

Creative Motion Alliance, Inc.

Certification Forms

Level I -

Appendix A:

- Application for Level I Basic Certification in Creative Motion Teaching

Appendix B:

- Application for Renewal of Level I Basic Certification in Creative Motion Teaching

Level II -

Appendix C:

- Application for Approval of Level II Advanced Certification Internship Program

Appendix D:

- Lesson Plan Template
- Lesson Plan Example

Appendix E:

- Application for Level II Advanced Certification in Creative Motion Teaching

Appendix F:

- Application for Approval of Level II Advanced Certification Renewal Activities

Appendix G:

- Application for Renewal of Level II Advanced Certification in Creative Motion Teaching

Level III -

Appendix H:

- Application for Approval of Level III Professional Certification Activities

Appendix I:

- Application for Level III Professional Certification in Creative Motion Teaching

Emeritus -

Appendix J:

- Application for Emeritus Certification in Creative Motion Teaching

Administrative -

Appendix K:

- Request for Extension to Certification Time Period (Level II and III only)

Appendix L:

- Request for Change to Certification

Creative Motion Alliance, Inc.

**Application for Level I Basic Certification
in Creative Motion Teaching**

Appendix A

Please send this application to the chair of the Certification Committee.

Name	Date
Address	Daytime phone
City, State, ZIP	Evening phone
Dates of Workshop attendance during the last five years (must total 20 workshop days)	
Windswept Music Workshops	
Mini-workshops (city, date)	
Mini-workshops (city, date)	
Training and Degrees	
Professional Activities	
Circle One: Are you prepared to take the Level I Examination? YES NO	
Circle One: Are your CMA dues current? YES NO	
Circle One: Have you included payment of the Certification fee with your application? YES NO	
Describe your experience with Creative Motion, your understanding of its concepts, and how Creative Motion is used in your present activities. (Begin here and continue on reverse side.)	
Recommendation of the Certification Committee: (for committee use only)	

Creative Motion Alliance, Inc.

**Application for Approval of Level II
Advanced Certification Internship Program**

Appendix C

Please send this application to the chair of the Certification Committee.

Name	Date
Address	Daytime phone
City, State, ZIP	Evening phone
Internship Program Topic	
Internship Program Goals	
Internship Program Timeline, including completion date	
Internship Program Sponsor	
Internship Program Printed or Recorded Results	
Responsibilities of Applicant	
Responsibilities of Sponsor	
Recommendation of the Certification Committee (for committee use only)	

Instructions: This template provides a suggested format for your lesson plans. You may alter the format as needed for your classroom situation.

<day> : <general topic1>

I. <body tuning experience1>

A. <text or class example1> (pg. ____)

- <instruction1>
- <instruction2>
- <suggestion1>
- <suggestion2>

B. <text or class example2> (pg. ____)

- <instruction1>
- <instruction2>
- <suggestion1>
- <suggestion2>

C. Discuss the experience

- <question/feedback1>
- <question/feedback2>
- <question/feedback3>

II. <creative motion concept1>

A. <text, class, or music example1> (pg. ____)

- <instruction1>
- <instruction2>
- <suggestion1>
- <suggestion2>

B. <text, class, or music example2> (pg. ____)

- <instruction1>
- <instruction2>
- <suggestion1>
- <suggestion2>

C. Discuss the experience

- <question/feedback1>
- <question/feedback2>
- <question/feedback3>

Day One: Balance

I. Finding a Light-Weight Body

- A. White Book Example (p. 29)
 - Follow steps A – C
 - Watch to achieve “letting go of the feeling,” making sure arms completely relax, along with the rest of the body, without losing the “power-resting-up” feeling
- B. Red Book Example (pp. 13-14)
 - Follow the steps, focusing on the “over the top” and the difference it makes
 - How does this make the “power up” different?
- C. Compare and contrast the two balances

