban Efforts

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# Reflection

How Can you imagine using this physical acting in playing a character onstage?

# The Eight Efforts

Looking at this chart of the Eight Efforts again and knowing what we know– now let's try to apply an effort to some of characters from Into the Woods!



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# The Eight Efforts



## Laban Efforts

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# The Eight Efforts



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# The Eight Efforts



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# The Eight Efforts



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# THANK YOU FOR ATTENDING



Austin Eval

**We value your feedback.**  
Please complete  
conference evaluation  
after your last session.

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