

# PRESENTATION



The 1ST A CORUÑA INTERNATIONAL DANCE PROGRAM is part of a project designed to offer dance students from around the world a comprehensive training in classical dance, with the aim of broadening their horizons and enhancing their achievements from a professional perspective. Students will be guided by the principles of quality and excellence, both in terms of technical proficiency and in terms of motivation and the development of their artistic qualities.

The team of teachers taking part in this first event will include internationally renowned figures from the world of dance. Teachers and dancers of the calibre of Paula de Castro, Hervé Ilari, Patrice Paoli, Pablo Savoye, Sébastien Mari and Laurence Laffon will be responsible for providing a wonderful experience for participants, guiding them through a week of classical ballet and other dance disciplines, with the aim of achieving clean execution, developing rigorous technique and instilling a sense of self-awareness and confidence as they embark on their careers as performers and dancers. In this way, they will be able to hone their skills and achieve their long-term goals.

The CEDA DANZA10 team is delighted to announce our first A Coruña International Dance Programme, which will take place at our premises (the DANZA10 dance school) during the week of 24–30 August 2026, organised in collaboration with Hervé Ilari and Paula de Castro.

The content of this course has been carefully created and reviewed to cover a range of objectives. The programme will be organised into classes covering Classical Ballet, Pointe Work and Men's Technique, Repertoire, Pas de deux, a Contemporary Dance Workshop, Jazz and Character Dance. Participants will thus be immersed in the rich and diverse artistic world of ballet.

The selection of the teachers who will form the team for this first session has been carried out with particular care, taking into account both their extensive artistic experience and

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the way in which they convey this through their teaching. This ensures that students enjoy a comprehensive learning experience that truly enriches them in every respect.

However, we did not want to offer content aimed solely at students, and anyone who wishes to do so is welcome to join the teacher training course. The course will cover both the methodology specific to classical ballet (men's technique, pointe work, pas de deux, etc.) and other disciplines and approaches that will enrich the way we train the next generations of dancers. Furthermore, they will discover new approaches that will enable them to analyse the dance landscape from different perspectives, with subjects such as educational psychology and biomechanics and anatomy applied to dance.

Furthermore, in addition to the professional focus offered by the campus, students will be able to enjoy the wonderful city of A Coruña: with its mild climate, healthy atmosphere and lack of crowds, where they can visit historical monuments such as the Tower of Hercules, museums and unique experiences such as those offered by the Finisterrae Aquarium. Of course, they can also enjoy peaceful, sunny afternoons on the many beaches surrounding the city.

### **The teachers**

#### **HERVÉ ILARI**



Hervé Ilari was born in Cannes. He began studying ballet at the age of seven at various conservatoires, where he learnt different dance techniques (Bournonville, Vaganova, Cecchetti, modern dance, jazz, Indian dance, etc.). He secured his first contract at the age of 16 with the Ballet du Capitole in Toulouse. At the age of 17, he was engaged for two seasons by Germinal Casado in Karlsruhe (Germany).

He was appointed principal dancer and subsequently principal dancer at the Ballet of the Mönchengladbach Theatre (Germany) at the age of 20. From 1999 to 2012, he was a member of the Nice Opera Ballet. Hervé Ilari has performed as a guest dancer in numerous galas in the United States, Italy, Hungary, Egypt, Spain, France, Portugal, Germany, etc. Hervé Ilari has performed the principal roles in ballets such as Roméo et Juliette, Coppélia, The Nutcracker, Cinderella, Le Corsaire, Carmina Burana, La Fille Mal Gardée, La Bayadère, Sleeping Beauty, Giselle, The Rite of Spring, etc. He has also performed in choreographies by George Balanchine, Germinal Casado, Heidrun Schwarz, Nils Christie, Youri Vamos, Mauricio Wainrot, Marc Ribaud, Eleonora Gori, M. Barthe, etc.

