

Critical Analysis: The effects of "Stopping Movement" by the Grinberg Method on an improvisation theatre company

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Research Project Analysis

Table of Contents

Introduction.....	1
Literature Review	2
Context	2
Somatic Education & Body Awareness.....	4
Methodology	5
Case Study	7
Starting point - "The Arnold" / Beatriz Fernandez	7
"Stopping Movement" Sessions.....	8
Interview & Questionnaire Procedure	8
Individual Analysis	9
Interpretation	13
First & Second Performance Feedback in Comparison.....	14
Questionnaire Procedure.....	14
Results & Interpretation	14
Conclusion	15
Bibliography.....	16
Books	16
Articles.....	16
Journals.....	16
Websites	18
Self-conducted Research Material	19
Attached files	19

Introduction

The purpose of this critical analysis is to determine whether "Stopping Movement Training", which has been invented by Avi Grinberg as part of "The Grinberg Method", has a recognizable impact on the authenticity, playfulness, presence and confidence of a group of actors over a 6-week period in an improvised theatre context.

The Grinberg Method is still little known in theatre circles as well as in modern psychology, however its principals may be of great benefit for future acting training. Therefore, it is investigated how impactful "Stopping Movement" sessions are on the mentioned four areas, to determine its usefulness for actors and improvisers in the future. For this purpose, this dissertation follows an inter-disciplinary approach:

Firstly, the few scientific references are briefly discussed and analysed in the literature review.

Secondly, the methodology of the empirical research is explained in chronological order.

Thirdly, the case study analyses and interprets the results of the empirical research.

Lastly, a conclusion is made based on the discovered outcome.

Literature Review

- **Context**
- **Somatic Education & Body awareness**

Context

Stopping Movement Training promises to equip its participants with attributes such as increased presence, alertness, spontaneity, freedom of movement and well-being and can therefore be categorized as movement therapy (Die Grinberg Methode-Deutschland B, 2017), these are especially relevant for the development of actors in improvised theatre (Vera, The Context for Effective Improvisation, 2005) and also align with pedagogic aims of the movement departments in theatre schools and universities (Garland, 2009). In fact, "Stopping Movement" is especially interesting for acting education as it In addition, "Stopping Movement" unconsciously combines concepts of common movement techniques (Alexander Technique, Feldenkrais, Laban Movement Analysis, and more) in drama school education and molds them into an easily graspable framework which delivers immediate results as becomes apparent in the case study. These parallels can unfortunately not be examined in an empirical based paper.

Although Avi Grinberg acquired much of his knowledge through working with ethnic healers, he has also studied "different forms of massage, bodywork and somatic therapies" as well as "practiced meditation, yoga and martial arts [...] [and] also worked as a paramedic for two years, accumulating some medical experience" (The Founder, 2017). Therefore, "Stopping Movement" training can be put into the broader context of embodied psychotherapy which started in the 1930s through Reich's exploration of the

the body's role in addressing emotion from psychological health [...] For approximately the next 20 years, embodied explorations of the psyche '... enjoyed a quiet existence among small groups scattered throughout the US and Europe' (Johnson & Grand, 1998, p. 12). As early as the 1940s, the role of the body's movement as a psychiatric treatment became known as DMT. Today, there are more than 70 non-DMT somatic approaches, both therapeutic and psychotherapeutic (Mullan, 2014), while DMT continues to grow from a united theory and practice. (Tantia, p.183f, 2016)

"Stopping Movement" training has features of both dance/movement therapy (DMT) and Somatic Psychotherapy (SP), while there has been an ongoing debate ever since 2010 on their distinction (Tantia, p.182, 2016). The following figure illustrates both similarities and differences in practice interventions of DMT and SP. The highlighted words are components that recur in "Stopping Movement" classes; these become apparent in the case study.