II. Note-Value Timing

- A. Listen and move to Bach, “Air on the G String” (Vol. 1 #1)
 - Move to various levels of swing, as well as melody and bass lines
 - How did it feel?
 - Could you find and move to all the different levels of the piece?
 - Was it easy to change balances when the music did?
- B. *Journal of Creative Motion*, Vol. 2, “Note-Value Timing” by Virginia Brown Murphy (pp. 15-16)
 - Follow steps 1 – 4
 - Now move around the room to note values in this sequence: quarter – eighth – sixteenth – eighth – quarter – half – whole notes
 - How were the balances different?
 - Would this help us in preparing our music or preparing for our music?
- C. Listen to the Bach piece again
 - Listen for melody – move to melody.
 - Listen for the bass line – move to the bass line.
 - Find the dominant level of swing and move to it.
 - What was different about your experience?
 - Did the note-value timing exercise make it easier to find the balances of the various levels?
 - How would your presentation of a piece be different if you engaged in this exercise?

III. Listen & Experience

- A. Pavane in E Minor – Debussy (Vol. 1 # 4)
- B. “Gloomy Sunday” – Sarah Brightman (*La Luna* # 14)
- C. “Chicken Reel” – Leroy Anderson (#14)
- D. “Dream Come True” – Jim Brickman (*Picture This* #1)

IV. Discussion

- How are the pieces different?
- Is the melody easier to move to in one piece over another? The bass line? The swing?
- How do the different textures of each piece change what you hear and feel and how you react to it?

Creative Motion Alliance, Inc.

Application for Level II Advanced Certification in Creative Motion Teaching

Appendix E

Please send this application to the chair of the Certification Committee.

Name	Date
Address	Daytime phone
City, State, ZIP	Evening phone
Dates of Workshop attendance during the last five years (must total 10 workshop days)	
Windswept Music Workshops	
Circle One: Has the Certification Committee approved your application for an internship program? YES NO	
Circle One: Have you included the required written lesson plans with this application? YES NO	
Circle One: Are you prepared for the Level II Examination? YES NO	
Circle One: Has the Certification Committee received your faculty sponsor's written letter of recommendation verifying that all requirements of your internship program have been successfully completed? YES NO	
Circle One: Has the Certification Committee received copies of the printed or recorded results of your internship program? YES NO	
Circle One: Are your CMA dues current? YES NO	
Circle One: Have you included payment of the Certification fee with your application? YES NO	
Recommendation of the Certification Committee (for committee use only)	

Creative Motion Alliance, Inc.

**Application for Approval of Level II
Advanced Certification Renewal Activities**

Appendix F

Please send this application to the chair of the Certification Committee.

Name	Date
Address	Daytime phone
City, State, ZIP	Evening phone
Describe your proposed Level II renewal activity #1:	
Describe your proposed Level II renewal activity #2:	
Recommendation of the Certification Committee: (for committee use only)	

Creative Motion Alliance, Inc.

**Application for Approval of Level III
Professional Certification Activities**

Appendix H

Please send this application to the chair of the Certification Committee.

Name	Date
Address	Daytime phone
City, State, ZIP	Evening phone
Describe your proposed Level III activity #1:	
Describe the subject of your Creative Motion analysis.	
Describe your proposed Level III activity #2:	
Describe your proposed Level III activity #3	
Recommendation of the Certification Committee: (for committee use only)	

Changes to Certification

It is understood by the Certification Committee that these Certification Procedures and Forms will evolve over time through input and feedback by the Creative Motion Alliance membership. This is a necessary process if the common standard defined in these documents is to remain relevant to those seeking Certification in Creative Motion teaching. The following list describes some, but not all, of the types of changes the Committee has in mind:

- Typographical and grammatical errors
- Clarifications of vague or imprecise text
- Errors or omissions in content
- Errors in timing or sequence of Certification administration
- Additions to content (Example: Adding specific Expressive Arts activities to Level III Professional Certification.)
- Obsolete content

If you wish to recommend a change to Certification, please contact any member of the Certification Committee by phone, email or letter with your request. All change requests will be evaluated by the Certification Committee, and if approved, will be applied in the next revision of the Certification Handbook and Forms. If the recommended changes are extensive, the Committee may require Alliance membership involvement to assist in their evaluation.

Place information about updates to Certification
here.

Place documentation of your Certification
activities here.