

Movement Signature Impressions Checklist

Name of child: _____ Date: _____
Age: _____ Date of birth: _____ Observer: _____

I. Observational information

Parent(s) name and address: _____

Date(s) of observation/interaction: _____

Note the setting (visual, auditory, and physical elements of the surroundings): _____

Note the other sources of information used: _____

Note the overall developmental level of the child (include sources):

Motor:

Gross motor:

Fine motor:

Communication:

Nonverbal:

Verbal:

Expressive:

Receptive:

Social/emotional:

Cognitive:

II. Self-observational information (the qualitative aspects of the observer's verbal and nonverbal responses as expressions of personal feelings and reactions to the child)

1. Which of my senses are responding to the child?
2. How does the child's developmental level, way of moving, and interacting in the environment make me feel?
3. What feelings, thoughts, or impressions is the child stirring in me and what parts of me are drawn out when watching the child?
4. What is the tension or relaxation level of my body, limbs, and facial expressions while watching the child?

III. Movement signature impressions (the range of movement qualities and elements observed during this assessment that the child uses to express himself or herself)

A. Space analysis [Focus on the child's sense of self and other—how the child uses his or her body space and the outside space to enable social interaction.]

1. Note the general impression of the child's relationship to outside influences and others and the child's awareness and active engagement with his or her surroundings.
2. Check the terms that describe the child's relationship to developmental space (i.e., gross motor development involving a progression through various spatial orientations).

Horizontal "communication":

_____ Inclusion _____ Exclusion _____ Gathering _____ Scattering

Torso action

_____ Narrowing _____ Widening

Vertical "I am ME":

_____ Presence _____ Confrontation _____ Ascending

_____ Descending _____ Throwing down _____ Reaching up

Torso action

_____ Lengthening _____ Shortening

Sagittal "entering and withdrawing from world":

_____ Forward _____ Backward _____ Retreating

_____ Venturing out/
advancing _____ Initiating _____ Terminating
contact

Torso action
_____ Concave _____ Convex

3. Check the terms that describe the child's relationship with his or her kinesphere (i.e., the personal space around each individual).

Level changes: _____ Low _____ Middle _____ High

Reach space: _____ Near _____ Mid _____ Far

Direction: _____ Front _____ Side _____ Back _____ Diagonal

4. Check the terms that describe the child's relationship with the general space (i.e., public space outside of self). Then fill in the blanks as indicated.

Level changes: _____ Low _____ Middle _____ High

Use of space: _____ All _____ Some _____ Small area

Direction: _____ Forward _____ Side _____ Backward

Describe the location (Where?): _____

5. Check the terms that describe the child's relationship with the interpersonal space (i.e., interactive, changing distances between people in environment).

_____ Touching _____ Overlapping _____ Separate individual kinespheres

6. Check the terms that describe the child's relationship with spatial pathways (i.e., floor patterns).

_____ Winding _____ Linear _____ Arcing

_____ Spoke-like _____ Circular

7. Describe at least one movement sequence exhibited by the child that portrays the qualities detailed in this section.

B. Body and Shape analysis [Focus on the child's body attitude toward space—his or her attitude toward defining personal space within the general space as well as the child's body shape relationships to self and the surroundings.]

1. Check the term that best describes the placement/movement of the child's limbs in relation to torso.

_____ Proximal _____ Distal initiation

2. Check the term that best describes the child's Body part relationships.

_____ Upper-lower _____ Left to right _____ Contralateral

3. Check the term that best describes the child's Body axis orientation in space.

_____ Horizontal _____ Vertical _____ Sagittal _____ Diagonal

4. Check the term that best describes the child's spatial pulls.

_____ One-Dimensional _____ Planar _____ Three-Dimensional _____ Combination

5. Note the child's

Pattern of breath flow:

Particular body parts of which the child seems to be most aware:

Particular body parts that most attract your attention:

Most used parts of the body during movement:

Least used parts of the body during movement:

Body parts held:

Place of initiation of movement:

Simultaneous or sequential movement through parts:

Use of body as a whole or in parts:

Sense of symmetry or asymmetry:

Manner of shifting body weight:

6. Check the terms that best describe the shapes that the child's body makes.

<input type="checkbox"/> Spiraling	<input type="checkbox"/> Arcing	<input type="checkbox"/> Spoke-like
<input type="checkbox"/> Concave torso	<input type="checkbox"/> Convex torso	<input type="checkbox"/> Flow within torso
<input type="checkbox"/> Lengthening torso	<input type="checkbox"/> Shortening torso	
<input type="checkbox"/> Shaping to objects/people		
<input type="checkbox"/> Gathering space toward self		
<input type="checkbox"/> Pushing away from self		

7. Check the term that best describes the child's most prominent Body-Shape relationships.

<input type="checkbox"/> Shaping (external)	<input type="checkbox"/> Shape-flow actions (internal)
<input type="checkbox"/> Both	

8. Note the child's overall sense of connection, fluidity versus disconnection, and holding throughout the body in stillness and in motion.