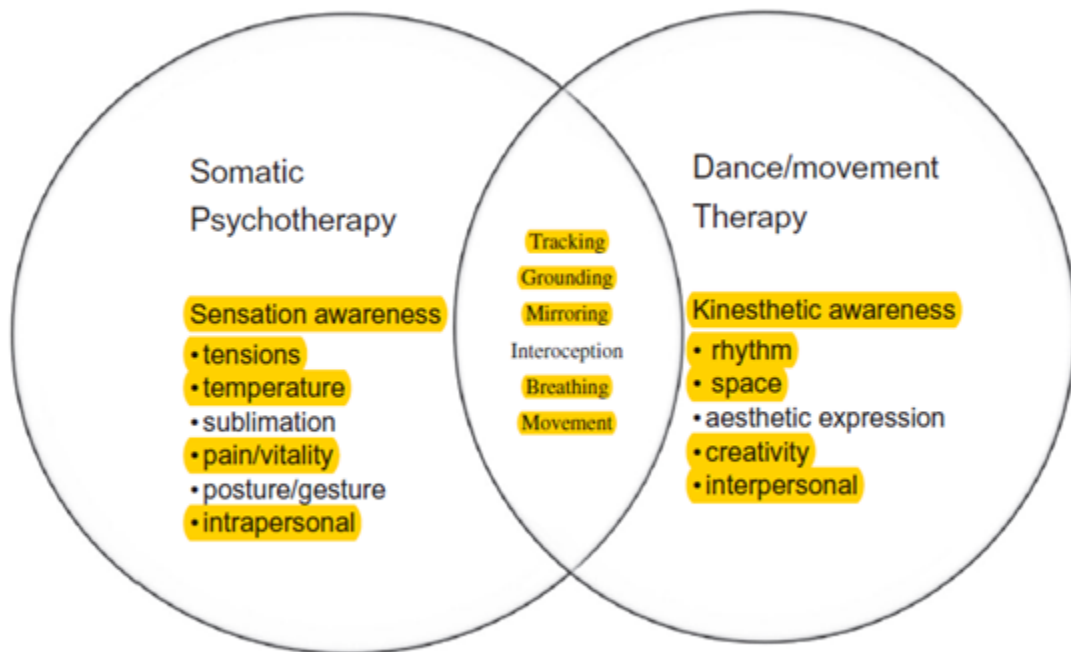


Figure 1. Similarities and differences in practice interventions.

Source: Tantia, Comparing practice interventions, 2016

Thus, "Stopping Movement" is certainly an interdisciplinary movement therapy, which would be much of the content of the Jennifer Frank Tantia who is a somatic psychologist as well as a dance/movement therapist concludes in her critical analysis of "The interface between somatic psychotherapy and dance/movement therapy" of which this figure originates that she hopes her paper "may enable us to recognise and even embrace the harmonies of [...] [DMT and SP] work rather than clinging to the reductionist view of contrast or confluence."

(Tantia, Conclusion, 2016) This underlines the innovative element of "Stopping Movement" training.

Today there are a few contributions covering research on the "Grinberg Method" on which principals Avi Grinberg has developed "Stopping Movement" training (Fernandez, 2017), although it has already been "quietly gaining ground in complementary therapy circles" (The Guardian, 2007) ten years ago and its popularity has been rising ever since (Deutsche Welle, 2014).

"Stopping Movement Training" itself has no references whatsoever in the scientific world probably because for a long time many dance/movement therapists found that the act of healing was more important than finding scientific proof (Berrol, Discussion, 2016).

The lack of scientific research highlights the usefulness of this research project and leaves one only with the option of defining the broad underlying concept of "Stopping Movement" training, since any further analysis would exceed the scope of this primarily empirical research based dissertation. The following quote from the official Grinberg website identifies a clear tendency, which is analyzed thereafter:

This training improves and challenges both the instinctive and conscious abilities of your body. By moving – and stop moving – along different rhythms your body learns to break with damaging habitual patterns. You'll enhance stamina, agility and strength and eliminate weakness, fixations or numbness, as well as depressive moods – increasing self-healing processes. Throughout a variety of songs, we focus on different areas of the body and vary in speed as well as in size of the moves. We use slow to fast tempo beats to boost joy and energy. Somatic attention and body awareness will increase immediately and ongoing.

Somatic Education & Body Awareness

Somatic Education was coined as a term in the late 1960s and published in the 1970s to give a name to a basic human right – the ability to listen to one's own body signals and to learn from them. It has been further described as a process of self discovery that results from paying attention to bodily sensations (proprioception) and movement awareness (kinesthesia). Thus engaging in life with a consciousness "from within" heightens bodily knowing and movement awareness. The result is that this somatic awareness supports self-healing, creativity and empathetic behavior, and has been seen to improve overall well-being (Martha, Introduction, 2017).

