



Oklahoma Arts Council
Performing Arts Corps- Dance
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"Dance Education provides students with the opportunity to develop the imagination, grow in aesthetic knowledge and understanding, work collaboratively with others, develop relationship building skills, exercise creative problem solving and critical thinking skills, grow in their ability to communicate and strengthen the body. All of this happens through experiences with dance and creative movement."

~Michelle Dexter

*"Let us read and let us dance -
two amusements that will never do any harm to the world."*

~Voltaire

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Dance Introduction

- The PAC Dance program will focus on discovery, learning and expression through creative movement. Dance artists will guide students into explorations using music, poetry, and cues from the visual arts. Workshop students will have an opportunity to learn through improvisation, games, collaborative work and creative problem solving. **This curriculum is designed to assist in the fulfillment of the Oklahoma State Department of Education’s PASS requirements for Physical Education and National arts education standards for Dance.**

Dance Dynamics

- **Non-locomotor and Locomotor Movements**
Non-locomotor movement is any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another. *Locomotor* movement is movement that travels from place to place, usually identified by weight transference on the feet, but not limited to the feet. Basic locomotor steps are walk, run, leap, hop and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap).
- **Whole Body Movement**
Whole Body Movement involves all parts of the body. Locomotor and non-locomotor movements and combinations of each make up whole body movements.
- **Level and Direction**
Level is the height of a dancer in relation to the floor. May be low, medial, and high planes of movement. Directions are places to move in space including: up, down, forward, back, side, cardinal: north, south, east, west, stage reference: down stage, up stage, stage right, stage left.
- **Energy**
Includes force, effort, dynamic quality, or description of movement

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Outcomes

Through guided creative movement activities, students will learn dance fundamentals and explore the elements of body, energy, space and time to create and perform original dance compositions.

- Students will recognize dance as an art form and use movement as a tool to express an idea or feeling.
- Students will understand that dance can improve one's strength, flexibility, balance, and coordination.
- Students will demonstrate respect for movements created and/or performed by their peers.
- Students will gain a working knowledge of terminology specific to basic elements of dance, such as:
 - Learning to identify and execute locomotor and non-locomotor movements.
 - Incorporating the use of different levels (low, medium, and high) for movement.
 - Comparing and contrasting different qualities (Heavy/Light, Quick/Slow, Direct/Indirect) of movement.

Performance

- A performance consists of Perpetual Motion dancers performing a selection of modern and/or aerial dance repertory and includes a lecture/demonstration component emphasizing dance education in the areas of:
 - Identifying dance terminology
 - Identifying themes/variations in movement sequences
 - Selecting dance elements to demonstrate movement manipulation
 - Discovering facts in Dance History
 - Recognizing that dance is an artistic expression used to convey a feeling, thought, idea, or emotion, or to tell a story.

Teaching Material

- Sample dance activities (Appendix A)
- Four example lesson plans (Appendix B)
 - Magic Paint
 - Positive/Negative Space
 - Point of Contact
 - Action Words
- Glossary of Dance Terminology (Appendix C)

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Appendix A

Dance Activities

- **Non-locomotor and Locomotor Movements**
 - *Non-locomotor* study would include working with gestures, body-part isolation, rhythmic and non-rhythmic movement that does not travel through space.
 - *Locomotor* movement would include working with specific motor skills such as walk, run, hop, leap, skip and jump, as well as improvisational movement that travels through space.
- **Whole Body Movement**
 - *Making Shapes with the Body*
The contour and line the body makes in space. Straight, curved, twisted, wide, elongated, angular, symmetrical, asymmetrical, still or moving.
 - *Positive/Negative Space*
Working with the space create by the body and around the body in still shapes
- **Level and Direction**
 - Students would work improvisationally in the low, medium and high levels, often with imagery such as “slither on the floor like a snake,” “walk heavy on your hands and feet like an elephant,” and “flutter up high like a butterfly.”
 - Students will study directions by creating movement pathways, traveling in different directions and performing movement with several facings.
- **Energy**
 - Students will work with various efforts, qualities, and levels of exertion.
 - Students will explore Bound and Free Flow, Quick and Sustained Time, Direct and Indirect Space, and Heavy and Light Weight

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Appendix B

Magic Paint

Grade: Grades 2-3

Length of Lesson: 50 Minutes

Author: Amy Nevius

Theme: Students will explore movement initiated by different parts of the body and develop a movement phrase based on their written name.

