

## **Explanation: Labs/Workshops/Discussions**

### **Almacenada:**

1. Rueda as a sport with our Rueda Almacenada competition

*Prerequisites:* none

### **Baila Augsburg:**

1. Functional Styling: "Styling" in Casino is often seen as just an optical feature. It looks "better" and the "cool" dancers do it. There are also many people that are not interested in learning styling moves because they are more interested in the "feeling" part of the dancing. But styling can be much more than just about "looking good". For example, "styling" can improve your following or leading in certain situations.

Most important for this workshop: Styling can help with the group awareness in Rueda, one of the most important principles in Rueda dancing.

In this lab we will show you some examples of functional styling. Afterwards, we can work on other Figures/Transitions together and find good functional styling options for them. So, think about situations in which you think it could be helpful or just "better looking" to have a bid of styling.

*Prerequisites:* none

2. Discussion: the different faces of Rueda

### **Cuban Salsa Graz**

1. Rueda Caminando meets Afro (increase dynamic in Rueda de Casino)

*Prerequisites:* Dame Mentira Prima, exhibela, enchufa al Medio, Hombres/mujeres derecha/izquierda, saloneo. Enchufa ni pa mi, ni pa ti.

### **enRUEDAdos:**

1. Matching Rueda dynamics with music (Musicality in Rueda)

*Prerequisites:* none

### **High Five Salsa**

1. Equis: In Rueda equis there is no leaders or followers! All dancers are using the exact same footwork, and all dancers have active roles, bringing a lot of dynamics and

energy to the Rueda. This is a brand new concept, developed over the last year by Noe & Diego, who will be teaching the class. If you are a fast learner, you are up for an exciting challenge.

*Prerequisites:* it is helpful when the participants know how to lead and follow

1. Contra tiempo

*Prerequisites:* you should know how to dance contra tiempo

### **RCC Freiburg:**

1. Active follower

*Prerequisites:* none

2. 2 pair Rueda

*Prerequisites:* none

### **Rueda Aarhus:**

1. Rueda "Rewind": we would like to experiment with the call: "Rewind", which means, that you have to do the last call, called, by going backwards, like if you are rewinding a film.

*Prerequisites:* none

### **Rueda Almacenada Spain:**

1. Rueda as a sport with our Rueda Almacenada competition

*Prerequisites:* none

### **Rueda Austria**

1. D: Rueda Teaching Technique (together with Sassan):

Which techniques are used to achieve which goals?

+ teaching new figures

+ teaching special techniques

+ dealing with insufficient dance skills of attendees

+ frequency of calling figures

+ using "practicing with music" as reward / stopping music if Rueda is not working

-> collective "punishment" / "reward"

+ how much to push students out of comfort zone to learn

*Prerequisites:* none

2. Using Mentira as Design element for combinations (Discussion / Experimentation):

Sometimes cantantes use Mentira to challenge the dancers in the Rueda which can be annoying if done badly. However, we would like to explore the possibilities of using Mentira in various combinations to find new and interesting transitions. Uses of Mentira which increase dance dynamic without breaking the flow. Example: Dame - Mentira – Prima

*Prerequisites:* none

3. Rueda Etiquette:

Different cities, communities, different habits. Single followers in a rueda or couples crashing in a small “private” rueda at a social without being invited are well known.

What is your local situation?

What do you think and/or do about it?

Do you take measures to educate your local community, if so, which?

*Prerequisites:* none

4. Expression and impact of a rueda to the audience:

Dancing rueda has the power to impress people watching. It can be a useful impulse to catch new people for Salsa and Rueda. And it's great getting compliments afterwards like “this looked pretty cool and like fun”.

On which aspects you put your focus on?

Did you notice a change in the perception of the dancers themselves, in matter of fun, flow and energy when focussing on such things?

*Prerequisites:* none

**Rueda con Fuerza Feminina:**

1. The importance and fun of being a good follower; pin pelota complicada

*Prerequisites:* none

2. Discussion: how to Try rueda switch in a social setting?

*Prerequisites:* none

**Salsamore:**

1. Discussion: Performances/shows: Exchange of experience; what works/doesn't and for what audience?

*Prerequisites:* none

**SalsaNor:**

1. Mujeres Contrario: Try out some new figures for Rueda mujeres contrario.

1. ocho pa'mujeres contrario
2. mariposa pa'mujeres contrario
3. enchufla mujeres contrario
4. cero pa'mujeres contrario con vuelta

(These are already established: patin pa'mujeres contrario, cero pa'mujeres contrario, al medio: mujeres contrario)

Bonus, if time: Test if some of these figures are working well separately with only the part of the primeras or segundas. For example "ocho para mujeres opuesto" (segundas part).

*Prerequisites:* Participants should know the basics of rueda contrario.

