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## Movement Methodologies Connected to Rogue Resonance

This document explores established movement practices, therapeutic techniques, and artistic disciplines that share principles with the Rogue Bachata approach. Understanding these connections can deepen your teaching vocabulary and help participants who may have backgrounds in these areas.

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### 1. Contact Improvisation

**Founder:** Steve Paxton (1972)

**Core Idea:** Two or more dancers maintain a rolling point of contact, sharing weight and momentum without predetermined choreography. The dance emerges from listening through touch.

**Key Principles:** - **Rolling point of contact** – Touch travels continuously across the body rather than staying fixed - **Weight sharing** – Partners give and receive weight, sometimes fully supporting each other - **Momentum and physics** – Dancers use gravity, centrifugal force, and spirals rather than muscular effort - **Democratised roles** – No fixed leader/follower; both partners respond and initiate

**Connection to Rogue:** Your “Bounce and Roll” principle directly parallels the rolling point of contact. In Rogue Bachata, when bodies meet, they don’t slide (brush) but either rebound elastically (bounce) or redirect while maintaining contact (roll). This creates clearer, more intentional communication.

**Exercise from CI you could adapt:** “Small dance” – Standing still with eyes closed, noticing the micro-movements the body makes to maintain balance. This builds the self-awareness foundation for your warmup.

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## 2. Laban Movement Analysis (LMA)

**Founder:** Rudolf Laban (1879–1958)

**Core Idea:** A comprehensive system for describing, interpreting, and documenting human movement through four major components.

**The Four Components:**

### Body

- Which body parts are moving?
- What is the body’s shape in space?
- How does weight shift through the body?

### Effort (Dynamics)

The quality of movement, described through four factors: | Factor | Continuum | Examples |  
|——|———|———| | **Weight** | Light to Strong | Floating vs pressing | | **Time** | Sustained to Quick | Gliding vs flicking | | **Space** | Indirect to Direct | Wandering vs pointing | | **Flow** | Free to Bound | Streaming vs controlled |

### Space

- Pathways through the room
- Levels (high, medium, low)
- Kinesphere (personal movement bubble)

### Relationship

- To self, partner, group, environment

**Connection to Rogue:** Your instruction to observe “breath, centre of gravity, gait, joints” is pure Laban Body awareness. When you ask dancers to tune into the room, floor, and atmosphere, you’re teaching Space and Relationship. The “groundedness of salsa + flow of zouk” can be described in Effort terms: strong Weight with free Flow.

**Teaching application:** Use Effort vocabulary to cue dynamics: “This bachata section is sustained and light” or “Now we shift to quick and strong.”

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## 3. Feldenkrais Method

**Founder:** Moshé Feldenkrais (1904–1984)

**Core Idea:** Improve movement and function through awareness, not correction. The nervous system learns through noticing differences, not through being told what’s “right.”

**Two Formats:** - **Awareness Through Movement (ATM)** – Group classes with verbally guided movement explorations - **Functional Integration (FI)** – One-on-one hands-on sessions

**Key Principles:** - **Observe without judgement** – Notice what is, don’t try to fix it immediately - **Reduce effort** – Smaller, gentler movements create clearer sensory feedback - **Variation** – Trying many options reveals the most efficient path - **Integration** – Small changes ripple through the whole system

**Connection to Rogue:** Your warmup instruction: “Do not attempt to change anything but observe” is quintessential Feldenkrais. The philosophy of “no judgement, only support” aligns with Feldenkrais’s belief that the nervous system can’t learn under threat or criticism.

**Exercise to borrow:** Pelvic clock – Lying down, imagining the pelvis resting on a clock face, and gently tilting toward each number. Builds awareness of the centre of gravity you ask dancers to notice.

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## 4. Alexander Technique

**Founder:** F.M. Alexander (1869–1955)

**Core Idea:** Most people have developed habitual patterns of tension that interfere with natural movement. By learning to inhibit automatic reactions and consciously direct the head-neck-back relationship, movement becomes easier and more coordinated.