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Hervé Ilari holds the Higher Diploma in Dance (DNSP) awarded by the French Ministry of Culture in recognition of his entire career. In September 2002, Hervé Ilari was awarded the State Diploma in Dance Teaching by the French Ministry of Culture, and in 2010 he obtained his qualification as an Osteopath from the C.O.T.M. in France. In 2014, he also obtained the Higher Diploma in Classical Dance Performance from the 'Maria de Avila' Higher Conservatory of Dance in Madrid (Spain). Ballet master at the Nice Opera in 2011, and assistant director and choreographer at the CCG (Galician Choreographic Centre) in 2012 and 2013, Hervé Ilari has been invited to various dance conservatoires in France, Spain, Portugal, etc., as a teacher, teacher trainer and choreographer, as well as a member of the jury for several international dance competitions. He is invited as a teacher and coach by various ballet companies.

He was a member of the teaching staff at the Castilla y León Professional Dance School (Valladolid) from 2015 to 2018 and is currently a lecturer at the "Mariemma" Royal Professional Conservatoire of Dance and the María de Ávila Higher Conservatoire of Dance in Madrid. He organises and collaborates with the French Embassy in Madrid on artistic and educational projects. He also has experience as an osteopath working with elite athletes: he was the osteopath for the women's handball team in Cagnes-sur-Mer, France (2010–2011), as well as footballers, gymnasts, dancers, musicians and opera singers... Drawing on his knowledge and extensive experience in both dance and the functioning and treatment of the human body, Hervé Ilari offers his own specific teaching methodology for academic classical dance. Furthermore, he has recently been awarded the title of "Chevalier des Arts et des Lettres" by the French Minister of Culture in recognition of his artistic career.

### **PAULA DE CASTRO**



Professor of Classical Dance at the "María de Ávila" Higher Conservatory of Dance in Madrid. Head of the Department of Pedagogy at the CSDMA. Guest classical dance teacher at numerous courses and masterclasses in France, Spain, Portugal, Germany, Japan, etc., since 1997. Internationally recognised guest trainer of classical dance teachers at state conservatoires and private centres. Neuropsychologist, educational psychologist, researcher, and director of conferences, symposia and training courses at universities and congresses (UIMP, ICESD, FECIES, CSDMA, FUESCYL, EIDEF, CIPSE, CD+I, FUESCYL, CIIAS, CICPES, etc.). Founder and director of the Spain-France International Dance Meetings (EIDEF).

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Member of the Scientific Committee and the Organising Committee at international conferences. Reviewer for scientific journals. Member of the judging panel for competitions, scholarships and official examinations in Spain and abroad, collaborating with professional conservatoires, conservatoires and higher education institutions, regional departments and ministries of culture, etc.

She was an internationally renowned prima ballerina. As the principal dancer with several companies in Europe and a guest performer at international galas, she has performed both the leading roles in the classical repertoire (receiving particular critical acclaim for her performances in *\*Giselle\** and various versions of *\*Romeo and Juliet\**) and choreographies by G. Balanchine, W. Forsythe, J. Cranko, M. Béjart, H. van Manen, U. Scholz, T. Schilling, K. Macmillan, H. Spoerli, N. Duato, etc. Following her time at Rudra-Béjart Lausanne, at the Staatstheater Wiesbaden (Germany), she went on to perform soloist and principal roles in ballets such as “La Sylphide” by Peter Schaufuss and A. Bouronville, ‘Pas de 4’, ‘Till Eulenspiegel’, ‘Brel’, ‘Les trois Mousquetaires’ and ‘Improvisations’ by Ben van Cauwenberg. She continued her career at the Alto Theater Essen (Germany) in soloist and principal roles: H. Schwarz’s “Romeo and Juliet”, “Before Nightfall”, “D.C.”, ‘Pub’ by Nils Christie, ‘Der Grüne Tisch’ by Kurt Jooss, ‘Der Nussknacker’ by H. Schwarz, ‘Max und Moritz’ by Peter Marcus, ‘Septième Symphonie’ by T. van Schayk, “Giselle”, ‘Five Tangos’, ‘In and Out’, ‘Lieder ohne Worte’ by Hans van Manen.