(It also helps to know the figure "ocho para mujeres", but not necessary.)

2. Active Followers Muchachas: Test 2 new elements to allow for more activate followers:

- "muchachas" (one 8-count) = mujeres derecha con vuelta (izquierda)
  - "muchachas pa'arriba" (one 8-count) = mujeres izquierda con vuelta (derecha)
- ("muchachas" is the same steps that leaders do in "pelota con vuelta" on the first 5-8 beats + the following 1-4 beats.)

The plan is to add "muchachas" to these figures:

1. cero con muchachas (regular cero but with a turn for the followers)
2. patin con muchachas pa'arriba
3. festival de pelota con muchachas (= festivalito)
4. festival de muchachas pa'arriba (= festivalito pa'arriba)
5. enchufla muchachas (= "enchufla pa'mujeres", the "muchachas" steps start on 1)
6. lazo con muchachas
7. dame dos con muchachas
8. dame dos con vuelta con muchachas

*Prerequisites:* Participants should know these standard rueda figures:  
patin, lazo, festival de pelota con vuelta.

3. Patin and Patineta in Mixta: Explore "patineta" in rueda mixta, with the action being in the center.

The idea is to let the \*leaders\* that are facing out do the active part of patineta (normally done by the follower) toward the center. This is similar to "patin", where the \*followers\* facing out do the active part in the middle, before changing partner.

Note that leaders (facing out) change partner, and go straight into \*leading\* dile que no pa'fuera.

Plan (rueda mixta):

1. patin (as a reference for patineta)
2. patineta

(Bonus, if time: Similar for "patin para mujeres" and "patineta con Bamboleo". But it is probably too confusing to add so many similar elements at the same time. Some dancers also immediately tend to start to picture how to do this for both roles..)

*Prerequisites:* know how to dance Rueda mixta

## **Sisäpiiri**

1. Two couple Rueda

Our specialty is rueda with two couples. We would quickly go through two topics, with 1-2 easy example moves for each: 1) How to think of rueda moves differently when working with only two couples, and 2) How add that extra spice into the moves, that only works with two couples.

*Prerequisites:* none

## **Southampton Rueda:**

1. Rock - Paper - Switch - Switching things up randomly

*Prerequisites:* Dancers need to be able to both lead and follow

2. Palmoteos (Incorporating clapping in Rueda in new ways)

*Prerequisites:* none

## **Themis & Nikolatina Rueda Team**

1. Topic discussion about the creation of an International Rueda Community

### **Team Berlin (several groups):**

1. Rueda-Power-Technique: How to survive in fast and complex Ruedas? The answer is simple: good technique. In this workshop we will show you an effective casino technique with which you will never again feel disoriented or late. Even complex figures and elements become easy.

Among other things, we teach the three-seven principle, group awareness, magic triangles, and effective stepping technique. The workshop is based on a Rueda technique workshop that Sassan has taught at various international Rueda festivals with great success.

*Prerequisites:* none

2. Contrario basics:

People go in different directions when they change partners (every second leader or follower goes arriba). We teach contrario basics for leaders and a bid of follower activation to be prepared for the “mujeres contrario”

*Prerequisites:* none

3. Switch Rueda (together with high five Salsa): While we are dancing we change dance genders back and forth quickly. If the Rueda starts on 1 (and does not screw up - which happens all the time and is part of the fun) the people who started as followers will be leaders on 5. But since we switch quickly you don't even realize. Lots of fun.

*Prerequisites:* The participants should be able to dance both roles well! Di le que no, dame, (dame) una arriba, prima, enchufla in both roles is the minimum AND already know basic switch transitions. It should be a switch exchange and not a basic switch class.

4. Son Rueda: we apply the rules of traditional Son to Rueda. We dance a contratiempo to Son music, we dance special Son figures and don't dance figures that are not Son, we have a different Rueda basic step because Guapea did not exist. Our Di-le-que-no is different and we call it abre, because that did not exist, we incorporate Son Styling

*Prerequisites:* The participants should be able to dance a contratiempo well, it would be nice if dancers were able to dance Saloneo and some Paseos.

5. Dos círculos:

This idea is based on patin and patineta. We try to find figures/transitions where the inside people (and outside people) do similar things no matter which dance roll they are. Example: We dance patin or patineta and the inside people do the transition from inner to outer circle when we call “camina la rueda”. They can be a little switch feeling once in a while... We already found some transitions but will use this as a lab to let you experiment with the idea.

*Prerequisites:* Patin and Patina with the forward stepping dance technique (Pasea steps, forward forward forward turn; you can learn this in the power technique workshop)). As a follower you should now how to be active.

6. Mixta basics: An even number of couples is needed. Every second couple dances afuera.

*Prerequisites:* Everybody should have danced a little bit “afuera”.