Major Arts Concept(s):

Isolated Movements – Executing movements with a specific area of the body

Initiation – The origin of a movement

Sequencing

National Standards: Kindergarten – 4th Grade

Dance- 1:4-5, 1:7-8, 2:1-4, 3:2-3, 4:1-2, 7:1

PASS Skills: Physical Education-

4th: 1:1, 5:1-2, 6:1-3, 7:1-3

5th: 1:1-2, 2:3-4, 3:1, 6:1-3, 7:1-4

Multiple Intelligences:

Bodily-Kinesthetic, Spatial, Linguistic, Intrapersonal, Interpersonal

Lesson Objective(s):

- To explore and identify whole body movements initiated by different parts of the body.
- To explore and identify movements performed by an isolated part of the body.
- To create a movement phrase based on the written form of their name.
- To perform a movement phrase in front of their peers, and provide feedback about their movement choices.

Advance Organizer:

Music- *Bar Rumba* by Mo’Horizons & *Hush* by Yo-Yo Ma and Bobby McFerrin

Details of Instructional Activity:

Warming up: Identifying Magic Paint and Canvas

1. Gather students in a seated circle on the floor. Introduce the Magic Paint activity by placing the bucket of scarves in the center of the circle. Use the paint stick to stir the scarves in a swirl of color. Explain to the students that this bucket contains magic paint. They are the only ones who can see the magic paint, and they are not to tell anyone else what color their magic paint is.
2. Identify the quadrants of the room; walls, ceiling, and floor. As artists, they will be using a new technique called body painting. They will use different parts of their bodies to paint their individual name (as big as they can) across the ceiling, floor, and the walls. Each student will select a color from the magic paint bucket each time they paint with a new body part.

Exploring the Concept: Body Painting

1. Gather around the paint bucket. Start the music (*Bar Rumba*), and announce the first body part. Allow the students to select one color from the paint bucket and tie it or wrap it around that body part. Instruct the students to paint his/her name as big as they can on the ceiling, on each wall, and the floor of the room with the named body part.
2. Once they have finished painting with that body part, have them return their scarves to the paint bucket and wait for the announcement of the next body part.
3. Continue this process by allowing the students to paint with their fingertips, toes, elbows, knees, arms, legs, head, bottom, belly button, nose, etc. Students should change scarf colors each time they return to the paint bucket. When they have finished painting with all body parts, return the scarves to the paint bucket and gather in a seated circle once again.

Developing Skills: Name Art Sequencing

1. Pass out a sheet of paper and one crayon to each student. Have the students write their name in cursive across the length of the page. Discuss the shapes that different letters form; curved, straight, angular, twisted.
2. Now it’s time to combine the use of painting with different body parts to create a *Name Phrase*. Students will create movements with different parts of his/her body to spell out each letter of their name. Be sure to tell them that their name must start at the left side of the room and travel to the right side of the room as if they were writing their name on a giant piece of paper.
3. Allow the students 5-10 minutes to work independently on their name phrases. Provide assistance as needed.

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Supplies -

- 1 Five Gallon Bucket
- Various Colored Scarves (1 per student)
- 1 Paint Stick
- White Paper (1 sheet per student)
- Crayons

Prep - Place the scarves in the bucket

Vocabulary Listing:

Laban Movement Analysis Elements -

- Initiation: *Core, Proximal, Mid-Limb, Distal*
- Space: *General Space, Personal Space (Kinesphere)*

Demonstration/Sharing: *Letters Across the Stage*

1. Have the students make one row across the front of a designated performance space. Select the first 3 or 4 students from the front of the line to perform their name phrases across the room with music (*Hush*). Performing students may need to repeat their name phrases a few times in order to stretch across the room. Continue this process until all students have had the opportunity to perform their name phrase.
2. While the non-performing students are waiting for their turn, encourage them to see if they can identify some of the letters in the performing student's name phrases.

Cooling Down: *Observing Others*

1. After each student has shared their name phrase, ask for volunteers to perform the movement of a letter in someone else's name.
2. Discuss the similarities and differences of the same letters. "Tia made a "T" like this, and Thomas made his "T" like this."