9. Note the child's sense of propulsion, locomotion, mobility, stillness, energy intention, and motivation to move.

10. Describe at least one movement sequence exhibited by the child that portrays the qualities detailed in this section.

C. Phrase analysis [Focus on how the child clusters his or her actions together over a period of time, creating a sequence that has a flow, pulse, and rhythm as the actions start, continue, pause, and stop.]

1. Note some general impressions of the child, including expressivity, liveliness, fluctuations, sequencing, structure, dominant elements, and tempo.
2. Note the rhythm of the child's movement phrase: Is there exertion/recuperation sequencing? Does a complete phrase exist (i.e., initiation/preparation–main action–recuperation/recovery)? Describe.

3. Check the term that best describes the child's breath type rhythm.

_____ Rhythmic _____ Arrhythmic _____ Free breath type rhythm

Check the terms that best describe the appearance of the child's rhythm of whole movement in relation to body.

_____ Harmonious _____ Unharmonious
_____ Within whole body _____ Within body parts

4. Check the type(s) of the child's rhythmic phrase.

_____ Even (monotone) _____ Increasing
_____ Impactive _____ Decreasing
_____ Explosive _____ Increase–decrease
_____ Swing _____ Vibratory
_____ Resilient _____ Accented

5. Check the characteristics that affect how the child's phrase boundaries are determined.

_____ Level/direction changes _____ Body parts
_____ Postural shifts _____ Weight shifts
_____ Effort _____ Dynamic shifts
_____ Pauses _____ Stops
_____ Intent of child's actions (e.g., Was task completed?)

6. Check the term that best describes the duration of the child's phrase.

_____ Long _____ Short
_____ Simple phases _____ Multiple phases
_____ Pauses between phrases _____ Pauses during phrase

7. Check the term that best describes the transitions *between* phrases.

_____ Smooth _____ Jerky
_____ Even _____ Uneven
_____ Enables recovery _____ Merges with recovery

8. Check the term that best describes the child's flow of movements *in* the phrase.

_____ Smooth
_____ Connected

_____ Jerky
_____ Unconnected

9. Describe at least one movement sequence exhibited by the child that portrays the phrasing qualities detailed in this section.

D. Efforts used [Focus on the variable qualitative aspects of movement exertion that create a feeling tone to movement within the four motion factors below.]

1. Check the terms that best describe the child's Effort qualities regarding

Time (<i>when</i> decision):	_____ Quick	_____ Slow
Weight (<i>what</i> intention):	_____ Strong	_____ Light
Flow (<i>how</i> progression, precision):	_____ Bound	_____ Free
Space (<i>where</i> attention):	_____ Direct	_____ Indirect

2. Check if the child's movements involve single Efforts or a combination of Efforts.

_____ Single

_____ Combination

3. Note which Effort(s) predominate throughout the sequence.
4. Note the range of Efforts that are available in the child's movement repertoire (even if the Efforts do not predominate throughout the sequence).
5. Note how Efforts are used to create the phrase.
6. Describe at least one movement sequence exhibited by the child that portrays the Effort qualities detailed in this section.

E. Movement metaphors [Focus on the salient repeated movement sequences within a movement signature impression.]

Describe a repeated movement sequence, designating qualitative description separately from interpretation or subjective inference.

IV. Interactional analysis (i.e., Which elements of the child's movement style affect and contribute to the interactional dialogue and how.)

- A. List the participants of the interaction being observed and their relationship to the child. Note if the person filling out the Movement Signature Impressions Checklist is also a participant in the interaction or is only observing the interaction of the child with other participant(s).

B. Answer the following questions while observing an interaction with the child:

1. What is the child stirring in me and which parts of me are drawn out when observing an interaction/interacting with the child?
2. What is the tension or relaxation level of my body, limbs, and facial expressions while observing an interaction/interacting with the child?
3. How do the elements of the immediate surroundings feel as I embody the child's nonverbal style? Does the presence of others feel inviting or does it feel too noisy and distracting?

C. Answer the following questions detailing general impressions of the participants' interactive styles:

1. Initial the terms that describe the participant's movements.

Time:	<input type="checkbox"/> Quick	<input type="checkbox"/> Sudden	<input type="checkbox"/> Racing
	<input type="checkbox"/> Careful	<input type="checkbox"/> Slow	
Weight:	<input type="checkbox"/> Gentle	<input type="checkbox"/> Strong	<input type="checkbox"/> Light
	<input type="checkbox"/> Limp	<input type="checkbox"/> Careful	<input type="checkbox"/> Heavy
Flow:	<input type="checkbox"/> Tense	<input type="checkbox"/> Excited	<input type="checkbox"/> Relaxed
	<input type="checkbox"/> Neutral		
Space:	<input type="checkbox"/> Large	<input type="checkbox"/> Small	
	<input type="checkbox"/> Contained	<input type="checkbox"/> Opened	<input type="checkbox"/> Direct
	<input type="checkbox"/> Crisp	<input type="checkbox"/> Unfocused	<input type="checkbox"/> Meandering

2. Note the participants'

Energy level—tempo—Phrasing:

Use and quality of touch and holding style:

Body balance to provide a stable or mobile container for the child:

Use of Body Shape (i.e., directional, shaping, shape-flow) actions in relation to the child:

Voice tone:

Use of Effort:

Approach, initiating, and withdrawal of contact during interaction:

3. Note the amount of space between child and participant (e.g., at what point in the general space, kinespheric space, or interpersonal space, does the observer begin and end an interaction?).