In 1995, Paula de Castro was invited to join the prestigious ballet company of the Niedersächsisches Staatstheater Hannover (Hanover State Theatre) in Germany, directed by Lothar Höfgen and Mehmet Balkan, where she established herself as a principal dancer on the international stage. She performed the leading roles in ballets from the classical repertoire such as ‘Giselle’, ‘Don Quixote’, ‘The Nutcracker’, ‘Romeo and Juliet’, ‘Sleeping Beauty’, ‘La Fille mal Gardée’, and in other choreographies such as: Balanchine’s “Serenade”, Forsythe’s “The Vertiginous Thrill of the Exactitude”, “Relationships” created especially for her by M. Balkan, Uwe Scholz’s “Symphonie Fantastique”, etc.

In 2002, she was hired by the Portuguese National Ballet (CNB), where she performed in choreographies such as ‘Who Cares’ by G. Balanchine, ‘Kammerballet’ by H. van Manen, ‘Pedro e Inés’ by O. Roriz, “Giselle”, “The Nutcracker”, “La Dame aux Camélias” created for her by M. Balkan, “Without Words” by Nacho Duato, etc.

In 2004, she was invited to join the Ballet de l’Opéra de Nice, directed by Mar Ribaud and Eric Vu An of the Paris Opera, where she performed leading roles from the

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company's repertoire: "Roméo et Juliette", "Le Cassenoisette", "Carmen", "Cendrillon" by M. Ribaud, "Le Sacre du Printemps", "Le Messie" by M. Weinrot, "Duo Concertante", "Symphonie en trois mouvements", "Pulchinel" by Nils Christie, "L'après-midi d'un faune", "La Mer", "Alter Tango", "Le Tricorne" by E. Gori, "Conservatoire" by A. Bournonville, "Les Sylphides" by M. Fokine, "Allegro Brillante" by G. Balanchine, "Cantate 51" by M. Béjart, etc.

### **GALAS AND SPECIAL COLLABORATIONS**

Principal guest dancer at numerous galas and performances around the world, where she has danced the lead roles in "La Dame aux Camélias" and "The Five Seasons" by M. Balkan, "The Nutcracker", "Romeo and Juliet" by T. Schilling, "Nussknacker" by S. Gordjenko, "Vasos Comunicantes" by Goyo Montero, "Daemonen" by R. Jaroschinski, "Giselle", "Roméo et Juliette", "Les Sylphides", "Citizen Kane" by J. Ulrich, "Romeo and Juliet", "Alter Tango" by E. Gori, "Amets" by Jon Ugarriza, "Sleeping Beauty", "La Fille mal Gardée" by H. Spoerli, "Symphonie Fantastique" by U. Scholz, "In and Out" by H. van Manen, etc. sharing the stage with Cyril Atanassoff, Isabelle Guérin (Paris Opera Ballet), Simona Noya, Brigitte Stadler, Tamas Solimosi (Vienna State Opera Ballet), Katherina Markowskaya, Jon Vallejo (Semperoper Dresden), Hervé Ilari (Nice Opera Ballet), Sabine Kupferberg, Gérard Lemaître (Nederlands Dans Theater), Monique Janotta, Joan Boix, Roberta Mazzoni (Deutsche Oper am Rhein Düsseldorf), Raimondo Rebeck, Janick Boquin (Deutsche Oper Berlin), Tamas Detrich, Ivan Cavalari, Alicia Amatriain (Stuttgart Ballet), Vladimir Karakulev, Sergei Savochenko (Bolshoi Ballet), Evgeny Bondarenko, Sergey Gordjenko (Kiev Ballet), Jesús Pastor (American Ballet Theatre), Giuseppe Piconne (La Scala, Milan), Bernice Coppieters, Asier Uriagereta (Monte Carlo Ballet), Deborah Bull, Adam Cooper (The Royal Ballet), etc.

### **NATIONAL AND INTERNATIONAL AWARDS**

Paula De Castro was awarded the "Dispense du DIPLÔME D'ÉTAT DE PROFESSEUR DE DANSE par renommée particulière" in 2007 (an official title of dance teacher awarded by the French Ministry of Culture to individuals of particular renown).

A member of the Spanish Academy of Performing Arts.