Thomas Hanna is considered one of the principal fathers of somatic thinking, who in the second half of his career has been strongly influenced by "Functional Integration" developed

by Moshe Feldenkrais (Essential Somatics, 2017), he argues in his book "Somatics : Reawakening The Mind's Control Of Movement, Flexibility, And Health" that if we add "the somatic viewpoint to our human sciences, we not only become capable of overcoming major health problems mistakenly attributed to aging, but we are capable of overcoming many of the major health problems that plague all of humankind [...] [and therefore] we will set foot on a new continent of human advancement" (Hanna, Interlude: What "Somatic" Means, 1988)

Hanna rules that "moving and feeling [are] two sides of the same coin" since the structural division of the sensory nerve cells and the motor nerve cells "is functionally integrated within a single neural system" (Hanna, p.5f, 1988). In a "Stopping Movement" session one gets encouraged to move and stop while keeping the attention on the entire body.

Hence, the participant gains sharper awareness of his body sensations as well as higher motor skills which will cause the reverse effect of the dilemma described here:

If something happens that dims our sensory perception, we will not know how to control our bodies and our actions efficiently. If something happens that dulls our motor control, not only will we become limited and inefficient in our actions but our feedback will become confusing and imprecise as well. [...] How we sense our world and feel ourselves to be is affected just as much as how we act in the world and how well we use our bodies function. (Hanna, p.7, 1988)

Consequently, "Stopping Movement" sessions promises to equip their participants with:

- More control of their bodies
- Higher sense perception of how the world affects them
- Freedom and efficiency in their actions
- Clearer and more precise movements

This is only one step into the complexes of the underlying theoretical complexes of this technique. The case study gives a bit more insight by summarizing the components of the sessions with the help of first hand material gathered in an interview with a Grinberg practitioner.

Methodology

There are two major circumstances that underpin the necessity for a foremost empirical research on the impact of "Stopping Movement" training on actors, rather than theoretical.

1. "Stopping Movement" training is especially interesting for acting training, as mentioned in the beginning of the literature review.

2. Since there is no prior research conducted on the subject, this project focusses on the empirical results of the research, as this is the first step to introduce "Stopping Movement" training into the scientific realm and to determine how impactful it can actually be.

The research began when the improv theatre company "The Arnold" performed a longform improvisation show on the 21st January 2017 in Calabria 66, Barcelona. The audience of roughly 50 people was handed a questionnaire with basic questions about the quality of the performance. In the following 6 weeks the group members aimed to attend a one hour Stopping Movement session every Wednesday lead by the Jonas Fischer in the beginning of the group's improv rehearsals and a 1 1/2 hour Stopping Movement session every Tuesday with Beatriz Fernandez. The Tuesday sessions are regular sessions which other people than the members of "The Arnold" had been attending as well for a few months. Therefore, the level in the Tuesday sessions was already rather advanced, however Fernandez made sure that everyone received tasks based on their abilities.

At the beginning and at the end Fernandez held a private session solely for "The Arnold", to address the specific needs of the group and especially to give an introduction to the "Stopping Movement" training in the beginning of the project.

During the rehearsal period on 1st March, Fernandez was interviewed about specific questions regarding the "Stopping Movement" training and its possible effects on actors. Additionally, each actor that was present at the Saturday rehearsal on 4th March 2017 was interviewed with a voice recorder on the effects of the "Stopping Movement" session in the morning on the following rehearsal during that day specifically. On that Saturday "The Arnold" group received a whole 1 1/2 hours session with Fernandez and then rehearses for a couple of hours for the show on the next Friday.

Since one of the group members (Patrizia Maio) was not able to join any of the "Stopping Movement" sessions on Tuesdays, four extra private sessions with her of varying length (1 - 1 1/2 hours) were personally at the Institute of the Arts Barcelona, spread throughout the project period.

At the end of the project on the 10th March 2017 "The Arnold" performed a second time with the same longform improvisation format at the Institute of the Arts Barcelona, Sitges to which all of the participants of the first show in January were invited as well, since they are encouraged to share their email addresses on the questionnaire of the previous performance. After this second performance the audience was handed an identical questionnaire with additional questions for audience members who saw the first show, addressing the change in quality which they might have experienced.

After the second performance the group members received a feedback sheet which was specifically aimed at identifying the changes that may have occurred in their daily life's or during the whole rehearsal process.