Ideas for Further Development:

1. Pair students together and have them teach each other their name phrases. Have them use letters from both of their name phrases to spell a new word. Then have each create a new movement phrase for that word and perform it in front of the class. See if you can guess what word each pair is spelling! Use words from the student's weekly spelling list and have them spell the words through creating movement phrases.

Modifications:

1. For students with less movement capabilities (wheelchair or walker bound), provide a smaller quadrant of space for them to move with the magic paint.
2. You may also have them only use their functional body parts. Provide assistance as needed.
3. For older or more advanced students, encourage students to create three-dimensional letters throughout their name phrases by adding variations of level and spatial orientation

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Appendix B

Positive & Negative Space

Grade: 4 and 5

Length of Lesson: 1 hour

Author: Michelle Dexter

Theme: Students will explore Positive and Negative Space through shape making with a partner and group.

Major Arts Concept(s):

Body- Upper/lower, body/half

Shapes- curved and twisted

Force- Flow- free and bound

Level- emphasis on low

Cultural Learning Concepts:

Study the history of Cambodian Culture and how dance has contextualized the heritage

National Standards:

Dance- 1, 2, 3, and 4

PASS Skills: Physical Education-

1.1, 4.4, 5.1, 5.2, 6.1, 6.2, 6.3, 7.1, 7.2, 7.3

Multiple Intelligences:

Visual, Musical, Interpersonal, Intrapersonal, Kinesthetic

Lesson Objective(s):

Understanding Positive and Negative Space, Linear and Curved Shapes, Creative Problem Solving with a partner and group

Advance Organizer:

Music - Iroko Percussions

Supplies -

Support Materials:

Vocabulary Listing:

Positive Space, Negative Space, Linear Shapes, Curved Shapes

Details of Instructional Activity:

Warming up:

1. Warm Up class with a variety of stretches, focusing on the difference between linear shapes and curved shapes. Make long straight lines for linear shapes, and rounded or twisting curved shapes.
2. Perform examples of each and have them guess whether they are linear or curved. You can also combine the two by making linear shapes with your lower body and curved with the upper, or making all linear shapes but twisting your body.
3. Ask the students to make an entirely linear shape with their body, an entirely curved shape, and then ask the to separate body parts into various linear and curved shapes.

Exploring the Concept:

1. Put the students with partners, girl/girl, boy/boy. Explain that the goal of this exercise is to create shapes with your partner **WITHOUT** touching.
2. Discuss Positive and Negative Space, explaining how your body makes up Positive Space and the area that surrounds your body is the Negative Space.
3. Ask one partner to make a linear shape with their entire body. Now ask the partner to make a curved shape that fills the Negative Space surrounding their partner's shape. The curved shape should wrap around the linear shape.
4. Have the students alternate who makes the first shape. Ask them to create a variety of shapes changing up the combination of linear and curved shapes, making duets of Linear/Curved, Linear/Linear, and Curved/Curved.
5. Have them memorize 3 shapes to share with the class.

Developing Skills and Creating Dances:

1. After the duets have been shown to the class, have the students sit in a straight line and the front of the classroom.
2. Number off the students.
3. Have the #1 student come to the center of the room and make a shape of their choice. Then have the #2 student make a shape that connects to the #1 shape forming a chain. Repeat this sequence until the whole class is connected into a long "shape chain."
4. You will need to encourage them to choose a shape they can hold for a long time because once they make the shape they must "freeze like a statue." The tendency will be to wobble and giggle a lot so it is important to make that rule very clear before they begin.
5. Repeat the process reversing the order so that the last students go first.

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6. You may also have them make one large shape that resembles more of a clump than a chain, having them “fill in the holes” around the various students. You can encourage them to use various levels and look at the composition of the shape before they make their choice.

Demonstration/Sharing:

1. You may divide the class into 2 groups to perform the previous exercise so they may see what the shape chain and/or shape clump look like. This is a good time to set it to music. Have them discuss what they see as a whole shape rather than the shapes each student make. You can encourage them to look at it as a piece of artwork, stating that each student is a color contributing to the whole picture.
2. Culminate by sitting in a circle and having the class discuss the differences between working in partners and working in a group. Also discuss how the individual shapes can stand on their own, but they also can work together to make a larger work of art.