Member of UNESCO's International Dance Council (CID), the International Association of Psychopedagogy, the Dance+Research Association, the Spanish Psychological Society, the COPM, the IADMS and the WAOPF.

She has been awarded the GOLD MEDAL by her hometown in recognition of her artistic achievements and her work as an international cultural ambassador.

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### LAURENCE LAFFON



Trained at the Paris Opera Ballet School, Laurence Laffon joined the company and became a principal dancer in 2000. For over twenty years, she performed in the major works of the repertoire, as well as in numerous neoclassical and contemporary pieces, notably those by Rudolf Nureyev, George Balanchine, Jerome Robbins and Merce Cunningham, and collaborated with renowned choreographers such as Trisha Brown, William Forsythe, Jirí Kylián, Pina Bausch and Crystal Pite.

With a Master's degree in dance from the University of Paris, she has developed a profound understanding of how movement is conveyed in dance. Since 2021, she has continued this work as a senior lecturer at the Paris Opera School.

### PABLO SAVOYE



Born in Paris to a Spanish mother and a French father, Pablo Savoye began his training at the age of twelve with Luk Delairesse at the Conservatoire de Danse Classique d'Orsay. Given the clear evidence of his rapid progress, he was encouraged to pursue a professional career more intensively. Shortly afterwards, he entered the Paris Opera Ballet School, where he studied for three years until his final year. At the age of fifteen, Peter Martins, whilst passing through Paris, advised him to continue his training in New York under the tutelage of the renowned teacher Stanley Williams. For four years, he honed his skills at the School of American Ballet.

George Balanchine soon took notice of him, selecting him for the "Special Class for Men" and, after he graduated, choosing him to perform with the New York City Ballet during the Tchaikovsky Festival at Lincoln Centre. Following an all-star gala at the Jacob's Pillow Festival, New York Times critic Jennifer Dunning wrote: "He promises to be one of the great dancers of his generation."

Eager to take on new challenges, he took part in the Jackson International Ballet Competition (Mississippi), where he won the gold medal in the junior men's category, gaining national recognition following the broadcast of the ABC documentary \*To Dance for Gold\* in the United States. This was neither his first nor his last triumph: the previous year he had won the Prix de Lausanne and, at the prestigious Moscow International Competition, he was a finalist alongside Julio Bocca, winning the silver medal in the pairs

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category and receiving a twenty-minute standing ovation from the demanding Bolshoi audience.

Over the following years, he built a solid career as a principal dancer with various companies. His virtuosity and dramatic sensitivity were honed through a repertoire spanning great classics such as *\*Coppélia\**, *\*Don Quixote\**, *\*Giselle\**, *\*The Nutcracker\** and *\*La fille mal gardée\**, as well as contemporary works and numerous ballets by Balanchine. He was the youngest star of the Pittsburgh Ballet Theatre before joining, at the invitation of Peter Schaufuss, the London Festival Ballet, where he excelled in *Symphony in C*, *La Sylphide* and the demanding *Études*.

His international career took him to the Havana Ballet Festival (Cuba), the Berlin Ballet, the Washington Ballet, and the Northern Ballet Theatre (United Kingdom), where he performed in Christopher Gable's *\*Romeo and Juliet\**; the Royal Ballet of Flanders (Belgium), where he expanded his repertoire with *Paquita*, Rudolf Nureyev's *Don Quixote*, as well as the dramatic roles in *The Lesson* and "James" in F. Flindt's *La Sylphide*; the Kuopio Dance Festival (Finland); the Jacob's Pillow Dance Festival (USA); the American Ballet Theatre in "Stars on Tour"; the First European Gala Against AIDS in Brussels; the Granada International Dance Festival; the Miami International Dance Festival; Cynthia Gregory's US tour; the "Godunov and Friends" tour; and Japan, where she performed major roles from the classical repertoire such as *Giselle* and *Swan Lake*.