Furthermore, in the references sections is a link to video recordings of:

- Parts of the first performance (21st January)
- Parts of the introduction session with Fernandez (1st February)
- Parts of the final private session with Fernandez (4th March)

The second performance is recorded in full length by the Institute of the Arts Barcelona.

Case Study

- Starting point - "The Arnold" / Beatriz Fernandez
- "Stopping Movement" Sessions
- Participant's Feedback
 - Interview & Questionnaire Procedure
 - Individual Analysis
 - Diana Davydovskaya
 - Mercedes de Jesus
 - Jaime Benavides
 - Berenice Rey
 - Julia Vigéas
 - Patrizia Maio
 - Luigi Tascino
 - Interpretation
- First & Second Performance Feedback in Comparison
 - Questionnaire Structure
 - Results & Interpretation

Starting point - "The Arnold" / Beatriz Fernandez

"The Arnold" is a very young group of eight enthusiastic individuals from 7 different countries and varying ages (20 - 35). While the core five members (Mercedes de Jesus, Jaime Benavides, Luigi Tascino, Diana Davydovskaya, Jonas Fischer) have been meeting once a week for about a year now, the other three (join gradually throughout the autumn/winter of 2016 - chronologically Berenice Rey, Julia Vigéas, Patrizia Maio). The first performance of the research project was also the first ever performance of "The Arnold". Furthermore, the longform improvisation format that was used in the performances had been

rehearsed for only a month prior to the first performance. The fact that the group was still in its infancy when the project started, made it a perfect base for this research. Only Maio and Fischer are currently pursuing acting as a career, as they study the BA Acting course at the Institute of the Arts Barcelona (IAB). The rest is regarding the group rehearsals as secondary to their primary occupation. The group chemistry was yet quite scattered and this was the first time that the group decided to commit to a project. Previously, they worked workshop based only - meaning each member would share different skills from week to week without the necessity of commitment. This information gets mentioned here in order to clarify that the problems and successes of this project have to be seen in the context of the state the group started out with.

Beatriz Fernandez is a qualified Grinberg Method practitioner, who has over 20 years of experience in the field and has worked with Avi Grinberg personally on many occasions. She supported in the planning and leading of the one hour sessions, since he had only started joining the Tuesdays sessions in November and is not a qualified Grinberg practitioner.

"Stopping Movement" Sessions

As mentioned above, the group were not used to committing to a longterm project of such intensity. As each member was faced with their own differing priorities, it was difficult for all members to attend all of the sessions. This certainly has an impact on the credibility of this research project. Since Fernandez predicted in the first consultation in November that to see a sufficient change in the assessed qualities during the improvisation rehearsals that can be attributed directly to the sessions, one needs to attend a minimum of two sessions per week in a 6 week period. "Stopping Movement" is a longer process, which requires long term commitment to achieve profound results. Nevertheless, in the following one can recognize an impact already after a single session in some participants.

The analysis of the interview conducted with Fernandez which gives more insight into the predominant concepts behind "Stopping Movement" was handed out to every group member of "The Arnold" after the research project. The file is attached to this document in the appendix. Whenever there is a referral to first hand material throughout the dissertation this file is meant. It is not included in the dissertation because the focus needs to be on the empirical results rather than theoretical concepts.

Interview & Questionnaire Procedure

For every participant except Maio and myself, there are two feedback sources:

- A self-conducted audio taped interview after the 6 hours rehearsal on Saturday 4th March (which included a 1 1/2 hour "Stopping Movement" session lead by Fernandez

in the morning). The purpose of this interview was to get immediate feedback right after the rehearsal. The feedback wasn't conducted until the very end of the project because it is assumed that the participants will have better understanding and will be most impacted by the training at this point.

- A questionnaire handed out after the project was finished, to get feedback on the overall project.

Maio only gave feedback through the latter. In both the members were asked whether the "Stopping Movement" sessions had affected their authenticity, playfulness, presence and confidence in the succeeding rehearsals. However, the interview narrowed it down to just the rehearsal on that day, while the questionnaire is concerned with all the rehearsals. Also the questionnaire asked the participant to remember the way he felt after his first session and whether he has recognized a change in his daily life as well. The full questionnaire is attached at the end of this dissertation.

