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## Rogue Resonance Workshop – Run Sheet

**Date:** Wednesday, 14 January 2026

**Time:** 7:00 pm – 9:00 pm

**Venue:** Our Lady of Hal RC Church, 165 Arlington Rd, London NW1 7EX

**Instructor:** Oscar Castellino

**Participants:** 6–10 people

**Videographer:** Darryl (promotional footage – participants may opt out)

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### Overview

| Block         | Duration | Focus   |
|---------------|----------|---|
| <b>Part 1</b> | 45 min   | Exercises & Partner Work<br>(Rogue Principles)  |
| <b>Break</b>  | 20 min   | Social dancing to music + refreshments          |
| <b>Part 2</b> | 45 min   | Bachata movement concepts with Rogue Connection |

|        |        |                                      |
|--------|--------|--------------------------------------|
| Buffer | 10 min | Setup/wrap-up distributed throughout |
|--------|--------|--------------------------------------|

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## Part 1: Exercises & Partner Work (7:00 – 7:45)

### 7:00 – 7:05 | Welcome & Container Setting (5 min)

- Brief welcome, introduce Darryl and opt-out reminder
- Set the space: “*In this room there is no judgement, only support. Different experiences make social dancing interesting—we welcome what everyone brings.*”
- Practical notes: shoes, water, kitchenette

### 7:05 – 7:10 | Warmup Song: “Rogue Bachata Connection” (5 min)

- Play the track
- Invite free movement—no instruction, just arrive in the body
- **Lyrics reminder:** “*Let the connection take control, move beyond the steps, let your body flow... connection, compassion, conviction, connection.*”

### 7:10 – 7:18 | Solo Tuning: Walk & Observe (8 min)

**Phase 1 – Pure observation (4 min)** - Walk around the room, exploring the space - Tune into:

- Breath - Centre of gravity - Gait and feet - Joints (ankles, knees, hips, shoulders) - Back and spine
- Shoulders, neck, jaw - Emotional state / energy level - What you bring with you today - “*Do not attempt to change anything—just observe.*”

**Phase 2 – Gentle adjustment (4 min)** - Now make breath long and comfortable - Release joints—imagine them oiled - Make steps gentle, almost silent - “*We’re not fixing—we’re inviting ease.*”

### 7:18 – 7:22 | Acknowledging Others (4 min)

- Continue walking
- When you pass someone, acknowledge with a nod or brief eye contact
- No words, no stopping—just recognition
- “*We’re not alone in this room. Notice who shares the space with you.*”

### 7:22 – 7:30 | Bounce and Roll Exercise (8 min)

**Introduce the principle:** > “*Rogue Principle #1: Bounce and Roll. Brush Rarely. When two bodies touch, we either bounce (elastic rebound) or roll (maintain contact while redirecting). We avoid brushing—sliding friction feels uncommitted and unclear.*”

**Exercise – Bouncing (3 min):** - Walk freely; when you meet someone, bounce gently off them like soft bumper cars - Make it playful—shoulders, backs, sides - Rebound with the same energy you received

**Exercise – Rolling (3 min):** - Walk freely; when you meet someone, make contact (e.g., shoulder to shoulder) and roll the contact point across your back to the other shoulder, then separate - Smooth, continuous, no friction - Try different body parts: back, arm, hip

**Debrief (2 min):** - “*What did you notice? How is rolling different from brushing past someone in a crowded bar?*”

### 7:30 – 7:34 | Tuning into the Room (4 min)

- Slow the walking
- Notice:
  - Floor texture—smooth? springy? sticky?
  - Temperature and air quality
  - Acoustics—echo, warmth of sound
  - Lighting—where are the shadows?
  - Smell—old wood, candles, outside air?
- **Group pacing exercise:**
  - Oscar sets the pace initially
  - Then the group finds a collective pace without anyone leading
  - “*You don't need to look behind you—sense the group through peripheral awareness.*”

### 7:34 – 7:45 | Partner Walking – Stop and Connect (11 min)

Partner up in lead/follow roles (switch halfway)

**Introduce the principle:** > “*Rogue Principle #2: Stop and Connect (Acceleration and Deceleration). Connection is grounded on each partner's balance. At any moment, we should be able to stop, check that we're connected, and confirm both partners are balanced.*”

**Exercise – Tango-style partner walk (5 min each role):** - Closed or practice embrace - Leader walks the follower around the room - On Oscar's signal → **STOP** - Check: Are you balanced? Is your partner balanced? Are you connected? - Continue - Switch roles at 7:40

**Debrief (1 min):** - “*The pause isn't a test—it's information. What did you learn?*”

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### Break: Social Dancing + Refreshments (7:45 – 8:05)

- Play bachata music (varied: sensual, traditional, remixes)
- Encourage rotation and mixing
- Tea, coffee, water available in kitchenette
- Darryl may capture some social dancing footage
- Oscar mingles, observes, answers questions

**Suggested playlist vibe:** Start mellow (give people time to get drinks), build to medium energy by end of break

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## Part 2: Bachata Movement Concepts with Rogue Connection (8:05 – 8:50)

*Structure: Take ONE movement concept, then apply the Rogue principles that are most relevant to it.*

### 8:05 – 8:10 | Partner Tuning (5 min)

- Partners face each other in practice hold
- Play gentle music (slow bachata or ambient)
- “*Forget yourself for a moment. Tune into your partner. Their breathing, their weight, their mood. Let your body’s feeling govern itself. Mastery is when you stop worrying about what your body will do.*”
- Stillness is allowed. Micro-movements are allowed. Whatever arises.