In January 1995, he returned to the Royal Ballet of Flanders as a principal dancer in *Cinderella* (choreographed by Peter Anastos), *La fille mal gardée* (choreographed by Joseph Lazzini) and *Coppélia* (choreographed by Ailio Labis). In 1997, he was invited by Víctor Ullate to join the Ballet de la Comunidad de Madrid, where he danced the lead role in the new production of *Don Quixote*, as well as Balanchine's *Theme and Variations* and *Paquita*, amongst other works. He also appeared as a guest artist in the premiere of *Giselle* by the Ballet de Zaragoza under the artistic direction of Arantxa Argüelles.

In 1998, he joined the Nice Opera Ballet, where he reprised roles such as 'Lensky' in John Cranko's *\*Onegin\** and 'Carl' and the 'Knight' in *The Nutcracker*. He also expanded his contemporary repertoire with works by choreographers such as *Sync*, *Purcell Pieces* and *Fünf Gedichte* by Nils Christie, as well as creations by Eleonora Gori such as *Prelude to the Afternoon of a Faun* and *Altertango*. One of his most recent successes was reprising the role of "Romeo" in Marc Ribaud's version of *Romeo and Juliet*.

As for his career in education, his teaching experience began in 1987, when, during a tour of the United States, he was unexpectedly called upon to take over the leadership

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of the Royal Ballet of Flanders, leading classes and rehearsals for the company. Since then, he has pursued a parallel career in teaching.

He has taken part in international courses in Belgium (organising summer courses with figures such as Irina Kolpakova and Alan Howard, and acting as a guest teacher and member of examination panels at the Conservatoire de Lijas), the United Kingdom (English National Ballet School), Japan (Tokyo, Yokohama, Aoyama, Hiroshima), and Spain (Conservatorio de Danza de Murcia, special courses and choreography workshops). He has also worked with the Joaquín Cortés Company, the Aída Gómez Company, the Nuevo Ballet Español, the National Dance Company (under Nacho Duato), Ángel Corella's international company and the Workshop-Studio of the Spanish National Ballet (José Antonio).

He is currently one of the most sought-after teachers, regularly invited to teach his innovative methodology at private schools and professional and higher conservatoires in Madrid, Murcia, Albacete, Córdoba, Cádiz, Alicante and Málaga, amongst others. Since 2003, he has shared the management and teaching of the Carmina Ocaña and Pablo Savoye Ballet School with Carmina Ocaña; this high-performance centre has established itself as a national benchmark in Classical and Neoclassical Ballet. In his teaching, he integrates the foundations of the Paris Opera School with the technique of the School of American Ballet, learned directly from Stanley Williams.

Over the past fifteen years, in addition to running the school, she has taken on the role of artistic director of the Joven Ballet Impulsa (Trainee Programme), overseeing strategic planning, curriculum development, academic organisation, coaching, the invitation of choreographers and the maintenance of the repertoire. Under her guidance, numerous students have embarked on professional careers with companies such as the Spanish National Dance Company, the English National Ballet, the Finnish Ballet Theatre, the Northern Ballet Theatre, the Mariinsky Theatre and the National Varna Ballet of Bulgaria.

### **PATRICE PAOLI**



A teacher of classical and jazz dance with extensive experience in performance, teaching and academic assessment. He is currently a teacher of arts subjects at the TARN Conservatoire de Musique et de Danse in France (jazz and classical dance), as well as a jury member and choreographer for the Confédération Nationale de Danse de France. He also serves as artistic and educational director of

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the PAQUITA dance school in Toulouse and is a visiting lecturer at the Pôle Supérieur Paris Boulogne-Billancourt (PSPBB).

In the field of assessment and examination, he serves as a member of the National Examination Board, sitting on the panel for the State Diploma (DE) for dance teachers and for the Technical Aptitude Test (EAT) organised by the French Ministry of Culture. He also acts as an assessor at conservatoires, sitting on the jury for examinations at various institutions. As a leading performer, he has performed the compulsory variations set by the French Ministry of Culture for the EAT in jazz dance.

During his career as a dancer, he has been a member of prestigious companies, including the Nice Opera Ballet (artistic directors: Marc Ribaud and Hélène Traïline), the Deutsche Oper am Rhein (under the direction of Youri Vámos), the Altenburg-Gera Theatre (under the direction of Martin Wende), the Toulon Opera (under the direction of Monique Andreatti), the Ballets Serge Alzetta and the OFF JAZZ Junior Compagnie (under the direction of Gianin Loringett).