Cooling Down:

Finish the class by repeating the stretches and isolations from the beginning of class.

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Appendix B

Points of Contact

Grade: Grades 4-5

Length of Lesson: 50 Minutes

Author: Amy Nevius

Theme: To explore the endless possibilities of shapes that can be made with the body by using different body parts as a means of supporting the body and how these points create a point of contact/relationship with the floor

Major Arts Concept(s):

1. Body: *Shapes-* Straight, Angular, Curved, Twisted
2. Energy: *Active Stillness, Passive Stillness*
3. Space: *Level-* Low, Medial, and High

National Standards: Kindergarten – 4th Grade

Dance- 1:2, 1:3, 1:4, 1:6, 1:7, 1:8, 2:3, 2:5, 4:1

PASS Skills: Physical Education- 4th Grade

- Motor Skill and Lifetime Activity Development: Standard 1:1
- Health Enhancing Activity Development: Standard 4:4
- Personal and Social Skill Development: Standard 5:1-3, 6:2-3, 7:1

5th Grade

- Motor Skill and Lifetime Activity Development: Standard 1:1-2, 2:3-5
- Personal and Social Skill Development: Standard 5:1-3, 5:5, 6:1, 7:1-4

Multiple Intelligences:

Logical-Mathematical, Bodily-Kinesthetic, Spatial, Interpersonal, Intrapersonal

Details of Instructional Activity:

Warming up: Making Shapes in Different Levels

1. Gather students in a seated circle on the floor. Discuss what it means to make a *shape* with the body (freezing like a statue). Identify the difference between *active stillness* (your body shows energy by reaching through the fingers, legs, arms, head, etc. into all points of space) and *passive stillness* (your body takes a nap; limp).
2. Establish levels of movement by demonstrating and making an active shape in the *low* level (on the floor), *medium* level (kneeling, crouched position), and *high* level (reaching to the sky) of space.
3. Give the students 2 minutes to work by themselves in creating 3 different shapes (one shape for each level; low, medium, and high). Once the students have created their shapes bring everyone back to a seated circle.
4. Divide the circle into two groups (1's and 2's). Have the 1's perform first while the 2's observe. Start the music ("Bar Rumba") and allow the 1's to demonstrate their 3 shapes by changing their shape every 4 counts. (Ex. – SHAPE #1-2-3-4, SHAPE #2-2-3-4, SHAPE #3-2-3-4, and repeat). Once the 1's have gone through their 3 shapes twice, switch roles and have the 2's perform and the 1's observe.

Exploring the Concept: What is a "Point of Contact"?

1. Discuss with students that our bodies are supported by the number of body parts that are touching the floor. Each body part that touches the floor is a point of contact. When we are standing, (*high level*) we have two points of contact with the floor...our feet. When we are on our hands and knees (*medium level*), we have four points of contact with the floor...two hands and two knees.
2. Give examples of shapes or demonstrate shapes with one, two, three, four, five and/or six points of contact with the floor. Ask the students to count the points of contact for the shape you are making. Be sure to use different body parts for each example so students become more aware of possible points of contact. You may also vary the use of levels during the shape demonstration so students understand that not all shapes have to be made in the low level

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Lesson Objective(s):

1. Students will explore creating various shapes with the body,
2. Students will identify levels for movement, and explore movements within those levels.
3. Students will use teamwork and cooperation skills to work together to solve a problem.
4. Students will use movement as a means of self-expression and creativity.

Advance Organizer:

Music –

1. *Come Touch the Sun*, “Bar Rumba” by Mo’ Horizons
2. *When I Woke*, “Send Me on My Way” by Rusted Root

Vocabulary Listing:

Laban Movement Analysis Elements:

1. Shaping
2. Space: *General Space*, *Personal Space (Kinesphere)*

Developing Skills: Making Points of Contact

1. Start the music (“*Send Me on My Way*”), and have the students walk to the beat of the music in any direction throughout the room. When the music stops, call out a number 1-6. The students must then make a shape with only that number of body parts touching the floor. The students must be able to hold their shapes long enough for you to walk by and count the points of contact within each student’s shape.
2. Repeat this process until you have called out each number 1-6. You may call the numbers in any order and you may repeat numbers for emphasis. It is important for each student to create his/her own individual shapes.