**Key Principles:** - **Inhibition** – Pausing before action to prevent habitual tension - **Direction** – Consciously thinking of lengthening and widening rather than “doing” - **Primary Control** – The head-neck-back relationship organises the whole body - **End-gaining vs Means-whereby** – Focusing on process rather than forcing outcomes

**Connection to Rogue:** Your “Stop and Connect” principle is directly aligned with Alexander’s inhibition. The pause isn’t empty—it’s an opportunity to check: Am I holding unnecessary tension? Is my partner balanced? Am I rushing toward the next move (end-gaining) or present in this moment?

**Teaching cue:** “Before the next lead, let your neck be free, let your head go forward and up, let your back lengthen and widen.” This primes better connection.

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## 5. Bartenieff Fundamentals

**Founder:** Irmgard Bartenieff (1900–1981), building on Laban’s work

**Core Idea:** A set of body-level exercises that establish efficient, expressive movement by integrating breath, core support, and connectivity through the body.

**The Six Basic Patterns:** 1. **Breath** – Foundation of all movement 2. **Core-distal connectivity** – Movement radiating from centre to extremities 3. **Head-tail connectivity** – Spinal integration 4. **Upper-lower connectivity** – Coordination of upper and lower body 5. **Body-half connectivity**

– Right and left side integration 6. **Cross-lateral connectivity** – Diagonal patterns (e.g., right arm with left leg)

**Key Concepts:** - **Grounding** – Yielding weight into the floor to push off from - **Shaping** – How the body carves shapes in space - **Phrasing** – The breath-like arc of exertion and recuperation in movement

**Connection to Rogue:** Your description of “groundedness of salsa + flow of zouk” maps beautifully onto Bartenieff. Salsa’s groundedness comes from strong lower body connectivity and active grounding. Zouk’s flow emerges from head-tail connectivity and free shaping through the torso. Bachata, in your Rogue style, integrates both.

**Exercise to include:** Thigh lifts with breath – Lying on back, exhaling to lift one thigh, feeling the connection from breath through core to leg. Prepares for grounded weight shifts.

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## 6. Aikido

**Founder:** Morihei Ueshiba (1883–1969)

**Core Idea:** A Japanese martial art focused on redirecting an attacker’s energy rather than meeting force with force. Often called “the art of peace.”

**Key Principles:** - **Blending (awase)** – Matching the speed and direction of incoming energy - **Entering (irimi)** – Moving toward and slightly off the line of attack - **Turning (tenkan)** – Pivoting to redirect energy in a circular path - **Extension of ki** – Maintaining energetic presence through relaxed body - **Non-resistance** – Accepting what comes rather than blocking

**Connection to Rogue:** Your Bounce and Roll principle mirrors Aikido’s blending and turning. When a partner’s body meets yours, you don’t resist (brush/friction) but either absorb and return the energy (bounce) or redirect it circularly (roll). The lead-follow relationship becomes a collaboration rather than a battle.

**Concept to teach:** “Imagine your partner’s movement is water. You’re not a wall that blocks it—you’re a curved surface that guides it somewhere new.”

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## 7. Authentic Movement

**Founders:** Mary Starks Whitehouse (1950s), developed further by Janet Adler

**Core Idea:** A form of active imagination through the body. One person moves with eyes closed (the “mover”), following internal impulses, while another person watches (the “witness”) with full presence and no judgement.

**Key Principles:** - **Following impulse** – Moving from internal sensation rather than external direction - **Non-judgemental witnessing** – The witness offers presence, not evaluation - **Owning experience** – Language like “I saw you reach upward” not “you were reaching for the sky” - **The unconscious in motion** – Movement as access to deeper layers of self

**Connection to Rogue:** Your partner tuning exercise—“forget yourself and tune into them, let your body’s feeling govern itself”—echoes the mover state. Your workshop container of “no judgement,

only support” creates the witness quality. When leaders stop trying to control and start responding to what they sense from the follower, they enter authentic movement territory.

**Adaptation for bachata:** Brief eyes-closed segment where the follower moves freely to music and the leader witnesses, then discusses what they noticed (without interpretation).

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## 8. Somatic Practices (Overview)

**What “Somatic” Means:** From Greek *soma* (living body). Somatic practices approach the body from a first-person, felt-sense perspective rather than an external, biomechanical one.