In terms of her training and qualifications, she holds a Certificate of Aptitude (CA) in jazz dance from the National Conservatoire of Music and Dance (CNSMD) in Lyon, a State Diploma (DE) as a ballet teacher from the National Centre for Dance (CND) in Paris/Pantin, and the State Certificate of Sports Instructor (C.R.E. P.S. in Toulouse). In addition, she has multidisciplinary training in classical, contemporary, jazz and tap dance, acquired at the 'OFF JAZZ' centre in Nice and at the Magali Balondrade Academy in Corsica.

### **SEBASTIEN MARI**



Having graduated with the Gold Medal from the French Conservatoires, Sébastien began his career in 1989 with the Jeune Ballet de France 7 and 8 under the direction of Robert Berthier, before joining the Nederlands Dans Theater with Jiri Kylian. He later joined Nacho Duato's National Dance Company and, after four years there, joined the Gulbekian Ballet, directed by Iracema Cardoso and Paulo Ribeiro. Throughout this period, he danced works by choreographers such as Nacho Duato, Mats Ek, William Forsythe, Jiri Kylian, Ohad Naharin, etc.

For five years he kept himself busy with various independent projects until, in 2009, he joined Balletmainz under the direction of Pascal Touzeau, first as a dancer and later as

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a coordinator, principal ballet master and rehearsal director for Davy Brun, Johan Inger, Jiri Kylian, etc.

As for his career as a teacher, Sébastien has been invited to work with various dance companies, including the Ballet du Rhin, the Geneva Ballet, the Basel Ballet and the Scapino Ballet, amongst many others. He has led numerous repertoire workshops as an official teacher for renowned choreographers such as Jiri Kylian, David Dawson, Georg Reischl, Pascal Touzeau and Jeroen Verbruggen. He has given masterclasses and workshops at the National Conservatoire of La Rochelle, the National Higher Conservatoire of Lyon in France, the Académie des Sacres and DanceLoftr19 in Italy, the Accademia Nazionale di Roma and, amongst many others, the María de Ávila Higher Conservatoire.

### Selection and allocation of attendees

Dance students who decide to take part in this course will be placed into groups based on a video audition of a classical variation (of the student's choice) or three class exercises: adagio, pirouettes and jumps. This video can be attached to the registration form (in the information and payment method section) as a [link to Google Drive or YouTube](#) (unlisted video)\*. Once viewed, we will be able to divide the students into levels that will allow for greater effectiveness in achieving the objectives according to their age and technical ability.

\*Please ensure you grant the necessary permissions so that the video can be viewed correctly. If you encounter any issues with this, we will contact those affected so that the video can be resent to [ceda@danza10.com](mailto:ceda@danza10.com)

### Timetables

#### Group 1 (Classroom 3)

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10:00-11:30	CLASSICAL DANCE	CLASSICAL DANCE	CLASSICAL DANCE	CLASSICAL DANCE	CLASSICAL DANCE	CLASSICAL DANCE
11:30-12:30	GROUP REPERTOIRE	GROUP REPERTOIRE	GROUP REPERTOIRE	GROUP REPERTOIRE	GROUP REPERTOIRE	GROUP REPERTOIRE
<b>15-MINUTE BREAK</b>						
12:45-13:45	CHARACTER DANCES					

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### Group 2 (Classroom 2)

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:30 11:15	CLASSICAL DANCE 2	CLASSICAL DANCE 2	CLASSICAL DANCE 2	CLASSICAL DANCE 2	CLASSICAL DANCE 2	CLASSICAL DANCE 2
11:30 12:30	POINTE WORK 2 MEN'S CLASS 2	POINTE WORK 2 MEN'S CLASS 2	POINTE WORK 2 MEN'S CLASS 2	POINTE WORK 2 MEN'S CLASS 2	POINTE WORK 2 MEN'S CLASS 2	POINTE WORK 2 MEN'S CLASS 2
<b>15-MINUTE BREAK</b>						
12:45 13:45	WOMEN'S REP MEN'S REP 2 AND 3	PAS DE DEUX	WOMEN'S REP MEN'S REP 2 AND 3	PAS DE DEUX	WOMEN'S REP MEN'S REP 2 AND 3	PAS DE DEUX
<b>LUNCH BREAK</b>						
17:00 18:30	CHOREOGRAPHIC WORKSHOP 2					
18:30 20:00	JAZZ 2					