Demonstration/Sharing: Shared Points of Contact

1. For the next portion, divide the students into equal groups of four or five people. Give each group a number. (Example = 3) Students must create a shape with only three points of contact for the entire group. They must utilize every person in their group, and their shape must be completed within five minutes.
2. After each group has completed their shape creation, allow each group to demonstrate their group shape for the rest of the class. Encourage the students to applaud each other for their creations.

Cooling Down: Reflection

1. Reflect on the elements of today’s lesson – Shape, Active Stillness, Passive Stillness, Levels, Points of Contact
2. Lead students in sharing things that were easy/hard, and their likes/dislikes of today’s lesson.

Ideas for Further Development:

1. Reinforce locomotor skills during the “Making Points of Contact” portion of the lesson by having students skip, gallop, jump, walk backwards, jog, etc. instead of just walking to the beat of the music.
2. Encourage each group of students to decide on a *name* for their group shape before presenting it to the class. It will encourage students to look beyond body parts to see a bigger work of art.
3. Increase the level of difficulty in the “Shared Points of Contact” portion of the lesson by lowering the number of body parts each group may have touching the floor.

Modifications:

For students with limited physical capabilities (Wheelchair or Walker Bound Students) change their focus from making points of contact with the floor to establishing points of contact with a wall in the classroom or another person. Provide assistance as needed.

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Appendix B

Action Words

Grade: Grades 4th and 5th

Length of Lesson: 30 minutes

Author: Michelle Dexter

Theme: Students will explore a variety of Efforts through action words. Class will be lead in a movement exploration of the action words by volunteer students in “Follow the Leader” format. They will then work in groups to create movement phrases with the action words.

Major Arts Concept(s):

Whole body movements using breath and the Core-Distal Connection

National Standards: Kindergarten – 4th Grade

Dance- 1, 2, 3, and 4

PASS Skills: Physical Education-

1.1, 4.4, 5.1, 5.2, 6.1, 6.2, 6.3, 7.1, 7.2, 7.3

Multiple Intelligences:

Visual, Musical, Interpersonal, Intrapersonal, Kinesthetic

Lesson Objective(s):

Explore movement dynamics through action words; demonstrate group leadership and creative problem solving.

Advance Organizer:

Music - Mickey Hart - Planet Drum

Supplies -

Pre-written cards with Action Words. You can set the level of difficulty through the words you choose. Also you may want to make a variety of cards that explore specific motor skills, such as jump, hop, stomp, etc. and also action words that involve imagery such as float, melt, belly dance, windshield wipers, karate chop, etc.

Vocabulary Listing:

Laban Movement Analysis Elements Efforts (Light/Strong Weight, Quick/Sustained Time, Direct/Indirect Space)

Details of Instructional Activity:

Warming up:

- Begin the class with a series of stretches and isolation, focusing on changing the dynamics during various repetitions. You can play with the timing, directions, and amount of force you use in each exercise.

Exploring the Concept:

1. Begin the lesson by showing examples of the action word cards. Lead the class in exploring the words through movement. Go through 4-5 cards as examples, making sure to fully explore a variety of possibilities from each card.
2. Describe how the words are different from one another and how each word has its own set of “efforts.” You can explain the different between Light/Strong (ex. tap vs. stomp), Quick or Sustained (ex. shake vs. swirl), and Direct and Indirect (ex. point vs. smear).
3. Ask for volunteer students to come up one at a time and lead the group in one action word. Have the student draw the card out of a hat or bag so they are picking a word at random. Treat it as a game of Follow the Leader. Let them have fun with the words, but be careful of letting it get silly.