**Major Somatic Modalities:** | Practice | Focus | |———|———| | Feldenkrais | Awareness and learning through movement | | Alexander Technique | Inhibiting habit, freeing the neck | | Body-Mind Centering | Developmental movement, organ awareness | | Rolfing/Structural Integration | Fascial release and alignment | | Continuum | Fluid, wave-like movement, sound | | Skinner Releasing | Imagery and autonomic release |

**Core Shared Principles:** - First-person experience matters - Slow, attentive movement reveals habit - The nervous system can reorganise itself - Less effort often produces better results - Sensation is the primary feedback mechanism

**Connection to Rogue:** Your entire warmup philosophy is somatic: observe yourself, don’t force change, tune into sensation, reduce effort to increase awareness. You’re essentially teaching a somatic warm-up before a dance class.

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## 9. Mindfulness and Radical Acceptance (from DBT)

**Origins:** Mindfulness from Buddhist meditation traditions; Radical Acceptance developed by Marsha Linehan as part of Dialectical Behaviour Therapy (1980s).

**Mindfulness Core Skills:** - **Observe** – Notice experience without adding to it - **Describe** – Put words to experience - **Participate** – Fully engage in the present moment - **Non-judgement** – Let go of evaluating as good/bad - **One-mindfully** – Focus on one thing at a time - **Effectively** – Do what works in the situation

**Radical Acceptance:** Completely accepting reality as it is, without judgement, even when it’s painful. This doesn’t mean approval—it means acknowledging what is so you can respond skillfully.

**Connection to Rogue:** “In this space there is no judgement, only support” is radical acceptance applied to dance learning. Participants arrive with different bodies, histories, fears, and skills. Accepting each dancer as they are (including yourself as the teacher having an off moment) creates the safety needed for genuine learning.

**Teaching application:** When someone struggles: “Notice that thought that says ‘I’m doing it wrong.’ You don’t have to fight the thought. Just notice it, let it pass, and return to sensing your partner.”

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## 10. Tango (as movement philosophy)

**Origins:** Buenos Aires and Montevideo, late 19th century

**Movement Principles Relevant to Rogue:** - **The walk** – Foundation of everything; connection tested at every step - **Parada (stop)** – Either partner can pause the dance - **Marca (lead/mark)** – Clear intention transmitted through the embrace - **Abrazo (embrace)** – The container for all communication - **Musicality** – Dancing the specific orchestra, not generic tango - **Cabeceo** – The non-verbal invitation system (consent culture)

**Connection to Rogue:** Your “partner walking like tango walk” directly references this. The Rogue “Stop and Connect” principle parallels tango’s ability to pause mid-step and check connection. Your insistence on both partners being individually balanced before connecting is fundamental tango technique.

**What tango teaches bachata:** - The walk is never too basic to practice - Every step is a choice, not an automatic sequence - The embrace communicates more than the hands - The follower’s comfort defines the limit of the leader’s vocabulary

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## 11. Mirroring (from Drama Therapy and Psychology)

**Origins:** Used in various therapeutic and theatrical contexts; notably developed in Drama Therapy, Psychodrama (Moreno), and studied in developmental psychology.

**The Exercise:** Two people face each other. One moves slowly; the other copies exactly, as if looking in a mirror. Roles switch. Eventually, leadership becomes shared and ambiguous.

**What It Develops:** - Attention to subtle movement - Empathy (activating mirror neurons) - Following without anticipating - Leading at a pace the follower can track - Non-verbal attunement

**Connection to Rogue:** Your partner tuning exercise—observing your partner, forgetting yourself—uses the deep attention that mirroring cultivates. In bachata, the follower “mirrors” the leader’s intention, but the best dancers experience this as mutual: the leader also mirrors the follower’s response.

**Variation for your workshop:** Partners mirror each other’s upper body isolations to music, then transition into closed position and continue the quality of attention.

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## 12. Site-Specific Dance / Environmental Dance

**Origins:** Emerged from postmodern dance in the 1960s-70s (Trisha Brown, Anna Halprin, and others dancing in non-theatre spaces)

**Core Idea:** The environment isn’t just a backdrop—it’s a collaborator. Dancers respond to architecture, texture, sound, light, history, and social context of the space.