### Grupo 3 (Aula 1)

	LUNES	MARTES	MIÉRCOLES	JUEVES	VIERNES	SÁBADO
9:30- 11:15	CLASSICAL DANCE 3	CLASSICAL DANCE 3	CLASSICAL DANCE 3	CLASSICAL DANCE 3	CLASSICAL DANCE 3	CLASSICAL DANCE 3
11:30- 12:30	POINTE WORK 3 MEN'S CLASS 3	POINTE WORK 3 MEN'S CLASS 3	POINTE WORK 3 MEN'S CLASS 3	POINTE WORK 3 MEN'S CLASS 3	POINTE WORK 3 MEN'S CLASS 3	POINTE WORK 3 MEN'S CLASS 3
<b>15-MINUTE BREAK</b>						
12:45- 13:45	WOMEN'S REP MEN'S REP 2 AND 3	PAS DE DEUX	WOMEN'S REP MEN'S REP 2 AND 3	PAS DE DEUX	WOMEN'S REP MEN'S REP 2 AND 3	PAS DE DEUX
<b>LUNCH BREAK</b>						
17:00- 18:30	JAZZ 3					
18:30- 20:00	CHOREOGRAPHIC WORKSHOP 3					

## Training course for dance teachers

The course will consist of five modules, each lasting three hours, and will include, in addition to the theory classes held in the afternoons, the opportunity to attend students' practical classes in the mornings. These sessions will provide an opportunity to observe how each discipline is directly applied to practical work in dance teaching.

\*For further information, please refer to the specific programme for this course.

## Information and payment methods

To reserve a place on the course, you must pre-register and pay the pre-enrolment fee. This payment can be made via the online payment gateway that becomes available once the form has been completed, or in cash or by card at the reception desk of the DANZA10 school.

- A link to pre-register is available on our website in the students' section <https://www.danza10.com/curso-intensivo-danza-clasica/> or via the following link:  
<https://soundance360.argosgalaica.com/inscripciones/84>
- Pre-enrolment fee: 150 €

Once the form has been completed and payment made, we will contact those interested to confirm their place and assign them to the appropriate group based on the video they have previously sent.

There will be two registration periods for the full course: one until 31 May with a reduced price, and another until 30 June. The prices are:

- **Until 31 May 2026:**
  - Group 1: 300 €
  - Groups 2 y 3: 650 €
- **From 1 June to 30 June 2026:**
  - Group 1: 350 €
  - Groups 2 y 3: 700 €

For those who are unable to attend the full course, individual classes can be booked, **subject to availability after the registration deadline has closed**. The price for these is:

- Single class: 35 €
- Pack of 10 classes: 320 €

It is also possible to attend the course as an **observer** to sit in on the lessons. In that case, the fees are as follows:

- Single class: 15 €
- Pack of 10 classes: 120 €

\*Teachers for individual classes may vary depending on academic requirements.

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## Terms and conditions

Once the registration deadline of 30 June has passed, the company reserves the right to cancel the course if there is not a sufficient number of participants. In that case, any fees paid will be refunded. No refunds will be given in the event of voluntary withdrawal, except in cases of force majeure.

## Accommodation options

The DANZA10 school does not arrange accommodation, but special rates have been agreed with student halls of residence in A Coruña:

- Resa Siglo XXI University Hall of Residence. For enquiries regarding prices, please contact us via our website or by telephone: <https://resa.es/es/residencias/a-coruna/residencia-siglo-xxi/>
- Los Lagos Student Residence (Liceo La Paz). For enquiries about prices, please contact us via our website or by telephone: <https://www.residencialoslagos.com/>