Individual Analysis

I, Jonas Fischer, the conductor of this research have taken active part in the project, but I have functioned merely as the coordinator and a close observer. I have not participated in the feedback in order to maintain an unbiased view as the researcher as much as possible. The following table shows the general attendance of the "Stopping Movement" sessions, descending from the one with the most attended sessions. In the same order each participant's feedback is briefly analysed in this section. The four examined areas are accentuated by bold print, to make the focus of this analysis clear. Regardless, each participant has a different way of connecting to these four areas and it is therefore crucial to voice their individual perception. The few comments from returning audience members will be molded in as well.

Name	Tuesday Sessions	Wednesday Sessions	Additional Sessions at IAB	Total
Davydovskaya	7	6		13
De Jesus	7	6		13
Benavides	5	7		12
Fischer	6	6		12
Rey	5	7		12
Vigéas	3	7		10

Maio		4	4	8
Tascino	2	5		7

Davydovskaya

Because she is not doing any somatic work, such as yoga, meditation or pilates, she found it extremely difficult to not only control her movement but also keeping her attention on her body sensations. In her first and her last sessions she describes feeling heavy, unpleasant mainly because of unresolved emotional memories that came to the surface of her mind during the relaxation & breathing exercises. After her first session she realized "how heavy her body is" which brought her to the "understanding of (her) own mortality and heaviness (which) was unpleasant and difficult to process."

In her daily life the heightened awareness of her movements and body reactions, made her aware of a lot of tension in her shoulders. The persona work deepened that understanding, as she realized that "the whole process of going through any emotion is suppressed" in the shoulder-chest area.

She recognizes that at the end of the project, she was much less blocked by self-judgement and could therefore "feel inside the character" and have more **authentic**/spontaneous responses. A returning audience member commented that her "reactions improved".

While she could not notice any difference in her **playfulness** levels she did recognize that the one hour sessions prior to the Wednesday rehearsals "got at least partly rid of the tiredness" and work problems of the day. Thus, being less occupied "it allowed to start the rehearsal more fresh [...] and be more **present** in it". Feeling more present and authentic and being able to perform as well as feeling more connected to the group were for her equally helpful circumstances in gaining more **confidence** as a performer. She concludes, that although there haven't been major changes in her daily life, the sessions have made her very curious and aware of new grounds.

This underlines the impact of "Stopping Movement" sessions on **authenticity, presence** and **confidence**.

De Jesus

She reports being positively overwhelmed after her first session, she "loved it". After her last session she felt worked out, awake and inspired. In her day to day life it has helped her to stay focussed and structured. The sessions have made her aware of the areas in the rehearsal that she personally struggles with and was unaware of previously; from hereon she wants to focus more attention on these areas (e.g. being able to listen more, being more present in her body, etc.).

The work with "Stopping Movement" has "broaden the possibilities within" her, and helped her reach her objectives **authentically**/truthfully.

She has developed more trust in her body and speaks therefore of a new **playfulness** in which she is **confident** enough to let her body lead her into a scene.

De Jesus is a further strong example supporting the notion that "Stopping Movement" training has a profound impact **all four examined** categories. Two audience members, who came to both performance confirmed this by writing that she had "more **confidence** + more physicality" and "better creativity/spontaneity".

Finally, Mercedes is one of two participants who continued the training after the project was finished, because she was so convinced of it.

Benavides

He could definitely witness more freedom after his first "Stopping Movement" session. Ever since he realized the impact of movement on his quality of life, so that he even went to the toilet at work to do some "Stopping Movement" in order to feel better.

The sessions "create higher consciousness of [...] [his] body and its movements" which allows him to be more **present** in every moment of the scenes which in turn made him live it more **authentically**. The work also gives him more the perception of "being enough" which is for him the necessity for more **playfulness**. "The sessions gave [...] [him] these sensations: "I can do anything I imagine", "my body is rich of potential", etc... As a consequence [...] [his] **confidence** increased".

He concludes with an appreciation of the versatility of "Stopping Movement", since it can be easily adapted to the needs of the performers before a workshop or show (e.g. working on specific areas, incorporating emotions, etc.). This shows not only the confirmation of the impact in **all four areas**, but also how far reaching the sessions can be; as they penetrated Jaime perception of the world throughout his daily routine.

Rey

Surprisingly Rey felt that the first session had "the biggest impact [...] [she] felt free, in unlocked each and every part of [...] [her] body. While the following sessions seemed to [...] [her] long and boring and hard to focus to the end of each song."

