Guidelines for Writing Articles for *Journal of Movement Arts Literacy*

(1) Essay Articles, (2) Research Articles, (3) Practitioner's Perspectives Articles

(Note: Style guidelines can be found as a separate document at the JMAL website)

General Information for writing all types of articles for JMAL:

1. ***Relevance to the themes of interest to the* Journal of Movement Arts Literacy**

Is the topic and approach to research, practice, or theoretical discussion in the article relevant to the topics outlined in the *Journal of Movement Arts Literacy* website? http://digitalcommons.lmu.edu/jmal/about.html.

2. ***Originality, Scholarly Focus, and Relevance***

Is the article sufficiently novel and interesting to warrant publication? Does it use a scholarly approach? Does it add to the canon of knowledge? Does the article adhere to the journal's standards? Is the research question an important one? In order to determine the article's originality and appropriateness for the journal, it might be helpful to think of the research in terms of what percentile it is in? Is it in the top 25% of papers in this field? If the work has been previously published in a academic proceedings, has it been expanded upon by at least 40%?

3. ***Structure and Style of Writing of High Quality***

Is the article clearly laid out? Are all the key elements (where relevant) present? See sample categories for Research articles and Practitioner's Perspective Articles below. Consider each element in turn (this sample of a typical article may certainly not apply to all submissions):

(1) **Essay Articles**: Your article will be evaluated according to the following criteria (adapted from *Elements of the Academic Essay*, Gordon Harvey, Harvard Univ.):

a. **Title**: **Does it clearly describe the article?**
b. **Thesis**: **Is the thesis, the essay's main proposition, clear and arguable?** A thesis should not be confused with a *topic*, which represents only the subject area of an essay. A good thesis must be arguable; there must be intelligent ways to disagree with it. Arguability distinguishes a good thesis from a fact (clearly demonstrable in the text) or an observation (an interpretation so obvious that no intelligent reader would challenge it). Although writers often wish to delay announcement of the thesis, good academic writing generally states the thesis explicitly on the first page, then returns to a more nuanced and complex form of it later in the text.
c. **Problem or Question**: **Is the intellectual context in which a thesis matters clearly revealed?** In academic essays, the problem usually arises from a current misunderstanding of an important issue. The author of an essay promises to clarify something that would otherwise remain obscured or mistaken. Establishing the problem or question is the primary role of an essay's first few paragraphs. If it doesn't promise to illuminate, deepen, or solve a problem, an essay risks irrelevance.
d. **Evidence**: **Has the writer carefully oriented readers to the source of the evidence, which must be cited?** Evidence that has been overlooked or previously undiscovered may serve to "prove" a thesis. Frequently, however, academic writers re-examine evidence that others have looked at before, in which case the evidence is more likely to *suggest* or *persuade* readers that the writer's approach is a fruitful one. Since a good thesis must be arguable, academic writers are especially obligated to consider *counter-evidence*, to grapple directly with facts, patterns, or passages that resist or complicate the essay's main argument.
e. **Analysis & Reflection**: **Does the work of the writer turn evidence into argument, to inform the reader how the evidence supports, develops, or extends the essay's thesis.** Because a thesis must be arguable, no evidence in a good academic argument can speak for itself—all of it must be processed by the writer. Typical moves of analysis are to highlight significant details of the evidence and to name patterns that might otherwise be undetected. When working with written evidence, it's good to observe the rule of two: the writer should supply at least two words of analysis for every word of a citation, and usually more. Analysis generally refers directly to the evidence, while Reflection builds upon analysis to support larger claims. Other moves that indicate Reflection are consideration of a counter-argument, definitions or refinements of terms and assumptions, and qualifications of previous claims. Reflection is important throughout an essay, but should be especially rich and full in between sections of the argument and in the essay's conclusion.
f. **Structure: Are the sections of the essay organized and stitched together?** Sections of a good argument proceed in a logical way, but also develop the implications of a thesis more deeply as the essay progresses. The reader should understand how each new section extends the argument that has come before and prepares for the argument that is still to come. Reflective sentences at moments of transition often guide this review/preview, and complex essays frequently include 1-2 sentences of this type in their introductions.
g. **Language**: While a poorly written article may make it more difficult to understand you do **not** need to correct the English. However, you should bring this to the attention of the editor.

h. **Supplementary materials (if applicable):** Do the supplementary materials such as photos, video clips, and appendices inform the reader, and are they an important part of the essay?
i. **Permissions:** Has written permission to use copyrighted visual materials (photos, video, etc) been supplied?
j. **For research with use of human subjects**, Has permission been obtained and approval been given by Institutional Review Board? Ethical treatment of human subjects must have been followed?