### 8:10 – 8:22 | Movement Concept #1: The Basic Step (12 min)

**Why the basic?** It’s the foundation—if the principles aren’t in the basic, they won’t be in the complex moves.

**Apply: Groundedness (Salsa influence)** - Step side-to-side in closed position - Full weight commitment to each step - “*The floor knows whether you mean it.*” - Lead from core and legs, not arms

**Apply: Connection (Kizomba influence – spoken concept)** - *Explain:* “In kizomba, the close embrace transmits intention before the feet move. We’re not dancing kizomba, but we borrow this idea—let your chest communicate, breathe together, lead with intention from the sternum.” - Try it briefly: close the embrace, feel partner’s breathing, then return to bachata hold

**Apply: Stop and Connect** - Oscar calls “STOP” randomly - Check: Both balanced? Truly connected? - Continue

### 8:22 – 8:34 | Movement Concept #2: Direction Changes (12 min)

**The movement:** Changing from side-to-side to forward/back, or reversing direction

**Apply: Bounce and Roll** - When reversing direction → use *bounce* (compression then elastic release) - Demo: leader changes direction with clear bounce quality - Follower feels the compression and rebounds - “*Like two magnets of the same pole—you feel the resistance before the redirect.*”

**Apply: Groundedness (Salsa)** - The direction change comes from the floor, not from pushing with arms - Weight fully commits in the new direction

**Drill:** - Practice direction changes with clear bounce - Stop and Connect after each change—are you still balanced and connected?

### 8:34 – 8:44 | Movement Concept #3: Body Wave / Isolations (10 min)

**The movement:** Upper body expression—waves, chest isolations

**Apply: Flow (Zouk influence)** - Solo: roll through the spine from head to pelvis and back - Feel the wave travel continuously—no stops at the joints

**Partner application:** - In practice hold, leader initiates a subtle wave from the chest - Follower receives and completes it through their spine - Pass the wave back and forth like a conversation - *“This isn’t a move—it’s a conversation.”*

**Apply: Roll (from Bounce and Roll)** - As the wave passes between partners, the contact point rolls—doesn’t slide - The embrace adapts to the wave without breaking

**Integration:** - Combine basic step with occasional wave—when the music invites it - Stop and Connect mid-wave: are you still grounded AND flowing?

### 8:44 – 8:50 | Integration Dance (6 min)

- Play 2 bachata tracks
  - Apply everything to free dancing:
    - Groundedness on weight transfers
    - Connection in the embrace
    - Flow when the music opens up
    - Bounce on direction changes
    - Roll on any turns/passes
    - Stop and Connect whenever you want to check in
  - Rotate partners between songs
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### Close (8:50 – 9:00)

#### 8:50 – 8:55 | Circle Debrief (5 min)

- Gather in a circle
- One word or phrase from each person: what are you taking away?
- No pressure—can pass

#### 8:55 – 9:00 | Closing Words + Admin (5 min)

- Thank everyone for participating
  - Remind: footage consent (speak to Darryl if changing mind)
  - Upcoming events / how to stay connected
  - Voluntary contribution £10—mention jar or payment method
  - *“Take the principles with you. Every social dance is a chance to practice Rogue Resonance.”*
  - Final song for anyone who wants one more dance
- 

### Equipment Checklist

- Speaker / sound system
- Phone/laptop with playlist + “Rogue Bachata Connection” track
- Kettle, tea, coffee, cups, milk, sugar
- Water bottles or jug
- Cash jar / payment QR code for contributions
- Darryl’s camera gear

- Consent opt-out list
  - Spare socks (in case someone's shoes mark the floor)
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## Music Suggestions by Section

| Section                | Vibe                    | Example Tracks                            |
|------------------------|-------------------------|---|
| Warmup                 | Your original track     | "Rogue Bachata Connection"                |
| Solo/walking exercises | Ambient, no beat        | Brian Eno, Nils Frahm, or silence         |
| Partner walking        | Slow tango or milonga   | Gotan Project, Bajofondo (slow cuts)      |
| Break                  | Mixed bachata           | Romeo Santos, Prince Royce, Aventura      |
| Partner tuning         | Very slow sensual       | Daniel Santacruz ballads, acoustic covers |
| Groundedness drills    | Traditional bachata     | Raulín Rodríguez, Aventura early          |
| Flow drills            | Zouk-influenced bachata | DJ Kakah remixes, Dj Zeki                 |
| Integration/closing    | Medium sensual          | Mix of above                              |

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*Run sheet prepared for Rogue Resonance Bachata Workshop, January 2026*