Although she couldn't see a link of **authenticity** and truthfulness to the "Stopping Movement" session. She did feel more **present** after the session which she emphasizes isn't surprising and any other physical warm-up would have done the same. However, she could recognize a rise in **confidence**, as she is even less afraid of "making weird faces" than before. In the same way, it freed her up to have more fun with her body movements even in public and with her teammates which resulted in a rise in **playfulness**.

Rey seemed more critical in general of the technique and less convinced of his particular use for theatre purposes, though she could witness a small positive impacts on her **presence, playfulness and confidence**. An audience member who saw both performances, mentioned that she had “more **presence**” in the second show.

Vigéas

For her "it is a way to remove her mental barriers" leaving her more relaxed and free as well as a great way to warm up and connect the group. She sees a clear connection of **authenticity** and **presence** to being connected and being generally more energetic after the "Stopping Movement" workshops. She doesn't a consciously recognize whether it affected her in her daily life, however in the succeeding rehearsals she was more attentive towards her sensations and emotions which enabled her to be more **confident** and **playful**. Thus, Vigéas confirmed an impact in **all four areas** and it is important to mention that since she is one of the more recent members and had difficulties to integrate fully, this integration process was accelerated through the project. Now there is a very supporting chemistry towards her from the group and vice versa.

Maio

Maio is as mentioned previously an acting student who is aspiring to pursue a career as an actress which gives her a different viewpoint as she has been confronted with various different physical approaches through the past 1 1/2 years of her study, in addition she couldn't participate in a single session with Fernandez due to other rehearsal commitments. She remembered that the first session transformed her from being previously tired and lazy to become very energized and motivated work afterwards. It taught her two major lessons in her daily life: Firstly, that "that energy can be renewed without needing coffee sleep or other tools but by simple using your own body movement" and secondly that some areas of her body were blocked which she wasn't aware of at all previously.

Since the majority of communication is nonverbal, feel more comfortable in her body enabled her to express herself more **authentically** and **confidently**. The intimate experience of partner "Stopping Movement" exercises in particular, helped breaking a barrier in the group and extinguished any judgement in the group, which in turn allowed to take more risks and be more **playful**. Her experience throughout made her trust that the "Stopping Movement" warm-up sessions prior to the rehearsals will turn her usual stomach pains and tiredness into motivation and **presence**, which is why she was more motivated to go to the rehearsals. Maio expresses an interesting perception of the classes, although she has been working with the "Alexander Technique", "Laban Movement Analysis", "Pilates" and other physical techniques, the profound impact of "Stopping Movement" on **all four**

areas has yet taken her by surprise. If time allows it she expresses the desire to continue doing "Stopping Movement" sessions and integrating it into the rehearsals in the future.

Tascino

It is necessary to mention that Tascino had to interrupt the project for pre planned three week vacations in the middle, which certainly affected the continuity and relevance of his results.

In the questionnaire he briefly mentions that he doesn't think the sessions had any impact on any of the **four areas**, although he writes in the beginning that he felt "very powerful, ready to jump in action" and that he "slept like a baby" after his first session. Also he mentions at the end that he is "positively surprised about Stopping Movement", it made him learn "a lot about [...] [his] body" which is certainly why he also continued with the Tuesday sessions after the project finished.

In the interview however he gives a more detailed response. He explains that "Stopping Movement" gets him out of his head into the body and that it clearly impacted his **authenticity** and spontaneity in the following rehearsal on that day. He is uncertain about a change in **playfulness, presence and confidence** as he doesn't "have a metric" - a point of reference - from which he can compare. Although he confirms later on in the interview, that he was definitely more **present** and **playful** in the space and with other people right after the "Stopping Movement" session compared to his tired state before, while he doesn't perceive a change in his **confidence** levels as he is naturally very **confident** in improv rehearsals. Hence, Tascino seems unsure about the impact in **some areas** while at the same he is positively surprised by "Stopping Movement" and confirms its usefulness in everyday life. The training influenced him to an extent that he every time he listens to music his body naturally starts to move.

Interpretation

Every participant could recognize an impact in at least two of the examined areas. The vast majority confirmed a positive impact in all four; for most members this was a major but for a few just a minor change. Everyone perceived a profound positive change in the groups trust and connection, which can definitely partly be attributed to the "Stopping Movement" sessions. For the other part, the fact that the group was still quite sporadic and indecisive about their whereabouts in the beginning of the project, meant that there was a lot to gain from any project that the group manages to commit to all together. It is of course down to the quality of the project whether it will unite or further spread the group members. Considering the massive step on from the previous state of the group to now, it is impossible to deny that

the content of that first "The Arnold" -project was crucial and elevated the group's potential to unimaginable grounds prior to the research.