**Principles:** - Every space has qualities to discover - The body adapts to and reveals the environment - Constraints become creative material - Attention to place heightens presence

**Connection to Rogue:** Your instruction to “connect with the room, the floor, how smooth is it” is site-specific awareness. The church hall in Camden isn’t neutral—it has a particular floor,

acoustics, light, and atmosphere. Acknowledging this explicitly helps dancers drop into presence rather than performing generic “bachata.”

**Prompts to use:** - “What does this floor want from your feet?” - “Listen to the echo in this room—how does it change your timing?” - “Notice where the light falls—does it change how you want to move?”

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## 13. Kizomba

**Origins:** Angola, 1980s–90s, blending semba with Caribbean zouk rhythms

**Core Idea:** An embrace-based partner dance where connection happens through the chest, and movement is initiated with intention before the feet move. Known for its intimacy, musicality, and micro-lead precision.

### Key Principles:

- **Close embrace (abraço)** – Chest-to-chest connection; the primary channel for lead/follow communication
- **Intention before action** – The leader’s body prepares (weight shift, breath) before stepping; follower receives this early signal
- **Breathing together** – Partners sync breath; inhale to prepare, exhale to move
- **Micro-leads** – Subtle chest and hip movements communicate direction, pause, isolation
- **Stillness as dance** – Pauses are musical and connected, not awkward gaps
- **Ginga** – The continuous, flowing weight shift that underlies all movement
- **Saída** – The controlled exit/entry from movements, always with connection maintained

**Movement Qualities:** | Quality | Description | |———|———| | Intimate | Close physical contact, eye contact optional | | Grounded | Heavy, slow steps with full weight transfer | | Flowing | Continuous ginga even when “still” | | Responsive | Follower interprets leader’s body, not just hand signals | | Musical | Movement reflects the specific song’s mood and phrasing |

**Connection to Rogue:** Your addition of “the connection of kizomba” brings the *listening quality* of the embrace as a reference point. In Rogue Bachata, you speak about the kizomba influence conceptually—you’re not dancing kizomba, but borrowing the idea that: - The embrace is a sensing device, not a frame to push against - Leads originate from intention in the chest, not the arms - Followers receive through their core, not just their hands - Breath becomes part of the awareness

**What kizomba teaches bachata (conceptually):** - Slow down—let the lead land before expecting response - The pause is not empty; it’s where connection deepens - Close embrace creates trust when done with sensitivity - Less is more: a weight shift can say more than a turn

*Note: We reference kizomba as a concept in this workshop, not as a practice. No kizomba steps or exercises are included.*

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## Summary Table: Quick Reference

Methodology	Key Takeaway for Rogue Bachata
Contact Improvisation	Rolling point of contact, weight sharing
Laban Movement Analysis	Vocabulary for body, effort, space, relationship
Feldenkrais	Observe without correcting, less effort = more learning
Alexander Technique	Pause before action (inhibition), check head-neck-back
Bartenieff Fundamentals	Grounding + connectivity through breath
Aikido	Blend and redirect, never resist
Authentic Movement	Follow impulse, witness without judgement
Somatic Practices	First-person sensation as primary feedback
Mindfulness/DBT	Non-judgemental awareness, radical acceptance
Tango	The walk as foundation, pause to check connection
Mirroring	Deep attention to partner, empathy through copying
Site-Specific Dance	Environment as collaborator, not backdrop
Kizomba	Close embrace, breath-intention lead, micro-sensitivity

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## Recommended Reading / Watching

**Books:** - *Sharing the Dance* – Cynthia Novack (on Contact Improvisation) - *The Thinking Body* – Mabel Todd (somatic anatomy) - *Effort* – Rudolf Laban (movement dynamics) - *Awareness Through Movement* – Moshé Feldenkrais - *The Use of the Self* – F.M. Alexander

**Videos:** - Steve Paxton early CI documentation (YouTube) - Tango salon milongas in Buenos Aires (observe the walking) - Authentic Movement sessions (Janet Adler's work)

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