(2) **Research Articles**: Your article will be evaluated according to the following criteria (adapted from *Elements of the Academic Essay*, Gordon Harvey, Harvard Univ.):

a. **Title**: Does it clearly describe the article?
b. **Introduction**: Does it describe what the author hoped to achieve accurately, and clearly state the problem being investigated? Normally, the introduction should summarize relevant research to provide context, and explain what other authors' findings, if any, are being challenged or extended. It should describe the experiment, the hypothesis(es), approach to teaching, and/or the general experimental design or method of inquiry.
c. **Method**: Does the author accurately explain how the data was collected? Is the design suitable for answering the question posed? Is there sufficient information present for you to replicate the research? Does the article identify the procedures followed? Are these ordered in a meaningful way? If the methods are new, are they explained in detail? Was the sampling appropriate? Have the equipment and materials been adequately described? Does the article make it clear what type of data was recorded; has the author been precise in describing measurements?
d. **Results**: This is where the author(s) should explain in words what he/she/they discovered in the research. It should be clearly laid out and in a logical sequence. You will need to consider if the appropriate analysis has been conducted. Are the statistics correct? If you are not comfortable with statistics, please advise the editor when you submit your report. Interpretation of results should not be included in this section.
e. **Conclusion/Discussion**: Are the claims in this section supported by the results, do they seem reasonable? Have the authors indicated how the results relate to expectations and to earlier research? Does the article support or contradict previous theories? Does the conclusion explain how the research has moved the body of scientific knowledge forward?
f. **Language**: While a poorly written article may make it more difficult to understand you do **not** need to correct the English. However, you should bring this to the attention of the editor.
g. **Previous Research:** If the article builds upon previous teaching/creating/directing, does it reference that work appropriately? Are there any important works that have been omitted?
h. **Permissions:** Has written permission to use copyrighted visual materials (photos, video, etc) been supplied?
i. **For research with use of human subjects**, Has permission been obtained and approval been given by Institutional Review Board? Ethical treatment of human subjects must have been followed?
j. **Finally, on "balance,"** when considering the whole article, do the figures, tables, and video clips inform the reader, and are they an important part of the story? Do the figures describe the data accurately? Are they consistent, e.g. bars in charts are the same width, the scales on the axis are logically?

(2) **Practitioner's Perspective Articles**: Your article will be evaluated according to the following criteria (adapted from *Elements of the Academic Essay*, Gordon Harvey, Harvard Univ.): (Some topic headings are **required** as noted, while others are **optional**)

a. **Introduction**: Does the article accurately describe the teaching approach, problem, or practices the author explored? Normally, the introduction should summarize relevant research to provide context, and explain teaching outcomes or goals and how this method helps achieve that.
b. **Relevant Literature or brief background information about literacy** (required): Is the literature presented a sufficient amount and does it lead well into the topic of the paper?
c. **Stance of the Educator**: Is the teaching philosophy and the approach to literacy and/or the related cultural and contextual applications delineated well to support the teaching practice?
d. **Setting and Participants** (required): Does the article accurately describe the actual or prospective setting and participants related to the teaching methods?
e. **Background:** If applicable, does the article adequately describe how the Course/Unit/Lesson/Project was developed?
f. **Description of Pedagogical Innovation** (required): Does the article accurately describe the pedagogical innovation?
g. **Implementation/Application** (required): Does the article accurately describe the implementation/application of the pedagogical innovation?
h. **Expected Learning Outcomes** (required): Does the article clearly delineate the details of the expected learning outcomes that students will achieve?
i. **Assessments**: If applicable, does the article provide assessment tools for students?
j. **Lesson Plan/Project Application Description** (See Attached Template) (required): Does the article provide a clear Lesson Plan or Project Application Description?
k. **Teaching-Learning Reflections** (required): Does the lesson plan provide the author's teaching and learning

reflections about actual implementation of the lesson or project design?