D. Answer the following questions detailing general impressions of the child's interactive style:

1. Note how the child sequences from a place of self-soothing and calmness to attentive, active participation, excitement, and/or overstimulation, and then back to self-soothing and calmness.
2. As the child cycles through this sequence, does he or she elicit, invite, or reject an interaction by other(s)?
3. How does the child portray this nonverbally?

Body/facial expressions:

Use of Space:

Phrasing:

Shape (e.g., directional, shaping, shape-flow actions in relation to participant):

Effort:

E. Answer the following questions to describe the general interactional experience:

1. Phrasing

Check the terms that best describe the child's styles of Phrasing.

_____ Synchronous _____ Compliant _____ Do not relate

Check the terms that best describe the participants' styles of Phrasing.

_____ Synchronous _____ Compliant _____ Do not relate

Do the Phrasing styles enable the participants to prepare and recuperate during the movement interactions? If so, how?

Note the types of transitions during interactions.

Note the duration of the interactions.

Note the general activity level and the tempo.

List the Efforts used.

Are these Efforts (check one)

_____ Same

_____ Complementary

_____ Opposing

2. Use of Space

Check the term that best describes the participants' level of active engagement/awareness of each other in space.

_____ Constant

_____ Some

_____ Very little

_____ No contact

List the levels of Space used.

Check the term that best describes the child's level of active engagement/awareness of the surrounding environment.

_____ Constant

_____ Some

_____ Very little

_____ None

Check the term that best describes the child's pathways.

_____ Intersect

_____ Follow

_____ Do not relate

List the pathways.

F. Key questions

1. How do the movements of the adult establish a holding environment through her use of Space—whether kinespheric, general, interactional, or pathways—Body levels, Phrasing, Shaping, and Efforts?

Use of Space (e.g., kinesphere, general, interactional, pathways):

Body:

Phrasing:

Shape (e.g., directional, shaping, shape-flow actions in relation to the other participants):

Effort:

2. How are the turn-taking sequences opened and closed through each participant's movements, focusing specifically on initiation, withdrawal, and resumption of contact via the use of Space, Body, Shape, Efforts, and Phrasing?

Initiation of contact

Use of Space (e.g., kinesphere, general, interactional, pathways):

Body:

Phrasing:

Shape (e.g., directional, shaping, shape-flow actions in relation to the other participants):

Effort:

Withdrawal of contact

Use of Space (e.g., kinesphere, general, interactional, pathways):

Body:

Phrasing:

Shape (e.g., directional, shaping, shape-flow actions in relation to other participants):

Effort:

Resumption of contact:

Use of Space (e.g., kinesphere, general, interactional, pathways):

Body:

Phrasing:

Shape (e.g., directional, shaping, shape-flow actions in relation to other participants):

Effort:

3. How do mirroring, attuning, and mismatch-and-repair cycles occur through body-movement dialogue, as observed by their qualitative use of Space, Body, Shape, Efforts, and Phrasing?

Use of Space (e.g., kinesphere, general, interactional, pathways):

Body:

Phrasing:

Shape (e.g., directional, shaping, shape-flow actions in relation to other participants):

Effort:

4. How does the adult attune to the child's style as reflected in the child's cues: Does the adult give room for the child's expression before intervening, or does the adult instead respond without attending to the child's style first? How is this expressed through the movement qualities of Space, Body, Shape, Efforts, and Phrasing?

Use of Space (e.g., kinesphere, general, interactional, pathways):

Body:

Phrasing:

Shape (e.g., directional, shaping, shape-flow actions in relation to other participants):

Effort:

5. How does the adult establish a "base of support" from which the child receives pleasure, understanding, and comfort when exploring the surroundings and when returning to the adult in times of perceived danger or discomfort? Describe how the adult and child's behaviors are portrayed through their movement qualities of Space, Body, Shape, Efforts, and Phrasing.

Use of Space (e.g., kinesphere, general, interactional, pathways):

Body:

Phrasing:

Shape (e.g., directional, shaping, shape-flow actions in relation to other participants):

Effort:

V. Final comments (e.g., salient impressions, interpretations of data, emerging themes, learning styles/multiple intelligences, and implications for intervention and education)