Developing Skills:

1. Divide the class into 3-4 groups depending on the class size and assign 5 action words from the bag to each group. Again, let them draw the words out of the bag so they the words are assigned at random.
2. Ask each group to explore the action words together and decide on one movement that best fits each word.
3. After they have decided on their movements, have the groups sequence the movements together in a phrase. Let them repeat the sequence or movements within the sequence in a rhythm such as “Shake, shake, shake, shake, swim, swim, hop, hop, hop, hop, wiggle, wiggle” giving one beat to the “shakes and hops” and two beats to the “swim and wiggle”.
4. Ask the groups to memorize the sequence to be performed at the end of class

Demonstration/Sharing:

1. Have each group perform their sequence for the class. Ask the other groups to watch and guess what their action words were. See if they remember the Efforts from the beginning of class and ask them to point out examples from the other group’s performances.
2. Culminate by sitting in a circle and having the class discuss how they put together their phrases and what it was like to work in a group creatively.

Cooling Down:

1. Finish the class by repeating the stretches and isolations from the beginning of class, but now just use the slower, sustained timing and light energy to cool their bodies down.

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Appendix C

Glossary of Dance Terminology

Active Stillness – The body takes an unmoving form, and sends active energy into all points of space

Bartineff Fundamentals-- These are movements that Irmgard Bartineff describes as the fundamental movement patterns that are developed from birth including: breath, core-distal movement, head-tail movement, upper-lower connection, body-half connection, and cross-lateral connection

Body – Includes physical anatomy, shape or form

Dance Phrase -- A series of movements arranged to comprise a sequence to be performed

Destination -- Arriving at a specific location

Directions -- Places to move in space including: up, down, forward, back, side, cardinal: north, south, east, west, stage reference: down stage, up stage, stage right, stage left.

Effort – Effort reflects the mover’s attitude toward investing energy in four basic factors: Flow, Weight, Time and Space (Hackney 219).

Flow – Flow is the baseline “goingness,” the continuity, of the movement out of which the other effort elements emerge and return. Often Flow becomes the major expressive statement. In everyday language we sometimes associate flowing movement with Free Flow but Bound Flow is also “goingness” (i.e., going in a controlled way). Flow is frequently related to feelings-either outpouring or containing them (Hackney 219).

Weight – This motion factor has two elements Strong and Light. The Strong element consists of a firm resistance to Weight and is said to be ‘resisting’ or ‘fighting against’ Weight. The Light element consists of a weak, or relaxed, resistance to Weight and is said to be ‘yielding’ or ‘indulging’ in Weight (Newlove and Dalby 130).

Time – This motion factor consists of two elements, Sudden and Sustained. The Sudden element consists of a quick speed and is said to be ‘resisting’ or ‘fighting against’ Time. The Sustained element consists of a slow speed and is said to be ‘yielding’ or ‘indulging’ in Time (Newlove and Dalby 130).

Space - This motion factor consists of two elements, Direct and Flexible. The Direct element has a clearly defined movement in a straight line and is, therefore, said to be ‘resisting’ or ‘fighting against’ Space. The Flexible element consists of a wavy, multi-directional movement and is said to be ‘yielding’ or ‘indulging’ in Space (Newlove and Dalby 130).

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Appendix C

Energy – Includes force, effort, dynamic quality, or description of movement

General Space – All the space outside of one’s personal space that is available for movement

Isolated Movements – Executing movements in a specific area of the body

Initiation – The point at which movement is said to originate. This particularly refers to specific body parts and is generally said to be core (torso), proximal (center of the body), mid-limb (elbows or knees), or distal (fingers or toes)

Level – The height of a dancer in relation to the floor. May be low, medial, and high planes of movement

Negative space: The empty or open space created when the body makes a shape. (Public Schools of North Carolina, Dance Glossary:
<http://www.ncpublicschools.org/curriculum/artsed/scos/dance/glossary>)

Non-Locomotor - Axial movement that remains in one place

Non-verbal Communication -- Using the body as a way to communicate a thought, idea or aesthetic

Passive Stillness – The body takes an unmoving form, and is conserving energy.

Pathways -- Creating patterns in the space with the body.

Personal Space (Kinesphere) – The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso

Positive space - The filled space created by the body when a shape is made in space. (Public Schools of North Carolina, Dance Glossary:
<http://www.ncpublicschools.org/curriculum/artsed/scos/dance/glossary>)

Sequencing – Linking together a series of individual movements and/or gestures

Shapes – The shape of the body in relation to the floor. Generally said to be straight, angular, curved, or twisted/three dimensional

Shape Flow – Shape Flow is shape change which is about the mover and the mover’s changing body part relationships self-to-self. (Hackney 222)