l. **Challenges and Strengths**: If applicable, does the article address challenges and strengths of using this approach to teaching, creating, or directing a project?
m. **Relationship to USA National Dance Standards (or the Standards of the country/state of publishing)**: If applicable, does the author detail how the lesson meets published Dance Standards, or some other type of standards from which readers would benefit?
n. **Discussion/Conclusion** (required): Are the reflections/discussions/conclusions in this section supported by the outcomes, and do they seem reasonable? Has the author/s indicated how the outcomes relate to expectations and to earlier teaching/creating/directing approaches? Does the article support or contradict previous theories and approaches? Does the conclusion explain how the approach has moved the body of educational/creative/directorial knowledge forward?
o. **Language**: While a poorly written article may make it more difficult to understand, you do **not** need to correct the English. However, you should bring this to the attention of the editor.
p. **Previous Research**: If the article builds upon previous teaching/creating/directing, does it reference that work appropriately? Are there any important works that have been omitted?
q. **Permissions**: Has the author supplied written permissions to use copyrighted visual materials (photos, video, etc)?
r. **For research with use of human subjects**, has permission been obtained and approval been given by Institutional Review Board? Has the ethical treatment of human subjects been followed?
s. **Finally, on "balance"**: When considering the whole article, do the figures, tables, and video clips inform the reader, and are they an important part of the story? Do the figures describe the material in the paper logically?
t. **Lesson Plan is provided**. See sample lesson plan structure below. For projects, please provide your own descriptive format summary representing how the project was shaped, delivered, and culminated. This lesson could be adapted to serve that purpose.
u. **Note:** The notation in the lesson should be used to achieve goals with dancing, not just to be literate with notation. So please make sure your lesson focuses on how dancing is supported by the notation experiences, not that notation is learned and students danced a little. See note about Best Practices in the box below.

Here are some ideas for Best Practices when using notation to teach dancing

The Motif Notation choices are integrated into the teaching and learning to provide support of the dancing and learning about dance. Motif Notation is not being used to teach Motif Notation; it is being used to teach dance and is primarily a tool that deepens, extends, or focuses learning in new ways:
Be sure to Include these activities in your lesson plan:

a. Read the dance from a score and learn to perform it
b. Write some ideas in notation, then perform your dance on paper
c. Dance then write down ideas in notation
d. Watch another person dance, then write in notation what you see
e. Watch and analyze creating a notation chart or palette of ideas
f. _____

SAMPLE LESSON PLAN (adapt to suit your needs)

Title of Lesson _____
Genre/Dance form _____
Using notation to increase understanding and performance of _____
Your Name _____

Level/Age/Grade _____ , Unit on _____, Lesson #_____ of _____

Main idea of the lesson and goals for Teacher: Write here the main idea of the lesson and the teacher's overarching goals for how to teach content, focus pacing of class, delivery of experience to best guides students to reach their outcomes. Also detail how notation serves to support the dancing and learning of dance.

_____

_____.

Learning Outcomes for Students:

a. By the end of this lesson/unit, students will know and be able to write about and describe *(cognitive/intellectual)* _____

_____

_____

_____.

b. They will be able to physically demonstrate *(main skills/psychomotor)* _____

_____

_____.

c. They will experience affective learning (*feelings, values, appreciation, enthusiasms, motivations, and attitudes*) about _____

_____

_____.

d. They will experience aesthetic, cultural, and historical appreciation about genre or style of dance, entailing _____

_____.

Vocabulary terms related to Technique, Composition, Elements of Dance (include only what is most important to this lesson)**:** _____

_____

_____.

"Aesthetic Criteria" Required of Students (For composition classes] (*Sometimes called "Review Criteria," e.g., 30 seconds, beginning/middle/end, retrograde, 3 distinct variations on a motif, 3 phrases with strong energy changes, etc, list of terms they must attend to in the dance*)

_____

_____

_____.

Teacher prep: music, props, visuals, video, big paper, markers, cards, youtube site, etc

_____

_____.

Notation symbols and concepts new for this lesson *(adapt this table to serve your needs, but do include the symbols and write their meaning in English. It does not need to be set up as a table as such)*

New Motif Notation Symbols for today:					**Symbols learned prior to today (if needed):**		
Include the Symbol							

What does it mean?							
How does it serve to engage the dancing?							

Teaching Guidelines

A. List here how you would teach the lesson step-by-step, starting with whatever introduction, warm up, exploration, dancing, reading, writing, creating, performing, sharing, discussion, and culmination, etc. that is applicable to your teaching goals. Use as many steps as you need.
B. Please include the symbol concepts in the steps below, providing instructions as to how the teacher teaches them.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10. Etcetera

Assessment Plan: (list how you would assess the level of student learning based on the Learning Outcomes stated earlier)

Core National Standards, etc: (Suggested but not required. List any of the categories of the 2014 Core National Standards, or standards of your country/state, that would be applicable for this lesson)
1.
2.
3.