First & Second Performance Feedback in Comparison

Both performances had their unique circumstances which had a great influence on their outcome. The first performance was also the first time that the group had ever performed in this constellation, which was one difficult factor. However, the audience knew that and most likely raised its feedback based on that knowledge, although being encouraged not to previously. The space of the first show however was much smaller and much more manageable, than the comparably massive theatre space in the second performance. Having to work in a professional theatre space certainly added much difficulty to the equation for an "amateur" theatre group. Also the type of audiences were quite different: While in Barcelona most audience members were family or friends of at least one of the members, in Sitges only 6 people who were at the first performance could come and the rest of the audience was largely consisting of students who only knew the the conductor of the research but none of its other members. This can be an advantage for some performers and a disadvantage for other, based on their feeling about performing in front of strangers.

Questionnaire Procedure

All audience members of both performances have been asked to rate each of the following areas on a scale from 1-10 (10 being really successful and 1 being completely unsuccessful):

Spontaneity / Ease; Inventiveness / Creativeness; Richness of characters / Depth;
Physicality of characters / Sharpness; Teamwork Voice / Volume

Additionally, the returning audience members were asked whether they could recognise a change in the four examined areas in the group in general, and whether they could see a change in any particular person.

Results & Interpretation

The feedback of both performances was generally already very good. However, one can recognize a definite growth in every category except Voice / Volume, from one performance to the next, despite the mentioned higher demands. Furthermore, it becomes apparent that the returning audience members, were slightly more dissatisfied with the second performance. This however is an incomplete view since only 6 of the in previous 36 were present. Nevertheless, the returning audience member gave largely very positive feedback. Generally, there was "more presence", an "improvement in confidence" and "more

physicality", although one audience member mentioned "less depth of character" and most didn't comment on "authenticity" or didn't feel a change.

Audience Members that gave feedback / Average	36 / First Performance	38 / Second Performance	6 / Returning audience members
Spontaneity/Ease	7,352941	8,157895	7,833333333
Inventiveness / Creativeness	7,397059	8,184211	7,833333333
Richness of characters / Depth	6,632353	7,921053	7,833333333
Physicality of characters / Sharpness	6,911765	7,552632	8
Teamwork	8,338235	8,802632	8,333333333
Voice / Volume	8,617647	8,105263	8,5

Detailed account of audience feedback is attached to this dissertation.

Conclusion

The results of the case study speak for themselves. Nevertheless, one must realize that a more advanced theatre company might not have achieved such significant results, as qualities such as mutual trust, heightened body awareness, listening skills, etc. likely already exist in higher levels than in the "The Arnold" at the beginning of this research.

Hopefully, this inquiry will inspire further theoretical and empirical research to be done on the "Grinberg Method" in general and of course "Stopping Movement" training. It proves to be very useful in a more amateur theatre company, thus sparks curiosity on how it could affect more advanced groups or how it would persevere if introduced to drama school in regular sessions.

Psychophysiological philosophy underpins DMT and SP which is governed by the idea that "embodied awareness is the prima facie of self-knowledge". When one investigates the thinkers and theorists which enrich this philosophy (Tantia, Philosophy, 2016) one can only dream of a world when techniques like the "Grinberg Method" thrive further and their merits become widely known and accepted because "choosing somatic inquiry keeps one's novice status constantly alive. There is always more to learn" (Martha, Concluding Thoughts, 2017) which ultimately is the one quality that will bring humanity together.

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Self-conducted Research Material

Youtube Playlist (<https://www.youtube.com/playlist?list=PL8VVVoGOAAg-dBmWDUiNtRledPdxt8tRmn>) with the following first hand material:

- Parts of the first performance (21st January)
- Parts of the introduction session with Fernandez (1st February)
- Parts of the final private session with Fernandez (4th March)

Attached files

Results of questionnaires from both performances - Excel Sheet

Questionnaire of First & Second Performance - PDF

Questionnaire for Group Members - PDF

"Stopping Movement" Concepts based on Interview with Beatriz Fernandez - PDF